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INTEGRATING ART EDUCATION AND ART THERAPY IN THE PUBLIC SCHOOLS

Victoria Stout

Honors Thesis

INTRODUCTION

This paper explores the rationality for and possibilities of incorporating art therapy techniques with art education in the public schools. There are many forms of "art", but for the purpose of this paper, any reference to art will be in the context of the visual arts. The visual arts include drawing, painting, printmaking, fiber arts, pottery, metalsmithing, glasswork, computer graphics, and mixed-media.

In order to function effectively in society, the individual must have an understanding of himself/herself. This cognizance will give the individual the tools to vigorously overcome hindrances and creatively solve problems. The fields of art education and art therapy contain methods and insights that can help achieve these ends. Confidence in one's creative ability helps not only those who will become artists, but also those who will become writers, composers, and even mathematicians and scientists. "Indeed, all children ought to benefit from creative, artistic activities and learnings." (R. E. Abrahamson, personal communication, March 5, 1996) "Since every child is born with the power to create, that power should be released early and developed wisely. It may become the key to joy and wisdom and, possibly, to self-realization." (Cane, 1983, p. 33)

As a method of fostering communication, art is vital. Sometimes there are no words to express the inner life of an individual. Since art is manifested inside and outside each specific personality, drawing and other forms of artistic expression can bridge the gap from the ideas inside one's head and heart to the eyes of other individuals.

To see the correlation between the disciplines of art therapy and art education, it is important to have some understanding of the history of art education, art's ties with psychology, the

history of art therapy, and the similarities between art therapy and child-centered art education.

A BRIEF HISTORY OF ART EDUCATION

Throughout history, humans have used ingenuity to place together ideas and objects, emerging from the mind into the physical realm. "From prehistoric times until today, we have made things that didn't exist before: we have put things and ideas together, presenting a synthesis; we have created symbols and communicated meanings." (Rhyne, 1973, p. 7) The invention of anything new is a creative activity and is a form of art. Pictographs on the walls of caves are some of the earliest forms of written communication. Hieroglyphics, Asian lettering, and our alphabet were all derived from pictorial representations. Artistic development and creative thinking are necessary for advancement of ideas and communication in a society; thus art education is beneficial for the growth of people both as individuals and as a community.

Historically in America, different trends in the teaching of art and corresponding instructional objectives began to emerge. Often there was conflict between the old and new thoughts; change is inevitable. The following statement exemplifies one of these conflicts:

Two central themes stand out in the theory and practices of art education before 1900. The first of these was the effort to understand the child and his natural methods of learning. The second was the attempt to understand better the nature of art and thus to improve teaching in art. (Logan, 1955, p. 104)

Francis Wayland Parker, and later John Dewey, both subscribed to the first of the above theories and believed that the teaching of the arts was essential to a child's general education. "It seemed justifiable to conclude that if men of intellectual grasp and leadership thought art had a place in life, it should therefore be taught in the schools." (Logan, 1955, p. 2)

Noted educational experts, including Horace Mann, the Massachusetts Superintendent of

Schools in the early to mid-eighteen-hundreds and editor of the Common School Journal, believed that drawing is necessary to improve upon one's literacy and communication skills. Based upon the success of teaching drawing in England, it was thought that "drawing could increase skill and improve the physical judgment of distances and proportions." (Logan, 1955, p.66) This would in turn help manual laborers to do a better job. Thus, for economic reasons, the legislature required the teaching of drawing in the state of Massachusetts.

"In 1870, the Massachusetts Drawing Act was passed, requiring that drawing be taught in all towns of 10,000 or more people, to students sixteen years old or older." (R. E. Abrahamson, personal communication, March 5, 1996) In 1872, Walter Smith became the Massachusetts State Director of Art Education, Scholastic and Industrial. He also believed that coordination and manual skills would be developed by drawing exercises. Also, he founded the Massachusetts Normal Art school, which was formed to train teachers to instruct in the arts. Technical, geometric, scientific, architectural, and historical drawings were the primary core of instruction.

In the years 1870 to 1885, the German concept of kindergarten reached and was implemented in America. Education through vision and tactile qualities was promoted for the young child. Through seeing and touching, a child could explore the environment. This was a new way for the young to be schooled.

Another phenomenon occurring during the same time period was the rise of professionalism among the school directors. These directors researched European and psychological theories and often wrote books regarding the nature of art and art education. Unfortunately, the ideas gained from other disciplines were not ready to be implemented in the schools. (Logan 1955)

In the early 1900's, the "appreciation of the beautiful" and the search for the ideal became

the focus of art educators. The Golden Age of Greece and the Italian Renaissance were considered to have produced the ideal art forms to be copied. Naturalism, which built upon the ideals of these periods, was next to godliness. In 1901, Henry Turner Bailey began to edit the School Arts Book. His ideas pertaining to what is and isn't art were very specific. Sketchbooks were a must, but pictorial limitations were imposed. The mastering of linear qualities was seen as a key to the "truth" in art. Restrictions and control of artistic endeavors were necessary to find this truth. (Logan, 1955)

For some at this time, children's drawings were seen as valuable only on behalf of the children's interest in them. Such drawings were seen to be merely on a stage that each individual must endure before real instruction in "artistic" drawing could occur. Logan made the following statement:

The academic mind did not recognize any value in individual use of design or of color: those qualities were only incidental to a work of art. Opposed to this view, Fellonosa believed that beauty, not realism, was the true aim of art, and Dow's philosophy started with composition as the essence of beauty. (Logan, 1955, p. 110)

Arthur Wesley Dow's work at the Teachers College in New York City from 1904 to 1922 influenced generations of art instruction. Beginning with an interest in composition, Dow stressed the Japanese decorative concepts of color, value, and line. In reference to Dow's 1908 booklet, The Theory and Practice of Teaching Art, Logan (1955) notes a change in teaching strategy. Instead of beginning with "intellectual exercises", younger children were instead given many opportunities to paint freely. Dow collaborated with Dewey, a progressive educational philosopher. Fortunately, this collaboration

...between a philosopher who believed in child expression in the arts and an artist-teacher who formulated a system of aesthetic education which aided the child's

creative power gradually changed the objectives of general art education in this country. (Logan, 1955, p. 113)

From 1870 to 1917, there was an influx of immigrants, thus prompting population growth and school growth. Changing social conditions impacted the nature of growth in these schools. The heterogeneity of students, both native born and immigrants, was an important characteristic of these expanding schools. New buildings were constructed to hold the expanding student body. Also with heterogeneity comes the need for more varied activity in the school day. Then, the United States entered World War I. "The arts, possibly more than any other part of human life, lose energies and intelligent direction during and just after war years." (Logan, 1955, p. 148)

In 1929, the Stock Market Crash sounded the Great Depression of the 1930's. With the Depression came a cut in public schools' art classes. After the Depression, as part of the Second New Deal, the Works Progress Administration's Art Project provided job opportunities for artists with a dual function: to stimulate the economy while making America more beautiful. (This focus upon ornamentation, architecture, graphic design, and everyday objects as art continued into the 1950's.) In 1939, World War II began in Europe. In 1941, Japan and Germany declared war on the United States. The "war effort", including both defensive priorities and the quest for economic contributions, took over as the focus of America's energies. The destructive act of war is in opposition with the act of creation. Once again, the arts suffered along with the rest of the country.

In contrast with the social happenings in the country, Florence Cane focused on the development of the individual. In the mid-1920's, Florence Cane began to direct her own School of Art in Rockefeller Centre, New York. She began consulting at the Counseling Centre for Gifted Children at New York University in 1936. Cane (1983) believed that preparation to draw is very

important. Not only does the mind-set need to be focused, but the body must be loosened and exercised. Florence Cane used a series of standing exercises in front of the easel. She had a valid reason and explanation for each one of them. Some deal with specific movements. Others were to stimulate the interest of the child in reaction to a specific sound or chanting exercise. Regardless, there is more to teaching art than merely supplying the materials. In addition, individualization in theme, reaction to a stimulus, or in choice of materials is vital.

Education was beginning to be approached by what would be best for the students rather than what the adults think they should know. In the 1940's, Victor D'Amico, the educational director for the Museum of Modern Art, continued in the realm of child-centered art education. D'Amico emphasized giving the art student the same working freedom as the professional artist. Each student was to be considered separate from his/her classmates rather than the class moving as a whole. Unlike other school subject matter, expression of the self was an important consideration in the field of art education.

With a hopeful attitude, Cane made the following claim in 1951:

The teaching of art is changing. New frontiers are opening up. The psychological approach no longer regards the art product as separate from the artist. The work of art is recognized as a psychic chart of the state of the creator, showing his attitude, direction, and pattern. All the problems the young artist confronts must be realized by the teacher in terms of the psyche. (Cane, 1983, p. 80)

On the other hand, art education in the public schools was still facing difficulties. Logan (1955) noticed the following contrasting viewpoints about art education:

Never has so much been written or said about the arts; conversely, never in history have the arts been counted so negligible among the forces that supposedly shape or direct society. Potential catastrophic destruction makes the slow achievement of art seem less significant than research in medicine, in nutrition, in biology, in new destructive and constructive forces of all kinds. (Logan, 1955, p. 201)

With the Russians to be the first in space, the emphasis of America's schools turned even stronger toward math and science. Without balancing this with the humanities, the children are not able to fully develop creative thinking skills.

With the Korean and Vietnam Wars once again distracting education , it is of no wonder that art had fallen by the wayside. Raising the young to do the bare minimum, barely beyond what is told by a superior, with primarily book knowledge as opposed to hands-on experiences, does not lead to healthy individuals who can effectively apply their knowledge or learn to think for themselves. "It is just as important for the children to gain freedom in expression as it is for him to get more knowledge. In fact, knowledge will remain unused, frozen, unless the child develops the urge and the freedom to use it." (Lowenfeld, 1957, p. 54)

In the early seventies, parents and administration considered the art product to be more significant than the creative process. Time and money were spent on the production of children's art exhibitions. This does give the children something to anticipate, yet the nature of instruction may be pressuring or inadequate. "There was little or no awareness of how important creative experiences are for children and how the resultant feelings of satisfaction, ease, and self-worth may help learning in other areas." (Ulman & Dachinger, 1955, p. 61)

The eighties were marked by an expansion of standardization and assessment procedures. "The Education Act of 1988, which centered on the introduction of the National Curriculum, required standardized learning targets for all schools, and therefore a resultant intensification of assessment procedures by teachers." (Waller & Gilroy, 1992, p. 35) Assessment is useful if it is reliable and valid, if the instrument effectively measures what it intends to evaluate and if information gained from the results is generalizable to other situations and populations.

Unfortunately, the focus upon standardization once again removes individual creativity from teaching.

The question for the nineties is whether or not children's needs are being met. "Unfortunately, present-day education is teacher-centered, not child-centered, except perhaps in the middle school movement." (R. E. Abrahamson, personal communication, February 12, 1996) Many teachers are encouraged by the administration to teach so that the student will achieve on the standardized test. Money is involved, and so is school pride. What about teaching the children to cope with the unexpected events in everyday life? When things don't go as planned, are they able to creatively think of another solution? "Creativity is an instinct which all people possess, an instinct with which we were born. It is the instinct which we primarily use to solve and express life's problems." (Lowenfeld, 1957, pp. 58-59) Thus, it is vital to develop a child's creative side.

Memorizing facts and formulas will get the grades, but it will not prepare the child for life. Just drawing a picture won't solve major life problems either. "Copy work keeps the hands busy but dulls the mind. When copy work prevents the child from facing and expressing his own world of experiences, the child may ultimately lose confidence in his own work and resort to stereotyped repetitions as a visible escape mechanism." (Lowenfeld, 1957, p. 51) Imaginative theorizing, solution seeking, and envisioning matters from a new perspective are activities ingrained in the world of the artist. Aspects of wisdom can be found by searching the arts: "...the wisdom of knowing themselves and their environment, and the wisdom of probing beyond the superficial in art and life." (Logan, 1955, p. 295)

ART AND PSYCHOLOGY

In the history of psychology, art was once thought to be a defense mechanism for those unable to cope in the "real" world. Because of their willingness to look beyond the obvious, perhaps artists are actually more aware of the real world. The manner in which people see and perceive the world around them is a psychological construct that is relevant to both the psychologist and the artist. Therapists often used art to elicit a response from the client (ie., Rorschach ink blots), to uncover the subconscious (ie., Freudian psychoanalysis), to measure intellectual/conceptual maturity (ie., Goodenough-Harris Drawing Test), to name a few. Psychological aspects of art include gestalt theory, perception and artistic personality, affect and emotional expression, and analysis.

Gestalt Psychology

Gestalt Psychology, from the very beginning, has had a close association with art. Fritz Perls, "the colorful founder of Gestalt Psychology" (Phares, 1992, p. 345), was a painter as well as a therapist. During his seminars, he would include both artists and dancers to illustrate his points and provide creative background for the attenders. According to Arnheim (1974), the writings of Max Wertheimer, Wolfgang Koehler, and Kurt Koffka, all Gestalt psychologists, are permeated with references to art.

Gestalt Psychology suggests that the person should be viewed as an organized whole, not merely a "disjointed collection" of feelings, thoughts, and actions. Also, what one sees is not best understood by dissection, but instead by perceiving a whole integrated structure.

Indeed, something like an artistic vision of reality was needed to remind scientists that most natural phenomena are not described adequately if they are analyzed

piece by piece. That a whole cannot be attained by the accretion of isolated parts was not something that the artist had to be told. For centuries scientists had been able to say valuable things about reality by describing networks of mechanical relations; but at no time could a work of art have been made or understood by a mind unable to conceive the integrated structure of a whole. (Arnheim, 1974, p. 5)

More directly, a whole object is more than the sum of its parts. Changes in the nature of the parts may or may not affect the perception of the whole, yet the parts must always be seen in context with their relationship to the whole.

As a theory of visual perception, Gestalt Psychology connects external reality with the unique viewer. It is natural for the individual to sort the various experiences of the five senses into a harmonious formation. The emphasis is upon the now, or present reality. There is a continual relationship between the form of an object and the manner in which a person perceives it. "Gestalt thinking emphasized 'leaps' of insight, closure, figure-ground characteristics, fluidity of perceptual processes, and the perceiver as an active participant in his perceptions rather than a passive recipient of the qualities of form." (Rhyne, 1973, p. 7)

Vision and perception, important components of Gestalt theory, are another psychological area of study related to art. The eyes, sensitive to light and dark, record elements of the environment. The brain interprets the messages sent. What is retained in the memory is unique to the viewer. There is a relationship between the objects seen and the ideas in a person's mind.

It became apparent that the qualities that dignify the thinker and the artist distinguish all performances of the mind. Psychologists also began to see that this fact was no coincidence: the same principles apply to all the various mental capacities because the mind always functions as a whole. All perceiving is also thinking, all reasoning is also intuition, all observation is also invention. (Arnheim, 1974, p. 5)

Although the primary tool for sight is the eye, partial or total blindness does not mean that one has "inferior visual awareness...On the contrary, as experiments have proven, the psychologi-

cal factor of having the aptitude to observe is of deciding significance." (Lowenfeld, 1957, p. 264) Those who are partially or totally blind can perceive using their other senses. The ability to touch, hear, taste, and smell can also influence perception and will have an effect upon the artistic process.

Perception and Artistic Personality

According to Lowenfeld (1957), there are two types of artistic personalities, the visual and the haptic. The differences between the two have been demonstrated in both two- and three-dimensional forms of art. The visual type is the observer. The haptic type is more subjective, relying upon kinesthetic sensations. While the visual type records what he/she sees, the haptic type records what he/she feels.

The Visual Type. The rules of one- and two-point perspective are vital to the visual type. Technical accuracy of presentation is very important. Realism is an example of an art movement most likely including the visual type of artists. Psychologically, "...the visual approach toward the outside world is an analytic approach of a spectator who finds his problems in the complex observation of the ever-changing appearances of shapes and forms." (Lowenfeld, 1957, p. 265)

The Haptic Type. The haptic personality relates spacially by magnifying those objects which are more important to him/her and minimizing those objects of least importance. Haptically oriented individuals also magnify the importance of the self. "The self is projected as the true actor of the picture whose formal characteristics are the result of a synthesis of bodily, emotional, and intellectual apprehension of shape and form." (Lowenfeld, 1957, p. 266) Many of the Expressionist artists, including Edward Munch and Vincent Van Gogh, might have been con-

sidered haptic by Lowenfeld's standards.

Affect and Emotional Expression

A third facet of the ties between art and psychology is the affective aspect. Often an individual will seek out a therapist when he/she is having difficulties controlling his/her emotions. Emotions and subsequent actions upon those feelings can be expressed through art. Harmony between what is felt and what is expressed is important to reducing inner conflict. For example,

In using the graphic language, we want to create visible forms that are congruent with our inner imagery: we want to express graphically how we are thinking and feeling. Inevitably, we will do this in our own style, and the content we include will reflect what is happening in our lives at the time. To translate how and what we sense from inner subjective realms to outer objective forms, we use art materials. The kinds of materials we use then become an integral part of the art experience; the media contribute to or distract from the completeness of the visual message. (Rhyne, 1973, p. 92)

In addition to the uniqueness of the individual, the choice of art materials may also be dependent upon one's emotional state. For example, anger may be more easily expressed with the looseness of oil paints rather than the preciseness of egg tempera. For some, the plasticity of clay is wonderful for squeezing out aggression, while working with pen and ink may be too restrictive to deal with anger. The choice of subject matter does affect the level of emotional involvement.

As the child matures, the purpose of drawing also changes. According to Harris (1963), very young children communicate emotion at the motor expression level, while older children and adolescents abstractly express emotion at the conceptual level. "For the development of a healthy personality it is of utmost significance that a proper balance be kept between emotional and intellectual growth." (Lowenfeld, 1957, p. 54) Later, certain art educators came to believe

that art can offer a person the opportunity to use both sides of the brain. "This view was influenced by findings in the field of neurosurgery." (R. E. Abrahamson, personal communication, March 5, 1996) Affect and manual dexterity can be exercised, while the mind can conceptually analyze the resulting art product.

Analysis

The fourth psychological aspect of art to be discussed in this paper is analysis. Analysis can be viewed in the terms of discovering symbols and finding hidden meanings.

The recognition of the meaning of symbols in art is an important factor in the psychological approach to art teaching. As the teacher grasps the hidden meaning in the child's work, she can penetrate his problem and his needs. As she studies his needs, she will find in most cases something which keeps him from the complete expression of himself. (Cane, 1983, p. 80)

Color Theory. According to Cane (1983), the symbolism of color may be used as a basis of understanding a child's needs. Cane's color theory holds that the color red is indicative of blood, vitality, and masculinity. Rose represents the desire for or expression of love. Femininity, water and sky, and emotion and soul are all embodied by the color blue. Yellow reveals the mind and spirit. When one uses complementary colors, the child is seen as strong and extroverted. Passivity, on the other hand is indicated by the use of colors next to one another on the color wheel. "Many techniques have been suggested to evaluate the symbolic and the manifest content of drawings as well as the more formal aspects of line, form and color." (Harris, 1963, p. 67) Color theory has not been scientifically proven and varies among individual artists, yet the concept of relating colors and emotional response is important.

In addition to color theory, the nature of the drawing reveals much about the individual

personality. "The scribble reflects the state and nature of the person drawing as much as his handwriting does." (Cane, 1983, p. 56) The energy and direction of the lines, flowing or disjointed lines, and the concentrated or diffused overall shape are all part of this signature.

Freud and Psychoanalysis. Another aspect of analysis is Freud's procedure of psychoanalysis. The relationship to art is first found in Freud's personality theory which includes

...that part of the human individual which makes instinctual responses as the root of aesthetic response and creation. This element, by Freud named the "Id", is described as that quality impervious to time, to change, to reason, to conscience, which causes the individual to react distinctively and immediately to his environment. (Logan, 1955, p. 241)

Expanding upon Freud's theory of personality, the id has two counterparts, the ego and superego. The superego serves as the conscience, the "angel" sitting on one's shoulder, prompting the individual to make the most loving response. The ego is responsible for making the decisions, mediating between the wants of the id and the goodness of the superego. Whenever there is not agreement among the three, there is a potential for conflict. When there is no release and the tension becomes too much to handle, the ego calls upon unconscious defense mechanisms. "According to this theory, then, the artist is one whose energy is devoted to working off these conflicts in the form of doing work in an art medium." (Logan, 1955, p. 241)

Also a part of Freudian psychology is the emphasis put upon dreams, the unconscious, and symbolism. Many things people say or do are rooted in the unconscious, the part of a person's being that is unknown to him/her. "For every work of art holds within itself a secret story, matter concealed even from the artist's awareness, which influences the choice and arrangement of pictorial symbols." (Ulman & Dachinger, 1975, p. 45) A person's responses may be a symbol

for what is really lying deep within the being. Concentration upon an object may reveal a hidden desire for another. Thus the use of symbolism is important. Often these symbols become evident in one's dreams. Artists who paint or draw from their dreams are a good target for psychoanalysis.

Projective Tests. Projective tests are another method of psychological analysis that has utilized artistic concepts. Characteristics of the projective techniques included the following: unstructured stimulus material, response freedom, and indirect method of test administration. "In response to an unstructured or ambiguous stimulus, subjects are forced to impose their own structure, and in so doing they reveal something of themselves." (Harris, 1963, p. 217) Various types of projective techniques include such activities as association, construction, completion, ordering, and expression.

Early considered a psychodynamic associative technique, the 1921 Rorschach monograph inkblots were used to diagnose psychopathology. The classical projective inkblot test included ten cards, five in black and white and five in color. Each design was symmetrical from the right to the left. They were made by putting ink on a piece of paper, then folding it in half. The psychologist showed the resulting design to the client and asked him/her what was the first image they saw on the card. The first response was thought to be indicative of what was preoccupying the client.

Another projective test was the 1926 Draw-A-Man test developed by Florence Goodenough.

With Goodenough's successful demonstration that a large intellectual component existed in the development of children's drawings of a man, the study of children's drawings took a new direction, one closely linked theoretically to the psychometric study of intelligence. (Harris, 1963, p. 11)

Goodenough's Draw-a-Man test has been used to study personality and adjustment problems, delinquency, character defects, and antisocial personality disorder.

Harris later worked with Goodenough to further develop her test into a Draw-A-Woman Test as well as improve upon the Draw-A-Man Test. The Goodenough-Harris Drawing Tests were best used as a measure of intellectual/conceptual maturity. A teacher or therapist could use these drawing tests to uncover those children who require further developmental examination. Harris (1963) notes that both handicapped and normal children attempting to draw the self do so in a realistic and representational manner; though the impairment of neurological damage manifests itself in "gross malformation and simplifications". "Harris fails to consider stages of children's art imagery development, however." (R. E. Abrahamson, personal communication, February 12, 1996) Normal children occasionally enlarge parts for emphasis and simplify others that they do not see as particularly important. According to Harris (1963), for children between the ages of five and ten, there is a direct correlation between the Draw-a-Man and other intelligence tests. To effectively determine the deficiencies in a child's development, this drawing test should be used in conjunction with other tests.

Child Psychology and Observation

From 1885 to 1920, study of the developmental character/nature of children's drawings was prominent. In 1893, the Chicago World's Fair held Congresses on Art Instruction, Industrial and Manual Instruction, Rational Psychology and Experimental Psychology in Education.

The Rationalists were the idealists, the Hegelians, set upon educating children up to a standard of adult values in art, literature, craftsmanship, and citizenship. The Experimental Psychology Congress embarked on a program of child study as a better basis for improving the schools. (Logan, 1955, p. 103)

The exploration of the scientific experimental study of children's drawing began in the mid-twenties.

These studies in the art forms of children suggest that before 1914 the psychologists and professors of education were closer in spirit to the advance guard in modern-art experiments than they were to their art-teaching colleagues, or to the majority of practicing artists. (Logan, 1955, pp. 120-121)

In the 1930's and 1940's there was a growth of theoretical and experimental psychology. The stages of a child's art development were studied along with the choice of subject matter. By 1945, the interest had turned to perceptual and cognitive processes.

Educators, psychiatrists, psychologists, and social workers have drawn heavily on the work of the French psychologist, Jean Piaget, whose experiments with the progressive development of cognition in children appear to prove that the human mind does, indeed, evolve step-by-step along certain predictable lines, and that visual expression is experimental. A child records what he feels, understands, and believes. (Singer, 1980, p.10)

Growth Patterns

Lowenfeld (1957) suggested that the following areas of growth are interrelated: emotional, intellectual, physical, social, aesthetic, and creative. One area may be more developed than the rest, yet these different forms of growth influence each other simultaneously.

Emotional Growth. With respect to emotional growth, the act of producing art can be an impassioned release for the creator. The amount of liberation generated is directly correlated with the artist's identification with the art product.

Usually four steps in the degree of intensity of self-identification, and thus in the degree of emotional intensity can be recognized: stereotyped repetitions, pure objective reports or generalizations, occasional inclusion of the self or substitutes for it, and the inclusion of experiences of the self. (Lowenfeld, 1957, p. 49)

The child who has grown emotionally will move beyond stereotyped repetitions, can express

subjectively, and will include him/herself and important life experiences as subject matter.

Intellectual Growth. In reference to intellectual growth, an intellectually alert child is cognizant of him/herself, others, and the surrounding environment. Detailed presentations of these scenes do not have to be technically accurate, but they still do reveal the amount of attention the child places upon specific features. "Very often emotional restrictions block the development of the child's intellectual abilities; or also, the child's tendency for too much reasoning and intellectualizing of his experiences may restrict his emotional freedom." (Lowenfeld, 1957, p. 53) In either scenario, creative articulation is negatively affected.

Physical Growth. The study of physical growth entails coordination, muscle control and the passive enjoyment of uncontrolled motion. Developmentally, the child grows from large muscle control to the small muscle control necessary for detailed work. Physical handicaps can limit the degree of controlling the art instrument, and subsequently place limitations upon the child's technical expertise. This may become frustrating for the disabled or extremely young child, yet can become extremely liberating when some muscular control is achieved. The child should be encouraged to artistically express at the level at which he/she is physically capable of functioning.

Social Growth. Social growth in creative activity involves the consciousness of one's social responsibilities versus isolation in pictorial representation and working method as well. Whether or not the child repeatedly portrays the self as alone in a drawing can say something about the level of the child's social functioning. The activities portrayed among groups may also signify familiar endeavors for the child. Overly sexual or violent scenes may be a symbol for previous abusive situations and should be further investigated.

Aesthetic Growth. Aesthetic growth deals with the integration and organization of parts. "Aesthetic growth thus is essential for any well-organized thinking, feeling, and perceiving, and the expression of these in communicable form." (Lowenfeld, 1957, p. 58) Compositional balance and a logical organization of details in a pictorial representation are evident in mature drawings. Linear quality, texture, color, size-relationships, and use of positive/negative space are components of aesthetic growth. When a child has not grown aesthetically, it will be evident in poor organizational skills regarding the illustration of cognitions and affect.

Independence and originality, a willingness to experiment with new ideas and media, and uninhibited working patterns are signs of creative activity. The level of skill is not always indicative of the child's creative growth. The ability to copy and trace accurately does develop manual dexterity, but when it is the only form of expression, the child is not able to develop a personal style.

Developmental Theory. Among others in the field of art education, Lowenfeld (1957) had a developmental theory for the first stages of self-expression. The ages are approximate, representing the average child. From ages 2 to 4 years, the child is in the Scribbling Stage. The first representational attempts occur on the Pre-Schematic Stage, between 4 and 7 years of age. In the Schematic Stages, from 7 to 9 years, a concept of form is established. From 9 to 11 years, the "Gang Age", the child is preoccupied with realism. The Stage of Reasoning, from 11 to 13 years, is also known as the Pseudo-realistic Stage. In the Period of Decision, adolescent art involves the crisis of physical and emotional change and the psychological change in the imaginative concept.

THE HISTORY OF ART THERAPY

Beginning in 1961, The Bulletin of Art Therapy, now known as the American Journal of Art Therapy, defined art therapy as "...assisting the crystallization of a body of knowledge and ideas concerning the visual arts in education, rehabilitation, and psychotherapy." (Ulman & Dachinger, 1975, p. 1) More intertwined with progressive education theories, early art therapy seminars were even incorporated with art education seminars. At first, art therapy was even referenced as "free art expression". Although art therapy is also considered a psychotherapy approach, its ties to art education will offer a more complete understanding as to why this method can be effective and how the creative process can be healing.

According to Singer (1980), art educators Frank Cizek and Marion Richardson, from Austria and England, respectively, "initiated the development of methods designed to make available to children the full psychological benefits of art activity". (Singer, 1980, p. 6) Pioneers in art therapy, Florence Cane, Henry Schaefer-Simmern, Margaret Naumberg, Viktor Lowenfeld, Edith Kramer, and Elinor Ulman are all art educators who have utilized therapeutically based techniques with their students. Florence Cane and Margaret Naumberg were sisters; thus the connection between art education and art therapy is also by blood. Naumberg, Kramer, and Ulman subsequently left the educational field for the clinical setting.

In the foreword for the revised edition of art educator Florence Cane's book, The Artist in Each of Us, art therapist Bernard Levy writes:

Though some of Cane's interpretations suggest her awareness of projective elements in her student's work, her main focus was on assisting the realization of expressive art. She saw herself rightly as representing a new trend in the understanding and teaching of art. ...Cane's work belongs to a time of ferment in the worlds of art, art education, and the nascent field of art therapy. (Cane, 1983, p. vii)

According to Ulman and Dachinger (1975), art can be used for catharsis, displacement, sublimation, regression, projection, fantasies, and risk-taking. Art gives the individual, a "...capacity to loosen the repressive forces that control instinctual drives". (Ulman & Dachinger, 1975, p. 94)

With a release of repressive forces and inhibitions, art can be considered a catharsis, a cleansing of negative emotions and tension. These bad feelings are displaced onto the art materials instead of on the self or others in a process called sublimation. An example of sublimation is as follows:

...the union of form and content brought about the qualities essential to art: inner consistency, economy of artistic means, evocative power. In this process, the constellation of inner forces was so altered that the child's ego gained control at least temporarily, over energies that originally belonged to the impulses. (Ulman & Dachinger, 1975, p. 54)

In addition, learning to take risks through experimentation with drawing may transfer to everyday life.

ART THERAPY AND ART EDUCATION

Art in Occupational Therapy Programs

In the 1940's and 1950's art therapy appeared as a part of the larger heading of occupational therapy in mental hospitals. Two requirements are necessary for the use of art in an occupational therapy program. "The first necessity is for a battery of craft processes which will help to re-educate and exercise various muscles. The other demand is for activity which will mitigate the emotional strain of hospital life, of convalescence." (Logan, 1955, p. 234) To implement these criteria, the emphasis was placed upon the instruction of techniques. The coordinator of this portion of the program was likely an artist himself. The goal was to keep the patients occupied with a constructive activity and use art as an alternative release for negative

emotions.

With an increase in leisure time for the general population comes an increase in amateur art activity.

Art for all these people is therapy only in the broad sense that any constructive or contemplative activity is therapy. Modern life did not invent the rhythm of work alternating with festival, with travel, with play of one sort or another. Such a rhythm is therapeutic primarily because it is a natural way to live. (Logan, 1955, p. 233)

Art is a therapy of intelligent activity. It exercises the mind as in writing, but also utilizes the physical domain.

Although its origins lie heavily in art education, the art therapy of today has moved closer to psychotherapy. A recent definition of art therapy by art therapists is as follows:

Art therapy is a form of therapy in which the making of visual images (painting, drawing, models, etc.) in the presence of a qualified art therapist contributes towards externalization of thoughts and feelings which may otherwise remain unexpressed. The images may have a diagnostic as well as a therapeutic function, in that they provide the patient and the therapist with a visible record of the session, and give indicators for further treatment. Art therapists may work with the transference--that is, the feelings from the past which are projected onto the therapist in the session. Such feelings are usually contained by the art work, and this enables resolution to take place indirectly if necessary. (Waller & Gilroy, 1992, p. 5)

Employment for the art therapist ranges from psychiatric orientation to art-oriented positions, clinical, educational, rehabilitative settings. It is wonderful that art therapy is reaching such broad areas of life. Now is the time for art therapy to return to the classrooms.

Similarities Between Child-Centered Art Education and Art Therapy

Child-centered art education and art therapy share many of the same elements. From ages two to four, the child is free from value judgments; from age six on, the child is influenced by the

opinions of others, "...manipulated by having to please those who have personal (educated or intuitive) ideas about what art is and what art is not." (Singer, 1980, p. 11)

A focus upon the child's growth is the most important similarity between the art teacher or therapist.

Through the process of doing in art, in the course of psychotherapy as in art education or in art therapy, one communicates with oneself. Viewing each work as an expression of the child who produced it, we can see in it to what extent the child was able to communicate with himself. (Ulman & Dachinger, 1975, p. 93)

Determining the level of communication obtained is one measure of growth and learning. "It is the goal of all creative art teaching to bring about the synthesis of emotional freedom and structured expression." (Ulman & Dachinger, 1975, p. 33) By structured expression, Ulman is referring to placing an internal expression into a tangible art form. Abrahamson disagrees; instead, he believes that, "Another goal is to guide individuals to realize and develop their holistic artistic concepts." (R. E. Abrahamson, personal communication, February 12, 1996)

Familiarity with the artistic process is beneficial in recognizing and dealing with some adjustment problems. Changes in artistic expression can indicate physical/emotional/spiritual growth or decline, the emergence of repressed memories, the release of emotions, and the resolution of conflict, among other things. Technical expertise can also foster communication of these conflicts by allowing for simplicity and clarity of expression. Knowledge of colors and color theory can help the artist to find an outlet for expressing emotion and emphasizing importance; a person's choice of color can reveal hidden ideas and thought patterns. "Such choice may be due to parental influence, subjective feelings, etc." (R. E. Abrahamson, personal communication, February 12, 1996) Awareness of a child's typical developmental pattern will help the educator or therapist recognize any possible problems.

Since the mind can function as a whole entity, and the mind is used both to create and perceive art, then a person having difficulty in one area of his/her life may reveal this in the art process. Whether in the act of creating or in the actual art product, the student may allow perfectionistic, defeatist, or careless attitudes to emerge. The teacher can observe these actions and in turn be able to help these students appropriately.

Two characteristics in particular make it possible to recognize deficiencies from children's drawings: (1) If there is an abnormal discrepancy between chronological age and the development stage...(2) If a child is emotionally blocked, his rigid repetitions demonstrate his inability to express experiences. (Lowenfeld, 1957, p. 21)

If there is a large discrepancy between the child's chronological and mental age, then mental retardation is a possibility. The chronological age is the actual age of the child. The mental age is the measure of intellectual capacity. The stage of development is also affected by emotional and physical capacities. If a child is having emotional problems adjusting to the classroom, his/her peers, or new media, among other things, he/she may revert back to the use of stereotyped repetitions in a drawing. "Every adjustment to a new situation implies flexibility, flexibility in thinking and also in imagination." (Lowenfeld, 1957, p. 50) A lack of flexibility may be a warning sign of a block in a child's development.

Healthy communication fosters a positive self-image. Positive personal achievements create a sense of self-confidence.

Since it is an established fact that nearly every emotional or mental disturbance is connected with a lack of self-confidence, it is easily understood that the proper stimulation of the child's creative abilities will be a safeguard against such disturbances. (Lowenfeld, 1957, p. 22)

To help the child with behavior problems fit into society,

...emphasis is placed on the understanding and appreciation of personal effective-

ness, i.e. establishing self-esteem and a positive self-image. The child can, by using art as a motivating or learning tool, develop self-awareness, self-discipline, and self-reliance. (Singer, 1980, p. 3)

Synthesizing what has been taught with what is experienced can offer fresh solutions to recurrent themes. These and other insights can be exposed through creative thinking and communicated via the artistic process.

When art education became more student oriented, concentrating upon personal growth as well as the product, it opened the door for the discipline of art therapy. Early art educators experimented with the therapeutic process in the art classroom. A return to this experimental and personal approach to art could give meaning to the product while allowing the student to grow in more areas than one. In addition to improving art technique, the student would be learning about him/herself, expressing inner feelings, and communicating thoughts from deep within. Bringing art therapy back to the classroom would benefit the students as well as society by producing healthier individuals, at least ones in touch with the inner self.

Art in the classroom becomes therapeutic when, "...instead of judging the drawing or painting as a product to be corrected or improved, the teacher uses the drawing as an index of the child's state and tries to improve that, knowing that if the child is fully alive, his work will be." (Cane, p. 369) In addition, the actual piece of artwork should be examined as well as the student for evidence of individual growth. "To ignore the art product and its components is to ignore half of the creative child." (R. E. Abrahamson, personal communication, February 12, 1996)

There is definitely a need to support the children with physical, emotional, or learning difficulties. Waller and Dachinger (1992) estimate that approximately 40 percent of students utilize some sort of psychological or other special service.

A successful therapeutic encounter is, on a personal level, an informative experience. It involves both learning and unlearning and could be said to facilitate education in itself...Whilst it is not reasonable to suppose that the teacher/therapist should work with transference issues, many of the skills of counseling, listening, feeding back and discussion of realistic goals will be useful. This will surely be no more than a return to the 'child centered' approach now in danger of being lost in the market economy of quantifiable results. (Waller & Gilroy, 1992, pp. 36-37)

Combining Art Education and Art Therapy in the Public School

Is there a possibility of combining art therapy techniques with art education in the public schools in the near-future? Legally, the artist must have a teaching certificate to work with students in the public schools. Some art therapists are hired to work in independent schools, serving much the same function as the school psychologist. There has been a small grass roots movement among art educators to become certified art therapists as well as retain their teaching position. Some senior teachers are recommending these art teachers/therapists so that a child-centered approach can be implemented.

It is entirely valid to suppose that a knowledge of boundary-setting, the recognition of projections (both from teachers and pupils) and the ability to understand classroom transactions in terms of group dynamics would greatly enrich the performance of teachers who are faced with mounting difficulties. If an art teacher trains as an art therapist, he or she may still concentrate on the artwork of the children rather than on their unconscious feelings, but he or she would also be aware of the processes occurring between teacher and pupils on individual or intergroup basis. (Waller & Dachinger, 1992, p. 36)

This method can be an effective way of improving the nature of art and art teaching while legally following the guidelines.

Innovation and experimentation should be encouraged in order to foster personalized creativity. This personal expression should be evaluated as more important than the style preference of the teacher.

The teacher should know that the potentialities of creativeness exist in each individual, but present also are enemies of creativity: insecurity, fear of failure or criticism, laziness and conceit, tensions and hyperactivity, and worst of all, lack of faith in oneself. (Cane, 1983, p. 32)

By positively reinforcing art activity, this will influence the cognitive, affective, psychomotor development in addition to providing for a sense of accomplishment and an opportunity for strengthening self-esteem.

The teacher should be willing to try new media herself/himself and bring fresh ideas to the classroom. Prior to grading, the teacher should specifically determine and communicate criteria to the students. The teacher should also discuss critical analysis with the students so that they understand it is their work being evaluated, not them. By being visually, verbally, and physically articulate, teacher-student communication will be clear. How a teacher acts in and reacts to situations can greatly influence the child. Treating others with consideration and respect is necessary for a healthy learning environment. The teacher can have a great impact upon the students, both positively and negatively. Awareness of each child's personal capabilities and stage of development will allow the teacher to expect the most, without being overbearing.

Curriculum and materials should be related to the child's stage of growth. Stricter standardization procedures may make this increasingly difficult, yet there is still a choice.

Even in the face of the development of agreed national curricula and the obligation to involve all students in the General Certificate of Secondary Education examination procedures, it may be possible for the art teacher/therapist to modify his or techniques of instruction to include a high level of personal choice for their students and to evolve a less directive and non-judgmental approach. (Waller & Dachinger, 1992, p. 36)

In addition, a class critique of artwork involves the affective domain. Possible questions to ask include: How does your product make you feel? What is your reaction to your neighbor's art?

Why did you choose those colors? What is the focus of this experience? What is the message that you are trying to convey? Does the content reveal a connection between the work and your experience? Is it a vital expression? Does the line indicate free movement? Is the work organically composed? Do you understand balanced relationship throughout?

Balance is necessary between the focus upon the materials and techniques and the focus upon the individual's personal development. If too much focus is placed upon the techniques necessary to produce the art product, then creative activity could actually become diminished. If the teacher observes only the product,

...definite concrete alterations are constantly suggested, but no effort is made to discover what habit of the brain or hand is at fault. If we observe the pupil, we may discover the offending trait, overcome difficulties, stir new abilities, and awaken new understanding. (Cane, 1983, p. 33)

The child does need instruction, but also needs the space to explore these materials on his/her own. If the child is left too much on his/her own, there may be an increase in frustration and a decrease in the chance to learn from the wisdom of another. The child may, in addition, become lost among the process.

"Constant praise does not favour development; it is more likely to produce inflated egos and to kill creativity." (Cane, 1983, p. 34) If everything a child does elicits the praise of the teacher, then that child's drive to create may become extrinsic rather than intrinsic. A sudden lapse in praise could cause damage to the self-concept of the child which has become dependant upon that external praise. Another problem with continual praise is the possible lack in the child's effort to produce artwork that is exceptional. If a child receives the same teacher response to the product of hard work or idleness, then laziness could result in a child who is already externally driven.

A return to the child-centered art education of the nineteen-thirties, forties, and early fifties is desperately needed. Today's teachers can learn from Florence Cane. Her ideas are quite relevant today, as evidenced by the revised edition in 1983 and the reprint in 1989. First written in 1951 and representing twenty-five years of work, "The concept of the integration of an individual includes the activation and union of all one's fantasies to form an effective and harmonious human being. This is an ancient ideal of many great teachers and philosophers." (Cane, 1983, p. 33) It is vital for the educators to be aware of the child's family background, his/her level of social interaction, and patterns of classroom behavior to develop effective teaching strategies. The same presentation of ideas and system of encouragement will not work the same for every child.

Not only is each individual a unique entity, but that one individual has many personal experiences which in turn affect his stage of development. "Since these experiences change with the growth of the individual, self-identification is a dynamic science. It embraces the understanding of social, intellectual, emotional, and psychological changes with the creative needs of the child." (Lowenfeld, 1957, p. 24) Self-identification can thus be fostered through the creative process; it is a necessary component of growth.

"No art expression is possible without self-identification with the experience expressed as well as with the medium by which it is expressed. This is one of the very intrinsic factors of creative expression." (Lowenfeld, 1957, p. 23) The child's unique solution to an assignment or common experience should be encouraged. The teacher should remain flexible enough to allow the student to explore other encounters and artistic endeavors. The artistic process is very personal, and should be taught/graded from an individualized learning program perspective.

Florence Cane dedicates her book, The Artist in Each of Us (1983), to

...those who long to draw or paint, but have never dared; to those who have tried but retreated, either because of some barrier of the world's circumstance or because of a blocking from within; and to the teachers and parents who are helping the young to paint. (Cane, 1983, dedication page)

With a return to a child-centered art education and an incorporation of aspects of art therapy, the longing may be satisfied, the fear to create art may be uncovered then removed, and those who will be teachers may learn more ways of simultaneously reaching the inner child and encouraging positive behavior and productivity in that child. In addition, teachers will have "...the deep reward of guiding and witnessing the unfolding of the children's own, inherent abilities to structure and unify their visible surroundings through art. They will form their art, and their art will, in turn, form them." (R. E. Abrahamson, personal communication, March 5, 1996)

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