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THE TEACHING OF ART  
IN SELECTED PRIVATE ELEMENTARY SCHOOLS IN BEIRUT

A THESIS

PRESENTED TO THE FACULTY OF THE BEIRUT COLLEGE FOR  
WOMEN IN PARTIAL FULFILLMENT OF THE REQUIRE-  
MENT FOR THE DEGREE OF BACHELOR OF ARTS

BY

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## Biographical Sketch

The writer of this thesis was born in Beirut of Lebanese parents. She spent six years at the Evangelical School of Ras-Beirut. She then left for the American School for Girls, where she spent five years, graduating in 1953. In 1954, she was admitted as a freshman student at the Beirut College for Women, where she worked four successive years for the B.A. degree in Elementary Education.

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## Outline

### Chapters

- I Introduction
  - A. Reason for choosing subject
  - B. What art is
  - C. Historical background
  - D. General principles
  - E. Purpose and limitation of study and method used in collecting data.
  
- II Aims and values of Art Teaching
  - A. Helping the child realize his potentialities
    - 1. Develop initiative and self-reliance
    - 2. Develop self-confidence through objective achievement and pride in work.
    - 3. Build habits of cooperation in caring for common supplies, respecting other's property.
    - 4. Enrich leisure time through acquisition of skills.
    - 5. Afford emotional release
  - B. Intellectual Development
    - 1. Understanding of world around him
    - 2. International understanding
    - 3. Taste and appreciation of beauty in all forms
  - C. Value for Child Study

III The Teacher of Art

- A. Personal and professional qualifications
- B. Understanding of the child

IV Organizing the Material for Teaching

- A. Motivation
- B. General guidance
- C. Evaluation of children's work
- D. Specific guidance in each stage of development
- E. Media used and the qualities of each
- F. Physical set-up and classroom arrangement

V Survey of Art Teaching in Five of the Elementary Schools of Beirut

VI Suggestions and Conclusion

VII Appendix

Chapter I.

Introduction.

## Introduction

The fact that the writer is majoring in elementary education is more than sufficient evidence of her interest in children. In working with children, teachers need to understand them and be well acquainted with their needs and problems because, otherwise, they cannot be of much help.

Children's art is an excellent medium through which we come to know more about the child: about his intelligence, interest and talents. In this study, the writer has attempted to find out why and how art is taught in the elementary schools here in Beirut and how it ought to be taught so as to be more meaningful and helpful in the full development of the young child.

Art is creative activity. It is an expression of the self and of life. In his book, The History of Art, Faure says that art sums up life. Art enters into all aspects of life, regardless of time and space, and to express our ideas through art we employ the material which our hands touch and our eyes see. "Art recounts man and through him it recounts the whole universe". By learning about man through his art, we are learning about ourselves (1). Art is a means of self-expression. It is,

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(1) Elie Faure, The History of Art, P. XVII-XX

as well, a means of finding satisfaction.

From the first cave drawings of hunters and animals and on through the ages, the pictures left not only possess aesthetic value, but they give us a deep insight into the thoughts, feelings and emotions of mankind. We study the art of a certain period to know what the people looked like. If we take the Renaissance paintings, for example, we learn what kind of dresses people wore at that time, what the fashion was and the kind of jewelry they had. Not only that; we also learn about the customs, ideas, motives and aspirations of each age. Art is for aesthetic enjoyment, but it is also the expression of man and of the social order in which he lived (1).

The writer will not go into the philosophical definition of what art is. All she chooses to say is that art is whatever we do to express a feeling or an idea in a way that pleases us. Art is not for the few talented but for all people, regardless of their race, time and place. We can express ourselves individually by making a picture of our own or we can express ourselves as a member of a group by sharing in the creation of a mural painting or in any other art project.

Child art is a comparatively new discovery. It is

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(1) Awatonna Art Education Project, Art Units for the High School, P. 6



the discovery of the last century, after the educators started to consider the young infant as an individual personality and not a miniature adult (1). Many years ago art education was different from what it is now. People put great emphasis on writing and speaking as a means for self-expression, but they gave no attention to art as a means. They did not know that the development of the child's personality demands much more stimulation than the three R's. Art education followed one pattern. It was thought that certain authorities know what is best and they passed on this knowledge to the child in a way they called teaching. These authorities set formal patterns in art for children to learn such as colors, form and perspective. Children were not much attracted towards art because it was more or less routine work (2).

The purpose of art teaching in the past was to train the student artist. Educators were concerned with gifted children and excellence of product. Students were asked to draw from models or to copy. The student, therefore, was to perfect skill (3). Art had no integration with other fields because the teacher had a limited experience

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- (1) Wilhelson Viola, Child Art, P. 7
  - (2) Klausmeier, Teaching in the Elementary School, P. 428
  - (3) Committee on Foundation of Art in General Education, Visual Art Education, PP. 1 - 18

and knew nothing about child psychology (1). Drawing was confined to copying and was an isolated subject. Art was more or less photographic. It was a practice for the hand and eye (2). The teacher dominated the child by her personality. She was a teacher of fine arts, not of children.

The ideas of Rousseau in l'Emile had the great effect on the way instruction of all sorts should be given to help the shaping of the child's personality. His idea was that the child should be left without limitations and directions because he has the full capacities and abilities to grow alone. In the beginning of the twentieth century, great care was given to the individual, to his desires and interests. Interest was focused upon child behavior and upon the development of his creative faculties. In the experimental schools at that time it was thought enough for the teacher to provide the material only. If the student did not know by himself, the teacher did not help him (3). There was no guidance and direction whatsoever. In the beginning children had fun; but when the novelty was over they were restless and left their work unfinished. This method, too, was a failure because it went to the opposite extreme (4).

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- (1) National Society for Study of Education, Art in American Life and Education, PP. 446 - 447
  - (2) Committee on Foundation ..., Op. Cit, P. 17
  - (3) Ibid, PP. 446 - 447
  - (4) Klauseier, Op. Cit, P. 429

Influenced by the writing of John Dewey, educators developed more understanding of the psychological and social needs of children. They gave attention to the external conditions under which learning could best be obtained. The writer wishes to be more specific about the development of the art movement and its sequence. In 1887, for the first time in the history of art the term "Art for Children" was used by an Italian, Ricci. He wrote a booklet, l'Arte Dei Bambini. Then another German writer wrote a book named Kunst In Der Schule (Art in the School).

It was left for Cizek, an Austrian who lived in Vienna, to develop the practical side of art teaching for children. In his school, which was an informal one, poor children came to draw what they liked. Cizek's immortal words are: "To let children grow, develop and mature". Thus child art was born in Austria.

It is extremely important to note that Cizek came first and the instrumental psychologists followed. In 1908, William Stern gave his valuable statement: "Scribbling is to drawing as babbling to speech". Other psychologists and writers, like Karl Buhler and Piaget, wrote also on the same subject.

Great Britain was the only country, at that time,

which welcomed the new gospel of child art. The English Tomlinson, Richardson, Gibbs and Eccott were famous for their interest in child art. They wrote much about it and by them the battle was won (1). The United States gave her contribution in the sense that it was the first country to make use of the works done by children for all sorts of tests.

Child art today is a significant field of study because educators have come to know that it is an excellent medium for self-expression. The modern art education, which is based on a democratic philosophy of education, allows each child to grow as an individual and to develop his sensitivity to beauty in art products made by himself or by others (2). Today, when teaching, we take into consideration all aspects of child behavior: intellectual, physical, social and emotional. Through first-hand experience children learn to share, take turns and play together. They have the chance to develop initiative and independence by solving their own problems. They grow in an atmosphere where they learn to be friendly and cooperative. A child is given help only when needed. In modern schools, children have the chance to select and plan their activities. They learn to take responsibility for their own actions and for group living (3).

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(1) Viola, Op. Cit., PP. 7 - 15

(2) William Ragon, Modern Elementary Curriculum, P. 465

(3) Dawson Stephens, Providing Developmental Experience for Young Children, PP. 1 - 3

We know that childhood is an important period. All interests and values and emotional and social control which have been developed in that period have a lasting effect on the child as an adult. We also know that the child has needs for activity, for friendship, for a feeling of security and for success in his work. All these determine what kind of a person he is to become (1). Possibilities for creative expression are to be found in every subject, but most of all in art, music, dramatics and writings (2).

There are general principles that we should know in art teaching for children. Children go through certain stages in art learning. Therefore, the art activities should be planned in relation to the child's needs and abilities. The activities should be within the range of the child's maturity. All children possess the ability to create, provided they have the right conditions for it. "We can not create something out of nothing" says Lee. There must be thoughts and ideas to express. Children need to be stimulated for work. The more the experience, the more the potentialities for creative expression (3). The work of children should not be judged by adult standards. Children cannot say what and why they are working, but

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(1) Klausmeier, Op. Cit, P. 19

(2) Ibid, PP. 249 - 250

(3) Harold Schultz, Art in Elementary School, P. 15

they can tell what their classmates are doing while adults cannot (1). In teaching art, our concern is to help children say what they want to say. The most important consideration of art education is to make it possible for students to express their philosophy of life. "The most important product of an art program is a properly educated child and not a piece of work" (2).

This survey of teaching art in the elementary schools in Beirut aims to answer such question as: what is the aim in teaching art? How much time is it given? What educational background does the teacher of child art have? What media are used? How much opportunity do the children have in the choice of the topic, media and color?

The first step in carrying out the survey was a library study of how art ought to be taught from an ideal standpoint. In the light of the study, a questionnaire was drawn up which was to be given to the teachers who are teaching the art in the elementary schools. An outline of some points to be observed was also prepared.

Five elementary schools of different types were visited: An American, a British, an American Mission

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- (1) Leonloyal Winslow, The Integrated School Art Program, P. 93
- (2) Charles D. Gaitskell, Arts & Crafts in our School, P.10

and two national schools. Arrangements were made directly with the principals of the schools for interviewing the teachers and observing in the four primary grades. Each interview extended for a period of half an hour, in which questions were asked concerning aim and method. The writer was able to interview twenty-one teachers only. Some of these teachers taught more than one class.

Observations were made on the physical set-up, equipment, activities and method. Four observations were done in each school in four classes, one hour for each observation. There were some classes that were observed more than one time. Records on almost every point were made. When Arabic was used direct translation into English was made at the time of recording.

The writer wishes to make it clear that she is inexperienced in research work and, also has a lack of background in art. It was difficult for her to get very scientific results. Many teachers were discouraging in that they did not like the idea of having an outsider come in and observe them. It was also difficult to find out how art was taught in some classrooms where the teachers knew, beforehand, that the writer was coming for observation and tried to make some modification in the media and method. The writer is aware of the

insufficient data which is due to the limitation of time and experience.



## Chapter II.

### The Aims and Values of Art for Children

## The Aims and Values of Art for Children

Art for children is a significant field of study. It is important not only because it helps us to know more about the children but more especially because it helps the child to realize his potentialities and develop his personality in general.

Every normal child has some creative power. If he does not use it, it is destroyed. The child wants to produce. He has an urge for creativity. If he is not allowed to produce, the urge may even become destructive(1). Notice children when they play. If they are not given blocks or puzzles to construct and play with, they may destroy the flowers in the garden or dirty themselves with their mother's cosmetics. Children's art helps them to be producers and to become happy. Through art activities children are encouraged to think for themselves, have confidence in their abilities, and this, in turn, encourages experimentation. In the past they used to consider independent activity and thinking as undesirable; but now the child must be encouraged to be original and to discover his real abilities (2). Creative activity helps the child to develop his potentialities and to direct his aptitudes into constructive channels. Creative ability is not to be taught but to be trained through

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(1) Viola, Child Art, P. 58

(2) Murray Lee and May, The Child and his Curriculum, P. 588

exercizing the hands and the memory (1). Art activities help the child to express his individuality and become self critical.

When the child comes to school the first thing he must be guided to is building confidence in himself. At home the child is the center of attraction. Every member recognizes him; but when he comes to school he should build confidence in himself because he is only one out of fifteen or twenty. He must develop his own individuality. Art is an excellent medium through which the child can create confidence in himself. When he completes a painting and is praised for his good work, the picture is, to him, a concrete evidence of success. When the child expresses himself meaningfully and successfully he becomes happy and enthusiastic (2). Art is not for the child's joyous expression only; it is to realize pride in workmanship, a quality which is very important to young workers (3). When the child is doing what he is capable of doing, he starts to depend on himself. When he is doing what he knows and not what everyone else does and not depending on the teacher's directions, he learns to be self-reliant (4). In school the child works to get

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(1) National ...., Op. Cit., P. 250

(2) Lee, Op. Cit., P. 588

(3) Alvina Trent Burrows, Teaching Children in the Middle Grades, P. 247

(4) Lee, Op. Cit.

the teacher's approval, but creative work gives opportunity for the child to recognize his own purpose and to work honestly and openly to the accomplishment of the work. In doing so, he develops his own standards (1).

The art lesson helps children to build habits of cooperation in caring for common supplies and in sharing materials. This is more true of art than of other subjects because through art, children more often have the chance to work in groups for certain projects, as mural paintings. They learn to work agreeably together and to respect the rights and properties of others (2). It is very important that the child work in a group, for he will have more and better experience. The child learns to share, to take turns and help (3). Children learn to share not only tools and supplies, but ideas and plans. An example is a group of children working on a mural painting on transportation. Two of them wanted to draw the train, each in his own way. They quarreled. A third child stepped in and reconciled them by simply giving a suggestion of having two trains instead of one.

Art activity is one way to enrich leisure time. Leisure time activities can be productive and pleasurable.

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- (1) Ibid.  
(2) Winslow, Op. Cit, P. 30  
(3) Schultz, Op. Cit, P. 30

Artistic expression fits in here. It is a complete absorption for children. It has educational values and, as a by product, leads to higher levels of skill (1). Children learn to enrich their leisure time through the acquisition of these skills. When they are free they can do alone what they have learned in class. They are likely to develop their hobbies, which may be a guidance for their future vocations.

Art education helps those who are normal and have no emotional problems to release their tension through self-expression. Our concern is the normal child. Normal children have conflicts as well as tension to release. Through art expression children acquire emotional stability and more efficient methods of thinking. Moreover, psychologists and psychiatrists feel the effectiveness of drawing, painting and modeling in psychiatric therapy. It is one kind of treatment in severe cases of maladjustment. The energy is directed into constructive channels. It is corrective for mental and nervous maladjustment for children. We can achieve such a value by making the muscles work to restore balance and help rest the over-fatigued nerve centers. It helps to externalize interest by diverting the attention from oneself to other activities

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(1) Danial Mendelowitz, Children are Artists, P. 35

which have value (1). The mentally retarded, the shy and the physically handicapped will find a way to express themselves through art. They can feel that they are achieving something (2). Through our knowledge of the abnormal we know how to deal with and help the normal child. In one of the schools here in Beirut, a certain child was a problem to the teachers because he was continuously ridiculed and severely teased by other children. He spent most of his time crying. One day, it was found out that this child had a special ability for art expression. He was encouraged to use this talent in activities which were constructive and pleasing to him. This child became better adjusted and happier, and he learned to control himself.

In teaching art, modern educators stress its value for intellectual growth. When the child produces with his own hands, the meanings and concepts are clarified for him (3). Through art expression, the child becomes acquainted with the world he is copying. If, for example, the child is drawing a picture of himself and his sister going to school, he learns to differentiate between sexes. Boys wear trousers while girls put on dresses or skirts. Boys have short hair, girls have longer hair.

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- (1) National . . . , Op. Cit, P. 55
- (2) A.E. Jenson, "Art in Elementary School" School Art, V. 56, No. 5, March 1952, P. 278.
- (3) Anna Laura Kingzett & Frank Moore, Handcrafts for Elementary Schools, PP. 3 - 4.

When the child produces things in the realm of his emotions and ideas, he understands them more. Through the medium of art the child transforms his ideas into concrete expression and he is brought closer to reality(1). Understanding the world around him sharpens his observation. He becomes more observant and will develop a critical eye. If the teacher, for example, is pointing out to him a picture with vivid colors, saying: "This is a rainy day", the child will not accept it. He will quickly notice that a rainy day is dim, dark and gloomy. Art gives children an opportunity of making selection and solving problems. When art is taught, it needs seeing and understanding. When a person sees something he has to think, remember and judge (2). In doing so, he will develop more understanding and comprehension.

Art for children helps for international understanding. Children all over the world have a universal way of expressing themselves. When children of two different countries exchange pictures they both learn about each other from the pictures. Art for World Friendship is an association started in 1946. It was first an idea suggested at the UNESCO. The aim of this association is for world peace and a world of beauty. In

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(1) S.R. Slavson, Creative Group Education, P. 16  
(2) Winslow, Op. Cit., PP. 3 - 4.

the first year they had one thousand pictures exchanged. In 1955, eight thousand pictures were received. At the beginning they exchanged drawings and paintings. Now they exchange letters. Even the parents started writing to each other (1). So through the creative expression of different cultures the world can come closer and there can be more understanding, friendship and interest among people of different nations and cultures.

Through learning art the child develops taste and appreciation of beauty in all forms. The things which the child accomplishes himself are very significant for him. This is a way he generalizes appreciation to things similar to his own work. The more experience the child has, the deeper his appreciation will become. If the person is provided with the opportunity to see beautiful things around him, he will certainly develop good taste. He will also understand more about art and life. Life will have a richer meaning for him (2). Teaching art is education the children to find out the beauty in things which surround them in their every day life (3).

The last, but not least value of the children's creative work is that it helps us read many things about

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(1) Ibid, P. 11

(2) Maude Muller, "Art for World Friendship" School Art, V. 55, No. 9, March 1956, PP. 15 - 18.

(3) Winslow, Op. Cit, P. 11



them: their intelligence, talents, likes and dislikes. Art teaching helps us to know about the child's personality: his fears and problems, what is important to him and what is not. An example is that of a little girl who never drew more than a head with arms and legs. Suddenly, she started to make a body, but only in the picture of her mother. It was found out, later, that the mother was expecting a baby and the pregnancy problem had been discussed many times at home (1). The child was disturbed about it and she expressed her problem in the pictures. Another child drew himself always standing with something very big in his hand. Indirectly the teacher understood that he held a piece of cake. Later it was found out that the child desired a piece of cake which he could not afford to buy.

Thus, through the work of the child in clay and paint, a keen observer can understand his essential problems and needs. This phase of problem is an interesting scope for study but cannot be developed in such a limited research.

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(1) Mendelowitz, Op. Cit, P. 24

Chapter III.

The Teacher.

## The Teacher

In art education first comes the child in importance, then the teacher. True teachers are like true artists. They are born. The teacher requires more than ability in art. She must be sensitive and have insight. She must have a reliable personality. The quality of the teacher as a person is important: her sensitiveness, her values and the way she deals with others. It is preferred that the teacher, in the lower elementary, be a woman because women are usually more understanding. Teaching is a vocation for women more than it is for men. Here she is not only a teacher but a mother (1). The teacher should herself have the qualities which she wants to foster in her students. She should be free in order to be able to teach freedom. She should be emotionally secure or else she will transfer her insecurity to her students. She should also have self-respect and be sure of her abilities. In other words she should have self-confidence but not to such an extreme as to become overconfident (2).

The qualities of the teacher in her relation to the children are very important. The teacher of art

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(1) Viola, Op. Cit, P. 36.

(2) National ...., Op. Cit, PP. 126 - 127.

should be interested in the development of the general personality of her students more than in their art product. To her, art for children must be a means. This does not mean that she should lower her standard of artistic judgment but it means that her main concern should be in the children. The teacher of art must be aware of the world and life. She must not only be able to teach but to learn about her children through their art expressions. She is there to guide. The most important consideration about the teacher is her ability to help children satisfy their urge to work and to learn to play together constructively(1). The teacher ought to be full of information, a sort of reference for support when the children's abilities can carry them no further (2).

Therefore, the teacher should have an effective personality. She should discover her students' abilities and give them as little help as possible. To be effective the teacher must have the desire to grow. She must be up-to-date with new conceptions and new forms of expressions. She must always extend her own horizons (3) and be willing to participate actively in the life about her. Imagination and originality are very essential to her. If not found

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(1) Kingzett, Op. Cit, P. 26

(2) National ..., Op. Cit, PP. 721 - 725

(3) Committee on the Function of Art ..., Op. Cit, P. 128

they can be cultivated through reading and writing (1). She should always be open-minded, knowing that there is always a way to improve one's work. A teacher of art must try to see relationship between art and other subjects. She should have knowledge not only of the method, but of the philosophy and psychology of education(2).

The teacher is responsible for the arrangement of the environment. If she chooses her simple costumes for harmony of color and texture, a teacher will have a pleasing and attractive appearance. This is essential because one important principle in art education is to make the students aware of the values and principles of art in an indirect way (3).

The failure or success of the course depends largely on how much educational background the teacher has had. She should possess the ability to teach art. She should have not only interest and ability but training as well. She must know how to do the things she wants to teach. She should have a knowledge of design and of child psychology. The teacher should have a good philosophy of modern education(4). The teacher of art in elementary school should, at least, have had a one-year course in art education. Students of

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(1) Ibid, PP. 128 - 130

(2) Committee on the Function ..., Op. Cit, P. 126

(3) Ibid.

(4) Winslow, Op. Cit, P. 45

special ability, majoring in education, should be encouraged to take art courses (1)

It is a prerequisite for the teacher to know the child if she aims at success in teaching (2). She must have an understanding of the child's nature at different levels. She should take each child seriously: give him love, security and significance. Children are very sensitive. They can feel quickly whether they are loved or not (3). She should also know that children go through different stages in art learning. For example, in the manipulative stage, from four to six, the child explores the material at hand while in the expressive stage, between six and nine, he starts to show some symbols in his figures (4). The teacher of any subject must have an understanding and must be sensitive; but the teacher of art must have more of this quality because art seems to have as much to do with the emotions as with the intellectual aspects of teaching. She must have a sympathetic understanding of emotional conflict and try to give children an opportunity for self-expression and release of tension. Her function is not to teach art only but to bring adjustment through art experience (5). The art teacher

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(1) Ibid. P. 25

(2) Cecil Millard, Growth and Health in the Elementary School, P. 241

(3) Viola, Op. Cit., P. 36

(4) Mendelowitz, Op. Cit., P. 23

(5) National ... , Op. Cit., P. 722

contributes to the growth of the student's personality. To be able to do this she must know something of the psychology of emotions. She should give the students the kind of experience that contributes to their joy and stimulates and challenges gifted children. She should understand the retarded ones and find out their problems. By observing how and what they do, the teacher can again/a <sup>create</sup> great deal of insight into their feelings (1). She can know the child through his drawing and painting more than through his more stereotyped school activities. Sometimes a drawing reveals unexpected abilities and potentialities. The teacher's duty is to stimulate, direct, guide and whenever the time comes and satisfying results can be obtained, she is to teach techniques (2). The teacher must understand that each student must be treated differently, depending on his readiness, intelligence and development. She should keep in mind differences among students, not only due to native equipment, but to early training in previous schools (3). The teacher must see that the child has something to express. She is to make the child aware of the possibilities of expressing his ideas in the art media. Wilson, in one of his articles "Creative Art Creates Confidence" says that

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- (1) Catherine Read, Nursery School, PP. 265 - 266
- (2) Ministry of Government of India, Child Art, P. 2
- (3) Millard, Op. Cit, P. 241

"a classroom teacher finds that art helps her first and second graders gain confidence in themselves and makes the period of adjustment to school life easier. We need more teachers with this kind of enthusiasm" (1). One important point: If the teacher does not know how to encourage and guide the talent of young children, it may be lost. It is not just the child's personality it is his creative ability too.

We have seen the great influence of the teacher on the students. It is impossible to separate the teacher from the method. We have been saying what the teacher is; in the next part we shall discuss what the teacher does.

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(1) Winslow, Op. Cit., P. 45



Chapter IV.

Organizing The Material for Teaching.

## Organizing The Material for Teaching

The first step in teaching any subject is to arouse the child's interest because unless the child is put in the mood to learn, he can learn little. Purposeful learning has been proved to be far more effective than learning through conditioning. In purposeful learning there is stimulation on the part of the learner. Children can be motivated in many ways; but there are some means that are better than others. Children are motivated to work in art when they see other children engaged in art work or see the finished work of others. To motivate them, the teacher can discuss with them topics related to their lives such as: How I get ready for school, or how I help my mother. The more concrete the motivation, the better are the results (1). A teacher can stimulate them by playing to them a piece of music, letting them sing a song or hear a story or a verse. She might use visual aids such as films or pictures or organize an excursion for the purpose of getting new ideas to express (2). The unseen world can be a source of inspiration as in the geography lesson; for example, if children are working on a project or a unit plan on the American Indians,

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(1) Gaitskell, Art Education in the Kindergarten, PP. 28 - 32

(2) Ibid. P. 28

to make the illustrations children use their artistic expression (1). We motivate and stimulate the child by helping him to develop his imagination and express himself first by the real or concrete and then by the unreal or abstract. For example, we encourage the child to draw a turkey which he has seen. Later, we can modify the subject and tell him to draw "A turkey no one has ever seen" (2). Through direct discussion the teacher can draw the children's attention to nature in which children are interested. They can draw rain, clouds and trees. Children also love pets, especially if they have any of them at home. Taking them to the country where they can see farm animals will be good source of ideas for painting and drawing. Give them opportunity to discover and expose them to problems which are interesting to them. The teacher must stimulate them by suggesting possibilities because a child cannot create from a vacuum. He has to have ideas. Traditional events such as Christmas and Easter can be an appropriate subject matter to motivate children. For example, they can draw the Christmas Tree, the Angels, Easter eggs and a rabbit. On a bright shiny day letting the children work outside adds to the richness and interest of the experience (3).

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- (1) Victor D'Amico, Creative Teaching in Art, PP. 7 - 14
  - (2) Isabel Freshow, "Imagination as Motivation" School Art, V. 56, No. 5, Jan. 1957, PP. 15 - 16
  - (3) Schultz, Op. Cit., P. 37

When teaching art in the elementary schools, there are some general principles which apply to teaching in all the grades. For example, leaving the child on his own to choose a mode of expression is sometimes frustrating because if the child has nothing in mind, he will start imitating others (1). The first thing a teacher must do is to encourage original ideas which will arise out of a free atmosphere of give-and-take. She can do this by throwing out a simple question, such as "Have you ever seen a circus and what do you remember about it?" It is true that children should choose their own topics but within limits. If they are left entirely to their own selection, they might use over-repetition in their work. Suggestions must come out of the group. However, individual differences should be considered. Repetition is desirable for dull children in activities in which they can gain success. This repetition should not be exact duplication but something of similar nature. Children of superior intelligence must be challenged to keep their interests (2), they do not like repetition.

Copying a picture or coloring mimeographed material is not a good practice. This is a kind of work where thinking is completely lacking. The work is stereotyped,

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- (1) Viktor Lowenfeld, Creative and Mental Growth, P. 7  
(2) Gaitskell, Op. Cit., P. 27

uninteresting and designed for unthinking obedience. In this only the teacher works. She thinks, plans and prepares the material. What remains for the children is to use their manipulative skills according to directions (1).

Children should be guided to choose projects that take a short time because their span of attention is still short. The project should be chosen in accordance with their age and ability. Providing various experiences for children is important but not enough. We should be sure that they use the experience in the right way. Group work is, sometimes, advisable for it gives them opportunity to develop social responsibility. It is, as well, an opportunity for every child to benefit from the appreciation of others towards his work (2).

It was found out, too, that guidance during the working period is successful only if it is given in a brief way and when necessary because the child has a short span of attention. For this reason we should not give him too many interruptions. Guidance might be verbal questioning; for example, if the child is drawing a car the teacher can ask a question as "Where

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(1) Schultz, Op. Cit., P. 14  
(2) Ibid, P. 33

are you sitting?" . Guidance might be best at an appraisal session when the child is ready to set new goals for himself (1). In guiding the child, we should never show him how the thing ought to be. The child can express himself well provided he is left alone but encouraged. We should respect what he produces regardless of whether it meets adult expectation or not (2).

The child should not be allowed to make an outline with a pencil because when he comes to color, he may be afraid to spoil the drawing. He is encouraged to use the brush directly (3). If the child cannot restrict his drawing to the size of the paper, give him a larger paper. If he cannot control the size of his drawing, give him clay to model because clay is malleable and easier to control. If, on the other hand, the drawing is small compared to the size of the paper, it may mean that there is something wrong. The child may be afraid to make a mistake. We should try to find out the cause. Here we must understand that there must be less stress on neatness, orderliness and quiet. No realistic proportion should be suggested by adults unless asked by the child (4). Let the child alone to make it as he sees it.

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- (1) Gaitskell, Art in the Kindergarten, PP. 37 - 38
  - (2) Cole, Arts in the Classroom, PP. 9 - 11
  - (3) Mendelowitz, Op. Cit., P. 33
  - (4) Ibid, P. 46

There are further general rules to be discussed in art teaching. Children should not be made conscious of terminology. They can learn the terminology as they work in the art media. We can indirectly suggest the thing by telling the child, for example, that these two colors match nicely (1). It is a good plan to put the colors in one saucer so that the colors may run slightly into each other and mix naturally (2). Giving the child too many different colors will confuse him. The child should be allowed to play with colors and mix them. It is advisable that the child use the primary colors. At any rate, children choose their colors according to their disposition and taste (3). At any level of his progress, the child should have some formal instruction before he starts any new process. He should be well acquainted with the media he is working with. He must know how to handle them; therefore, some demonstration by the teacher is necessary. In working with different media, there are different techniques; but there is a common principle to follow and that is to encourage the child. Few are the children who can bear criticism. Burrows says that "The spring of creative energy seems to be fed by approval and assurance". Self-belief may be the nucleus of creativity. This principle is more

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- (1) Ralph Pearson, The New Art And Education, PP. 207 - 217  
(2) Ministry of Education Pamphlet No. 14, Story of a School, P. 24  
(3) D'Amico, Op. Cit, PP. 34 - 48

important in art because the child gives from his own initiative. What an adult ought to remember is to inspire confidence and to welcome the offerings of children. Creative expression is nourished and developed in an atmosphere of mutual respect.(1).

In art classes children should feel free to move about and share the tools and materials. We must not restrain their physical movement because in that way, we will be restraining their thinking and imagination. Children should think freely and move freely. They also should share in the planning of the classroom activities (2).

Subject matter in creative art is different from what it is in other subjects. We usually understand it as the content; but in art, the subject-matter is the creative work. There is no change of the subject matter nor a logical sequence to be followed. The same material is used in all stages of development. What changes is the way it is used and our attitudes towards it. What changes is how the child represents his ideas and feelings through his work. There is no subject-matter as "man for example, but there are different ways

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(1) Burrows, Op. Cit, P. 233  
(2) Schultz, Op. Cit, P. 16



of expressing it as different stages of development (1).

We should not put a limitation as to when children should begin to draw or paint, but let them start when they are ready for it, as in reading and writing readiness. We should not push the child but simply provide him with good materials when he is ready to use them. Our main job is "setting the stage" (2). The method of learning is through experience. It is not through giving him a list of laws to memorize but by actual participation. The child learns the values of art indirectly. For example, a teacher can develop good taste in the child by showing him examples of work done by other children. The walls of the classroom may be decorated with artistic work. Also, a person can improve his taste regarding a picture by making a picture (3). A person usually appreciates the things that he can do or know about.

We can develop the habit of orderliness through interest and cooperation and not through scolding and punishment. It is a good plan to start with a limited number of tools and small variety of material. We start then to add gradually. Too much variety is overstimulating and confusing.

When children do their work, it is advisable that

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- (1) Lowenfeld, Creative and Mental Growth, P. 9
  - (2) Lowenfeld, Your Child and His Art, P. 49
  - (3) Gaitskell, Art and Crafts in Our School, P. 7

they sign it, for it makes them feel important. It is rather necessary that the teacher put the age and the date on the picture. When, at the end, all their work is collected and put together, they feel proud. If they take their work home the pictures may be destroyed (1). There is another point of view, however, that says that the finished work must be taken home and shown to parents. Children always like to feel that they have accomplished something and it is theirs. The writer thinks that taking the work home is better because it gives them a greater satisfaction if they receive praise from both the school and the home. Parents should be taught to praise the children when they take their projects home (2) because if the child has been laughed at or ridiculed only once for his work, it will take years for him to regain his self-confidence before he dares to try again. It is impossible not to find a point in the work which has some strength. Praise him for it. However, we cannot deceive the child and praise him for something poor. We should be honest with him and with regard to his work (3). If we ever attempt to praise him for the sake of praising only, he will lose confidence and trust in us. In evaluating their work, therefore, we should

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- (1) Viola, Op. Cit, P. 50
- (2) Schultz, Op. Cit, P. 22
- (3) Burrows, Op. Cit, P. 223

show interest in whatever they produce. We should let them feel that we appreciate the work of everybody, not only of those who have talent.

One of the most common influences which inhibit the child's work is the unfamiliarity of adults with the nature of his work. Adults sometimes judge the child's work according to their standard. Another inhibiting factor is the putting of emphasis on aesthetic elements like proportion or balance (1). As a matter of fact, children should not be asked "What are you doing?" because they might be inhibited especially if the children want to please the adult. We can say, for example, "Tell me about your picture". Talking about the picture will give the child confidence and pride in his work (2). We can offer tactful suggestions but we should ever avoid negative criticism. Painting and modeling should always be looked at and discussed with the child. Children must have the opportunity to speak about their work. When the child shows a particular interest in one piece of his work, we must put it on the wall. It should remain there until another good piece will replace it (3).

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(1) Mendelowitz, Op. Cit., P. 6

(2) Ibid., P. 7

(3) Mendelowitz, Op. Cit., P. 33

In certain schools, the practice is for children to meet together to evaluate the work. Group evaluation must be done in a way that makes the children enjoy art. Children may question one another about their pictures. Group approval is important to stimulate the productive faculties of children. Through encouragement the child not only produces but grows too (1). We should never compare one child's work with another. Healthy evaluation is based on comparing the present project to his previous work. A portfolio of the child's work should be kept for comparison and indication of progress and growth (2).

We have been talking at length and in a general way about the teaching of art in all the classes. We must take into consideration the age level of the child. Many writers in the field of art education have attempted to divide art learning into several stages and to give them various names. Mendelowitz used four stages. Burrows too spoke of four different stages: The stage of manipulation, symbolization, design and representation. Gaitskell and Lowenfeld gave us five stages of development. We first have the scribbling stage which is usually from two to four years. This stage is referred to by

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(1) Burrows, Op. Cit., P. 234  
(2) Mendelowitz, Op. Cit., P. 31

other art educators as the manipulative stage, in which the children play with the medium. At this stage they scribble with anything at hand. They like to make sounds. They like to hold the pencil, pull, push, and rotate it, and make a mark with it. They do not have a desire or ability to control the marks. Lines are spread in all directions. There is a kinesthetic pleasure in handling the medium. It is important to encourage the child and give him material that facilitates the activity. At the end of this stage the child develops control over his activity. He starts telling stories while he scribbles. We should not show the child that his picture is not understood. We can simply say "Tell me about your picture". The child will do so happily and proudly. When he is scribbling and telling stories, ask him about the picture to motivate him. Give him time to answer. The adult's job in this stage is only to stimulate the activity and intensify the consciousness of what is being experienced. Encourage him to have consciousness of the material (1). "What a child draws is his subjective experience of what is important to him during the act of drawing". In other words, we can know what is important to him and what is not from what he says he is doing. At this age, therefore, no topic is suggested, no technique,

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(1) Mendelowitz, Op. Cit, PP. 3 - 16

no water color because he still cannot control it, and no pencils because of their sharp points that may prevent the scribbling on the paper. Finger painting is very good at this stage because children can feel its physical consistency. Big black wax crayons are also good. It is not necessary for children to have a variety of color at his age because they do not really care for it now. Plasticine and clay are good for three dimensional value. Beating and pounding the clay with no purpose is equal to scribbling on paper (1). At this age they are very curious about everything. They like to touch, look, feel, listen, push, whisper and shout. We should expose them to all experience and let them be acquainted with their world. At this age they must know the texture, nature and weight of the material before they use it for art (2). At this stage we should give them big things to work with. Very small tools are fatiguing to children. They give them difficulty and frustration. The lesson at this age must be short because their span of attention is still short; ten minutes and not more because they cannot understand and complete anything that takes time (3).

We come next to the stage when the child is between

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- (1) Lowenfeld, Creative and Mental Growth, PP. 12 - 22
- (2) Schultz, Op. Cit, P. 21
- (3) Ibid, P. 22

four and six. Some call it the geometric stage. Mendelowitz and Lowenfeld refer to it as the pre-chematic age. In this age the activity of the child is purposeful. He expresses his visual world in symbols. He puts down on the paper things that are important to him. There is no proportion in the picture. There is omission of details. Later he becomes more objective; but even if he is copying, there is selection, emphasis and omission; for example, drawing a human being is a head with two arms and legs. The child cannot draw or paint things that he does not understand. For example, he cannot draw an abstract circle; but it is easier for him to draw a head-circle with two eyes. Even the physical make-up of the child can be reflected in his work at this age. If for example he lacks one leg, he usually draws a human being with one leg only. Now children like to explain what they are painting. They also have a change in symbol. For example, a child may draw a circle and call it a box and at the moment add a line and say "No, it is a coffee pot". A drawing of a cat can be changed into a bird by adding a beak, or a house into a truck by adding two wheels. At this age, too, the adult should stimulate. There is no attempt whatsoever to improve the drawing. Any suggestion will be confusing and inhibiting. The only contribution

of an adult at this age is to provide the stimulating experience. If the child wants to draw a cat, it is a good idea to provide him with a cat that he can touch, hold and describe. We can direct him by asking him questions, as: what is the color of its eyes or fur. Help the child, indirectly, to grasp the details. Evidence of growth in this stage is an increase in number of details or in number of objects represented and in the presence of fewer scribbled parts (1). At this stage the parts are understood in relation to a whole. A hand is understood when connected to the body; but if it is shown alone as a separate part, it loses its meaning. The lines are geometric although the child at this age has a desire to make his pictures as real as possible. He is aware of space relationship; for example, he draws something like "A car in the street" or "I am in the airplane". Space is anything outside the self. At this age the subjects introduced must be subjective like "I and my ball". It is important to encourage consciousness of the self because all communications of the child are connected with the self. We should stimulate the awareness of body parts. The best way is through individual experience, as when saying: "I am brushing my teeth or eating something" when pointing

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(1) Mendelowitz, Op. Cit., PP. 34 - 52



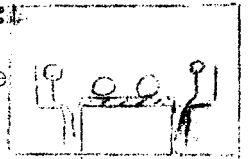
to the teeth and mouth. The colors are purely emotional. They are chosen according to what the child feels, not sees. The media best suited for this age are: poster paint, colored crayons and clay (1). Clay work is now preferred to plasticine.

Now we come to the schematic stage, also as the symbolic stage. In this stage the children are between six and nine. At six the child starts regular schooling. Now the child has regular adjustment to his social life. This stage is characterized by the use of the base line to indicate space relationship and human figures. Usually the child of six draws a large head and a smaller body. Arms and legs are one line. There is no clothing and also no details. Some children have the profile schema while others have the body in full face while the head is in profile. The parts can be understood through the whole. The drawings are subjective; they are according to what he feels not what he sees. There is deviation in either exaggerating the size or adding and omitting details. At this age there is regression. Children repeat the schema over and over again. The teacher's job is to stimulate them by new experience but never by saying such things as: "Stop doing that over and

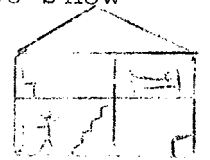
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(1) Lowenfeld, Creative and Mental Growth, PP. 23 - 36

over again". This will certainly inhibit and block the creativeness of the child. A picture of a schematic child indicates relationship by having a base line, a symbol of earth. A base line is a support of human activity. At this age children start to have "folding over" in their picture. The child will usually turn the page upside down as he works and put a line for sky on each side of the paper. For folding over, the base line is moved to the middle. Another variation of this age is the mixture of plane and elevation. In other words, everything is put on one plane; for example, the dishes on the table are put flatly like this:



The children of this age also have space and time mixed: In a topic like "me going to school" the child draw himself several times; when he leaves home, on the way and at the door of the classroom. The pictures of the schematic child are also characterized by what we call the X-ray drawings. This means that the child shows the inside and the outside at once in an effort to show an unusual space relationship as in this picture:



Usually subjective children draw the X-ray. We should not push the child into perspective if he does not see perspective. We should never suggest trying to achieve balance or rhythmic relationship of lines or color because in this way he is inhibited (1). If he now works beyond

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(1) Mendelowitz, Op. Cit, PP. 34 - 53

the boundaries of the page it does not mean that he has poor physical coordination but that there is an emotional disturbance. If on the other hand he uses a small part of the page only, this may mean that the child is afraid to make a mistake or else he might be a child who comes from a home where parents over-stress neatness and order. At this point we should not suggest realistic proportions. Give the help only if requested. If the child asks a question like: "How tall will a man be compared to a tree?" the teacher can say simply: "He is one-fourth the size" (1). At this age children strive to be realistic, but their pictures are more or less abstract. At this age there is a relationship between color and object. They repeat the same color in several pictures and start to have a color schema. We should not upset the child by suggesting another color. At this age he does not use decoration and he should not use it because it makes his thinking rigid. From seven to nine is the ideal time for modelling. It is the most satisfactory because children can change the model and constantly try out different shapes. The child can use his clay in two ways: either starting from the bits to the whole, or pulling out the details from the one piece. The teacher should not distract him from

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(1) Ibid.

one method to the other because she might suppress his feelings. Other media suitable for this age are large crayons, chalk and poster paint, but not water color. At this level we should suggest topics that include more than one person or topic that involve action and have a space relationship, such as: "playing ball with Tamara", "shaking hands with Fauzi" and going between mother and dad" (1).

Now we move to another stage of art development to which Lowenfeld refers as the stage of realism. The term realism is used whenever one person tries to copy things exactly as they are. Realism is not taught; it is a tendency in the child between the age of nine and eleven. Children now "represent reality as a visual concept". They have developed accurate imitation. The change in art expression is due to physical changes that take place at this age. At this level children have an increase in the control of the small muscles and as a result they have an increase in details (2). Children do not use geometric lines any longer. It is very important to indicate that this is the gang age. Children are in a preadolescent crisis. They have a lack of cooperation. The gang are of the same sex: girls

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(1) Lowenfeld, Creative and Mental Growth, PP. 37 - 74  
(2) Mendelowitz, Op. Cit, P. 53

with girls and boys with boys. In human figures they start to show characteristics of sex, the girls with dresses and the boys with trousers because there is a greater awareness of the self with regards to sex. The representation is realistic; but, because they concentrate on the details, they lose the feeling of action. Now the parts have meaning even though they remain separated from the whole. This phase is very important for adults because it tells them whether the child has reached the stage of realism or not. At this level the child does not use exaggeration and omission any longer to indicate a certain emotional feeling (1). He emphasizes the importance of a certain part by the accumulation of details (2). At this age the child does not have a base line expression; he develops a meaning of ground plane, but there is too much overlapping of details; for example, the tree covers the sky. Cut paper work and pasting are very good at this age. They can work topics as "the boats in a harbor" or "the birds on the trees". Group work is of special significance and it is very important that the child work in a group because, at this age, he is very much self-centered. Through working in a group the child

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(1) Lowenfeld, Op. Cit., PP. 74 - 95

(2) Ibid.

gets the feeling that he could not achieve, alone, what all the group has done and his contribution is an important part of the whole (1). At this age the colors are rather subjective; but the child accepts colors that he sees in particular set up. At this level the child develops the first consciousness of decoration. Only when this desire is shown should the teacher start such work; for example, she might use potato block print to teach conscious understanding of repetition. Now the child is ready to make crafts, as little wires, for example. We must be sure that the project is a simple and uncomplicated one. Children are ready to make simple pots and plates, then paint them with poster paint. At this age they start to make abstract designs to decorate their work. At this age they like finger painting. It should be done for decoration and then used as folders, book-covers, etc... Media suited to this age are poster paint and pastels. At this level we can start teaching them techniques (2).

Of the pseudo-realistic stage of reasoning we shall speak very briefly since it is not included in the study. We shall discuss it only so as to complete the stages of growth and more important than that, so as to know

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- (1) Ibid.  
(2) Ibid. P. 94

what to expect of the child next and what to prepare him for. This stage is known as the stage of reasoning, between eleven and thirteen years. It is rather a calm happy and balanced stage, with no emotional upsets. Now the child is capable of understanding yet he is unconscious of his emotions. He is very imaginative (1). He has a love for action and dramatization. He shows a good sense of proportion in his human figures. He has developed three dimensional space. There are two types of children at this age: the subjective group and the visual one. The subjective child is interested in his emotions. He judges the world by what he feels; the other one, by what he sees. At this age moving models are introduced. The model of their teacher is good for them to copy. She poses, but not too long, about five minutes only. She must show some emotions on the face. The subjective child has emotional reasons for color. For example, the child who comes from a very hot area colors the grass with red. He does not use the colors that he sees but those that he feels. This is the age when water color is introduced because the children start to understand depth and water color has depth. Poster paint is also good. Clay and other materials for design are desirable, too.

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(1) Ibid., p. 123

Last, but not least, is the adolescent stage which is a whole study by itself.

This is a general view about the method of dealing with children when we teach them art. The study has by no means exhausted the subject of method, due to the shortage of time and the inexperience of the writer.

### Media

A variety of well selected media is a prerequisite for any art program to meet the needs of all the children. To be suitable, art materials for young children must have several qualities: they must be easily handled by the pupils, must allow them to work quickly and spontaneously, must not be expensive and must be well adapted to the pupils' muscular activities (1). We said the material provided should be inexpensive because when there is restriction on the material there is limitation in experience as well. Material selected for children must attract them to explore its potentialities for manipulation and well as for the expression of ideas (2).

Observations show that paint is the most popular medium. Drawing and painting are the most common art

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- (1) Gaitskell, Art and Crafts in Our Schools, P. 11  
(2) Gaitskell, Art Education in the Kindergarten, P. 20



activities used in the three primary classes. Through them the children can express many ideas. At this age children are more familiar with subjects; therefore, they have many ideas to express (1). When they paint, children are interested in the material, not the product. The material alone gives them enough motivation for working. Through painting the child learns how to carry responsibility because there is more sharing of material. He learns also how to wash the brush and keep it in good condition. Water colors, with tin boxes containing squares of color; in other words, the cake type, are not suitable because they are expensive and because one cannot correct mistakes. Children of primary grades have not yet developed coordination of their tiny muscles. They want something stable and water color moves on the paper. It is preferable, therefore, to use powder or poster color instead. Large sheets of paper must be provided. The paper should be big enough to give them space for self expression in color. The most practical paper for use is unprinted news paper (60 x 45 cm.)(2). The children should be allowed to use big brushes with large handles for the encouragement of big muscles and to give a feeling of freedom. They should also be large,

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- (1) Schultz, Op. Cit., P. 35  
(2) Schultz, Op. Cit., P. 24

round and flat (25 cm. long, 1 1/25 cm. wide)(1). It is to be expected that paint will spill on their clothes and on the floor because curiosity pushes them to play with the paint. For this reason the jars should also be large and stable to avoid tipping over.

All children love color. It is important that they should be encouraged to use at least two colors, one light and the other dark (2). To avoid confusion, it is preferable that they all have the same color first, then start choosing their own colors. It is very essential that the color be ready in pots at the time of usage because waiting will diminish their interest(3).

Another medium that is liked by both children and adults is finger paint. The finger painting helps in releasing tension by the mere movement of the hand back and forth. Finger painting allows maximum self-expression because there is a direct contact with the medium. It serves as a channel for children who have had little chance for play with mud pies or for messy play at other times. It is very satisfying because it is a sensory experience (4). To avoid absorption, for finger painting

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- (1) Ibid.
- (2) Helen Patton, "Painting in the Grades", School Art, V. 55, No. 3, Nov. 1955, PP. 5 - 7.
- (3) Viola Op. Cit, P. 49
- (4) Catherine Read, Nursery School, PP. 266 - 269

glossy papers are the best. To obtain finger paint we mix tempera paint with paste. After the children learn the technique of finger painting they can start using two colors. The finished work can be used for book covers, boxes and many other articles (1).

If children want crayons they may be given them, but they should not neglect painting for crayoning. Crayons are a much tighter medium than paint. However, bright-colored crayons are good because the children can control and direct them on the paper more easily than a brush.

Clay helps children gain a three-dimensional concept. In working with clay the child develops a feeling for qualities such as roundness, weight and solidity that cannot be developed through painting. Clay has many advantages. It is cheap and can be used over and over again (2). The only disadvantage is that it breaks into pieces if it is not baked, but this, of course, is not so important because what concerns us is the actual process and not the finished product. Children must be told to work on small solid pieces of clay because large details are destroyed quickly and this might lead to

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- (1) Anna Dunser, "Finger Painting has Many Values"  
School Art, V. 55, No. 9, Nov. 1955, PP. 17 - 18
- (2) Kingzett, Op. Cit, P. 6

failure and disappointment. Figures may be modeled either by pulling out the details from the mass or by sticking clay pieces to the mass. If pieces are added, they must be of the same consistency as the mass, and joined firmly (1). Because children like pets very much, we can bring a pet into the class for a model. Clay can be used for puppets because it is pliable and can easily take any position or expression. For example, by pressing the mouth we can give the face a laughing or a sad expression (2).

Another suitable medium for young children in making three-dimensional objects is plasticine. It is better than clay because it is not sticky. It is ready made: no need for preparation and no problem of drying up. Children re-work the same piece into many different shapes and as many times as they want. To make it softer a small quantity of vaseline should be added. It should be stored in a warm place. An oil cloth mat on which children may manipulate the material should be placed near the modelling supplies (3).

It is sometimes a good idea to give the children something different from what they have been working

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- (1) Denver Public Schools, Creative Art for Use in The Elementary Schools, P. 71
  - (2) Mendelowitz, Op. Cit, P. 48
  - (3) Gaitskell, Art Education In The Kindergarten, P. 19

on all the years through. Harder than clay is another good material, plaster of Paris. It is rather hard for primary graders to work with because it needs carving; therefore, we give it only as a change. However, it should be said that not all children of seven to nine can easily handle it. The work with plaster of Paris is just the opposite of the work with clay. In clay we fit the pieces to make the model. In plaster of Paris we cut pieces from the block to carve the model (1).

In the third grade papier mache can be introduced although children may find it hard at the beginning. The teacher should prepare everything before hand: strips of paper soaked in water, paste and paint. Out of papier mache children can make heads for their puppets. They can also make all sorts of animal forms.

One of the desirable media is paper-cutting and paper tearing. Colored sheets of paper are given to children from which they cut figures which are later pasted on a larger sheet of paper. This is paper cutting. For paper tearing they use their fingers and this is preferable because it is a better exercise for the tiny muscles. In both paper-cutting and paper-tearing children

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(1) Viola, Op. Cit, P. 51

are not allowed to draw the model first. Young children tear it directly while older ones cut it with the scissors(1). The advantage of paper-cutting and paper tearing is that children are encouraged to make representations in two-dimensional form. Paper-cutting is very good for a group project because it invites cooperation among children. They can make objects such as swimming ducks, masks and flying birds. Also, out of their work with colored paper children can do paper weaving. They can make all sorts of things: baskets, hats, animals and masks. The most basic step in paper construction is the mat; once the mat is done they can express with it any idea they like, depending on their individual taste (2).

There are other simple and cheap material that can be used to express original ideas, but now we mention only the most important, common and practical ones. The individual teacher can choose others whenever she finds it is suitable for the children's interest and needs.

#### Physical Set-Up

In modern schools a special room with tables, stools, storage cabinet, shelves and equipment is given to art

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- (1) Ibid.
- (2) Donald Herbertz, "Weaving with Paper", School Art, V. 55, No. 7, March 1956, P. 31

activities. The place is very important because it must be one which provides for creativeness. The classroom and its arrangement affect the teaching-learning situation in a general way in all the subjects, but in art especially. In subjects like writing and reading the children use both their eyes and ears; but when it comes to art, the stress is usually on the eye. Not much is said when the children are working because each child is, supposedly, his own teacher. Our concern, then is to make everything as pleasing to the eye as possible and to avoid fatiguing it in any way. Another important consideration is to keep the classroom arrangement informal in order to provide a democratic atmosphere of cooperation and to insure freedom. Space for freedom of physical movement is needed also.

It is desirable that the art department be on the ground floor to make it easier for the delivery of material like wood, clay, papers and paint. A more important consideration is that in nice weather when children like to work outside it is easier for them to carry their easels and equipment out. It is also preferred that the classroom be on the north or north-west side of the building for natural light. It should never be somewhere in the interior (1). There should be many large

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(1) Winslow, Op. Cit, P. 352

windows to allow natural lighting. The curtains used for the windows should be transparent and gay. The walls must be lightly tinted and there must be good electric lighting for dark days. The room must be sunny, well ventilated and heated because unless the children feel that they are physically comfortable their imagination may be inhibited (1).

The teacher of art should provide her students with a well arranged and attractive classroom. There must be enough space for work and play and it is very important that the space be divided in a pleasing manner (2). A bird, a gold fish, plants and window boxes give life to the room. Colorful pictures will certainly break the monotony of the classroom arrangement and they also serve as good examples especially if they are painted by children.

The children can work at large, low and movable tables or they can work on the floor. In both cases we should either cover the floor with large sheets of paper or else the surface itself should be of a processed material such as linoleum. Paint cloths should be available for children to wipe off paint that has been spilled. In that way children feel more free and messes are avoided. Very young children cannot always be reminded to take great

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(1) Ibid, P. 356

(2) Russel, Art Education for Daily Living, P. 32



care because then the work will cease to be fun for them (1). It is necessary that the room be equipped with movable furniture for children to enjoy the change in the artistic setting of the room. There should be no traditional rows of desks and no traditional chair and table for the teacher to set behind, for the teacher is there to participate. Easels are necessary in the art classroom because it is better for children if they stand up, sometimes, while painting. This gives them more freedom of motion. Another advantage of working at the easel is that it helps in the development of the big muscles. Any art room must have a sink. Children should have access to water so that they may learn how to take care of their own brushes and jars (2). Two big cup-boards are needed for students to put their things in. These cupboards should have shelves for currently employed material, such as pencils, needles and scissors. There must also be an auxiliary room for storage which is usually half the size of the classroom. Drying shelves should be available. There must also be shelves for display, where the children's work is put and changed every now and then.

The forgoing is a description of a room not always

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(1) Mendelowitz, Op. Cit, P. 20

(2) Stephens, Op. Cit, PP. 13 - 15

found even in progressive schools. We do not expect to find the rooms in every detail like the above mentioned; but our concern isto try to be as close to the ideal as possible.

Chapter V.

Survey of Art Teaching in Five of The Elementary  
Schools of Beirut.

Survey of Art Teaching in Five of The Elementary  
Schools of Beirut.

Before giving the results of the study the writer wishes to state again that she realizes that the data obtained are limited. She was able to visit only twenty-five classrooms, some more than once, and to interview twenty-one teachers in private schools. Since there are about 180 elementary schools in Beirut, this is a small sample of the total and, therefore, accurate generalizations can scarcely be made, especially since the study includes no government schools. Of the foreign schools of the Anglo-Saxon type, however, this is a representative sample. A copy of the questionnaire given to the teachers is included in the appendix with the outline of the points to be observed.

The obvious first question in such a study was to find out what the teachers felt were the aims and values of teaching art. Nine teachers indicated that art helps the children in their self-expression. Eight said that art increases knowledge of subject matter through what the children draw; for example, they learn about color through drawing. Five teachers thought that art for children had a social value in that it gives them a

chance to develop cooperation among themselves. Three teachers stated that art helps in developing the manipulative skills of the children. Two persons only said that art provides release of the children's inner tension. The minority of the teachers interviewed were aware of the fact that art is taught to help children to develop their imagination and judgment.

In general, art in the elementary schools here in Beirut is given once a week only. There are seven classes which give it twice a week, fifty minutes each. In the kindergarten, however, art classes are carried on daily or at least four times a week.

The majority of the teachers the writer interviewed have had little training in art. Eight of them have had the B.L.T.C. training course, which is a one-year course following high-school comprising general training for teaching all subjects. Seven teachers, or a third of those interviewed, have not had any art training at all. One teacher only has had complete training in the United States. Another one has had special art work in England. However, the majority of these teachers have had some study in child psychology. Very few, three only, did not study anything about the psychology of the child. When they were asked the question: "Are you continuing

your study on your own?" the majority of them answered "No". Some said that they were studying on their own and that they could recommend some magazines for other teachers to use. Five of them recommended Child Education. Three of them do not use magazines, but they said that they refer to books on the psychology of children.

In none of the schools visited is there a special teacher for art except in the one somewhat progressive school. The function of this teacher is to teach art to all the classes twice a week. In the other schools it is the class-teacher who teaches all the subjects, including art and music.

The majority of the teachers seemed to be interested in the children and in their work. However, four seemed uninterested; and one even admitted that she was bored. Those teachers distributed copybooks for the drawing lesson and seemed to set dreaming behind their tables. Another of these teachers seemed to be more interested in a perfect finished product more than in the effort put forth by children.

In general the teachers seemed to the writer to have little understanding of the child's need for self-expression

as shown by the following example: in one of the classes a tiny child sat in the corner of the room drawing. He drew a rather confused picture. The teacher approached and said to him: "Oh! Samir, your picture is very confused. Stop adding colors". Another child had a simple and nondescript picture. The teacher said to him: "I think it is much better if you add colored dots. Your picture will look prettier". Lack of sensitivity to feelings was shown by one teacher who asked the children to help one another, saying: "The one who finishes first will help the retarded ones". (The class was divided into two sections, the advanced group and the retarded one). The writer attempted to find out whether the teachers had regard for individual differences, but the evidence was not clear. There were only six teachers who seemed to have understanding of the child's needs and who attempted to treat him as an individual. These teachers seemed to have sensitivity and insight as shown in this example: a little child was drawing a bird sitting in his cage. He forgot to put a cup of water inside the cage. His teacher, instead of asking directly: "Did you forget to put the jar of water inside?" said: "From where is your bird going to drink?" The child remembered and added the jar happily.

In attempting to evaluate the personality of the teachers the writer felt that the majority seemed to have self-confidence and freedom. They seemed active, friendly and yet firm at the same time. They seemed to be sure of themselves and to know how to handle the children, although the writer felt that the majority of them were not always using proper methods of child guidance. During some other observations however, some of these same teachers seemed nervous, irritable and fatigued; for example, four teachers were very domineering as shown by the fact that they shouted at the children and never smiled.

The majority of the teachers interviewed used suggestion with encouragement, as seen by the following example; one child brought his picture to his teacher. Her comment was "It is good; I like the tree and the color. You are clever". Some teachers gave suggestions in a way that seemed like interference on their part. These teachers even suggested to the children what to do and what not to do. Five teachers used criticism in a harsh and severe way. They put over-emphasis on keeping the place as clean as possible. They criticized any part of the picture which they did not understand. For example, one child had a picture with one line only. His teacher ordered him to rub it out and to draw something else.



Another child had a very simple picture, consisting of wavy colored lines. The teacher thought that it was not attractive as it stood. Accordingly, she asked him to make it better by adding colored dots in between the lines, at the same time saying to him: "It will become like Easter eggs. Don't you like Easter eggs?" A few of the teachers did not give any suggestion or criticism at the time the children were working. Whenever the children raised any questions, they were not answered. These teachers told the writer that they judge the work at the time of grading.

On being asked what means they use to start children in their art lesson and how they arouse their interest, the majority of the teachers said that they showed them a model. They draw the model on the blackboard and then ask the children to copy it in their copybooks. Three teachers only said that they motivated their children through telling them stories. Three other teachers believed that at this age children need no motivation because they are so full of energy and so active that they like to do all sorts of things. One teacher said that when children see the colors they are immediately motivated. Still another teacher said: "Before I set them to work we discuss the object they are assigned to draw and in so doing they become stimulated". Through

her observation of different classes, the writer noticed that the majority of the teachers did not seem to use any real motivation. While the children were working, some teachers praised them for encouragement; but usually only the good students. Three teachers used stories. Two teachers used songs. One brought a small living bird to class.

In the classes that the writer visited most of the children had no choice of media. One teacher only allowed a choice of media, but within limits. The writer realizes, of course, that with large classes and limited time on the part of the teacher as well as limited budget it will be impossible to provide each child with what he likes. The majority of the children, however, had a choice of color. In most of the classes, however, it was the teacher who chose the subject for them and it was the same subject for all. Three teachers only allowed a choice of the subject. In half of the classes visited the media and the subject were in the realm of the children's understanding and interest; for example, in most of the kindergarten classes they had finger painting. Finger painting is an excellent medium for children of this age, especially, because it gives them freedom to use their muscles and because they feel

the paint directly with their hands. In this the children were allowed to choose the subject they wanted. On the other hand, there were many classes in which the subject and the media were simple enough for the children to understand but seemed of no interest; for example, needle work given to a group of boys in the third grade and coloring of mimeographed pictures which is monotonous and uncreative for children in any grade. From the writer's observation it was only in the kindergarten that a variety of media was used. Here they all had painting, drawing, finger painting, paper-cutting and clay. In the other classes it was observed that only drawing, coloring books and needle work were used. In five of the classes visited the children had copybooks with mimeographed pictures to color. In five other classes the writer noticed that the media were too advanced for children; for example, construction with fine materials started in the kindergarten and water coloring in the third grade. This is too early for this age as has been mentioned on page "48". In the classrooms visited, except the kindergarten, the children rarely had the media suited to their age level with the correct method. At the same time the majority of the teachers laid emphasis on technique, as shown by the fact that they wanted the product to be exactly like the model. Another illustration

was in one class when the children used finger paint. Their teacher required them to fill in the entire area of the paper.

Not much importance seemed to be given to the social and emotional value of art. Six teachers out of twenty-one encouraged the sharing of materials among the children. These children were urged to be helpful to one another. One teacher only appointed a cleaning-up group to take care of the room after the class was over.

Few teachers gave individual instruction. On the other hand, it seemed to be a common practice for some of the teachers to work on the child's work themselves. Seven teachers did the drawing for the child whenever the child had no idea in mind to express. One teacher told the children what was wrong with the work, but made no attempt to show them how to make it better.

When the teachers were asked if art had any relation with other subjects, the majority answered that it was related to geography and nature study. They said that the children illustrate what they study in these subjects through their drawings and paintings. Only two or three teachers believed that art had any connection with reading

and poetry. Two teachers said that art and music can be related and explained that the children draw what they imagine when they hear a piece of music. No teachers said that art could be correlated with all subjects in the curriculum. Two teachers made some connection between art and arithmetic as shown in this example: a little child was drawing two cats. The teacher asked him how many cats he was drawing. Then she said: "Do you know what comes after 'two'?" He said: "Three". The teacher had made some attempt to connect the art lesson with simple calculation. Three teachers connected the art lesson with nature study. The children were asked to draw the animal they had been studying about. One teacher had brought a tiny colorful bird to the class for children to draw. However, in the classes observed art was usually taught as a separate subject.

With reference to the physical arrangement of the classroom, fifteen had movable furniture, but the tables and chairs were always arranged in the same order and in rows. Seven of the classes had stationary desks. In one class children sat around one big table. In another one of the classes that had flexible furniture the chairs and desks were too high and therefore not comfortable.

In most of the classes there was enough space for the children to move about and to do project work. In two classes, however, the room was so large that it lost its meaning as a classroom; but seemed more like an indoor playground. There were seven crowded classrooms, the same ones which had stationery desks. In these rooms there was a very small place for each child to do his work, but not sufficient to move about or feel unrestrained.

On the whole, the classrooms seemed to the writer attractive and stimulating to work in. There were only six rooms that seemed dingy and unpleasant. In all the classes there were some pictures hung on the walls, the majority of which were good examples to help the children develop their taste. However, in six classes the pictures were hung with maps and all sorts of calenders, giving an effect of over-crowding. In one class there were no pictures hung at all. To make the room look more pleasant, one classroom had a gold fish bowl while another one had an aquarium. Five classes had vases of flowers on the table. In one classroom there was a vase of flowers on each table,

Most of the classes had good lighting because most of them had large and low windows. Four rooms had their windows large but high; nevertheless, they gave adequate

light. There was only one classroom which had poor lighting. This room had one small, high window. As to the colors of the walls, seven classes had their walls tinted a pale green, which is very good for the eyes. Another eight rooms had their walls lightly tinted. The rest of the classes were painted in dark colors, six of which were dark yellow and two dark pink. Most of the classrooms had no curtains. Four classes had fairly attractive curtains. Another one had black curtains which were tied back. One school only with four classrooms had a special type of lighting, called fluorescent lighting, to be put on in dark and dim winter days.

Most of the rooms were equipped, as has already been mentioned, with flexible furniture. In three of the kindergartens there were pianos. Two other classes had phonographs. There were three classes only that had easels. The majority of the classrooms had no drying shelves. Shelves are not much needed in these rooms because the children's work in drawing was usually collected by the teacher after the session was over. In other words, modern equipment is not needed where modern methods are not used. In approximately ten classes the blackboard shelves were used for such purposes. Only

three rooms out of all the classes visited had sinks with faucets of running water. Only four classes had rooms for storage. In one of the classes they used one corner of the classroom as a place for storage. There was one classroom which was an atelier by itself and a storage room at the same time. Two classrooms had big closets to put the supplies in. However, the rest of the classes had small cabinets for the same purpose. Half of the classrooms had a special place for exhibition work, a shelf or a table. In four of the classes the blackboard was used as an exhibition spot. In other classrooms the walls were used. In one only they used an easel to exhibit the work of children.



Chapter VI.

Suggestions and Conclusion.

## Conclusion

The result of the study suggests certain recommendations. First of all, one or two periods per week is not enough to develop children's art activities. More time should be given for art and the children should be allowed to finish a picture that they had started. The writer realizes that the children's schedule is overcrowded with different subjects in the "Certificate" program; nevertheless, some more time could be inserted for art, if not in a separate period, at least correlated with other subjects.

The writer suggests that there should be more suitable media to meet the needs of children. For example, instead of needle work in which small muscles are used only or other activities which are prepared ahead by the teacher, the writer suggests that more activities which help in the development of big muscles and which permit the child to use his imagination should be encouraged, such as painting on large sheets of paper. The kind of paper that is cheap and practical is the unprinted newspaper with large brushes. The writer feels that the mimeographed copy-books for coloring should be discouraged or eliminated completely since they inhibit creativity.

The teacher of art should have some training. Teachers should be encouraged to attend lectures and read professional books suggested by the principal of the school. The teachers should be encouraged by their principals to attend classes of art given by better trained teachers or to take extension courses of art education at the College. The writer suggests that the College offer extension courses in Art Education late in the afternoon when the majority will be free to attend.

A special art room is desirable but the writer realizes that as a first step this is not possible; however, the regular classroom should be made as near to the ideal as possible. There should, at least, be movable furniture which could be placed aside so that children might work on the floor whenever there is not enough space for every one to move and feel free. The room could be made more attractive and stimulating to work in by bringing in flowers, plants in bright colored pots, pictures and other simple but pleasant and vivid decoration. Attractively colored furniture gives a pleasant effect and is easier to keep clean than the regular brown color. The walls should be tinted with light colors. Fluorescent lighting in the classrooms for dark winter

days is very good. It is cheaper than before and most schools, at least those mentioned, can afford to have it in their classrooms.

These are the minimum suggestions that the writer is giving; though there are other changes that should be considered we feel satisfied to mention these only and hope that by and by all the needs of children will be met soon.

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Appendix

I. Names of the Schools and Classes visited.

1. American Community School.

- a. First Grade )
- b. Second Grade )
- c. Third Grade ) Visited once each.
- d. Kindergarten )

2. American School for Girls.

- a. First Grade )
- b. Second Grade )
- c. Third Grade ) Visited once each.
- d. Kindergarten )

3. The International College.

- a. First Grade )
- b. Second Grade )
- c. Third Grade ) Visited once each.
- d. Kindergarten )

4. The British Lebanese Training College.

- a. First Grade )
- b. Second Grade )
- c. Third Grade ) Visited once each.
- d. Kindergarten )

5. The National Evengalical School of Ras-Beirut.

- a. First Grade )
- b. Second Grade )
- c. Third Grade ) Visited twice each
- d. Kindergarten )

6. Miss Kamr's Kindergarten ) Visited three times.

II. Questionnaire and Outline for Observation. (See Page 1).

Questionnaire and Outline for Observation

A. Questionnaire.

1. What is your aim in teaching art?

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2. How much time do you give for that?

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3. What educational background in arts did you have?

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4. Did you study Child-Psychology?

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5. Are you continuing your study on your own?

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6. What magazines do you use that you recommend for other teachers?

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7. Is there a special art teacher in the school?

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8. What is her function?

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9. What media do you use?

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10. Through what means do you start the children in their art lessons? How do you arouse their interest?

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11. How much opportunity do the children have in the choice of their topics? Media? Color?

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12. What are the over-all values in art teaching (Social, Emotional)?

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13. Does art have any relation with other subjects?

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B. Outline for Observation.

I Teacher:

a. Interest and respect for child's work.

b. Respect for individual differences.

c. Attractive costumes.

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d. Effective and healthy personality.

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e. Love for children and sympathetic understanding of their needs.

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f. Appearance of freedom and security.

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g. Provision of appropriate media.

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h. Sensitivity and insight.

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i. Technical information and skill

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II. Consideration of Methods:

a. Suggestion rather than criticism of child's work.

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b. Subject matter in the realm of their understanding and interest.

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c. Freedom to use his imagination:- 1 - Choice of Topic, 2 - Choice of Color.

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d. Individual instruction.

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e. Type of guidance.

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f. Type of motivation used: prize, competition, story, poem, record, etc. \_\_\_\_\_

g. Display of finished work.

\_\_\_\_\_

h. Media at the period (size of brushes, papers).

\_\_\_\_\_

i. Integration of art with other subject matter at that period. \_\_\_\_\_

j. Importance given to social and emotional values of art. \_\_\_\_\_

k. Degree of emphasis on techniques and methodology.

\_\_\_\_\_

### III. Environment set-up.

1. Flexibility of furniture arrangement \_\_\_\_\_

a. Enough space \_\_\_\_\_

2. Attractive and stimulating environment \_\_\_\_\_

a. Picture hung as good examples \_\_\_\_\_

b. Gay curtains \_\_\_\_\_

c. Space for exhibition \_\_\_\_\_

d. Bird or a gold fish \_\_\_\_\_

e. Vase of flowers \_\_\_\_\_

f. Plants \_\_\_\_\_

3. Adequate lightning \_\_\_\_\_

a. Color of the wall, light color \_\_\_\_\_

b. Large and low windows \_\_\_\_\_

- 4. Equipment \_\_\_\_\_
- a. Sink \_\_\_\_\_
- b. Drying shelves \_\_\_\_\_
- c. A small room for storage \_\_\_\_\_
- d. Easels \_\_\_\_\_