

8-1-2010

Teaching adult students who are apprehensive about making art

Donna M. Clement

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UNIVERSITY OF NORTHERN COLORADO

Greeley, Colorado

The Graduate School

TEACHING ADULT STUDENTS WHO
ARE APPREHENSIVE ABOUT
MAKING ART

A Thesis Submitted in Partial Fulfillment
of the Requirements for the Degree of
Master of Arts

Donna M. Clement

College of Performing and Visual Arts
School of Art & Design
Art & Design

August, 2010

This Thesis by: Donna M. Clement

Entitled: *Teaching Adult Students Who Are Apprehensive About Making Art*

has been approved as meeting the requirements for the Degree of Master of Arts in
College of Performing and Visual Arts in School of Art & Design, Program of Art &
Design

Accepted by the Thesis Committee:

Connie Bethards, Ph.D., Chair

Lauren Eisen, M.F.A., Committee Member

Thomas Stephens, M.F.A., Committee Member

Accepted by the Graduate School

Robbyn R. Wacker, Ph.D.
Assistant Vice President of Research
Dean of the Graduate School & International Admissions

ABSTRACT

Clement, Donna M. *Teaching Adult Students Who Are Apprehensive About Making Art*. Unpublished Master of Arts thesis, University of Northern Colorado, 2010.

Many adults stopped making art while they were children and are now fearful and apprehensive of taking up art again. These individuals believe that only talented artists are allowed to create art. This study follows students through experimental art classes proving that they can learn art-making successfully. Difficulties and adaptations to teaching this population are discussed as well as the importance of teaching to the learning style of each student. From the history of how art began as a functional part of everyday life to how art exists today on a metaphorical pedestal is studied. All individuals who desire to become competent in art-making can learn and take part in all the benefits art-making can provide.

ACKNOWLEDGMENTS

I would like to thank all the people who supported me through the process of writing this thesis.

I owe my deepest gratitude to my adviser and committee chair, Professor Connie Bethards. Her encouragement, guidance, and knowledge that I could do this before I even knew I could do it, made this thesis possible. She was there in the very beginning when I was making the decision, whether or not, to return to college after a 30-year absence. Her humility and gentleness, as well as being an inspiring role model, gave me the courage to return.

I would like to thank my entire committee including Lauren Eisen and Tom Stevens for guiding me through the process of writing in a scholarly fashion. It was not a writing style that came easily to me. Thankfully I kept hearing “don’t be hard on yourself, you’ve never written a thesis before.”

I would like to thank all my students for putting aside their disbelief and working hard in their participation in this study.

I would like to thank my wonderful friends for all the pep talks and for their patience while I busy writing.

I would like to thank my husband Ken for being patient and supportive during the many hours of daytime and late night writing.

DEDICATION

I would like to dedicate this thesis

to the memory of

my father Frank Clement

We started with different disciplines, science and art, but ended up in the same place, education, with the same conclusions. He showed me how to conquer my challenges and how to do it with a sense of humor he called “a flare for the absurd.”

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CHAPTER I

WE ALL CAN CREATE ART

Art is not apart. It is a continuum with which we all participate; we all function in art, and engage in action of artists everyday. (Booth, 1997, p. 3)

The purpose of this thesis was to research and explore the goal of developing self-expression and the joy of creating art in adults who, for whatever reason, stopped making art when they were children and now believe they are incapable of creativity in any form. They consider art to be something in a museum that only artists with great talent can create. The purpose of this thesis was to research and explore this topic. I have developed a course for adults to increase their understanding of drawing and painting and, most importantly, to enhance their enjoyment of making art. Observations I have made in my course were included in the research for this thesis. Adults who desire to participate in art should be able to experience art the way they did as children and, once again, enjoy the experience of art-making. My aim in this course is not to create artists, but to encourage people to explore self-expression through making art. The desired outcome is that after completing my course students will have the confidence and give themselves permission to create what they wish. This course helps to develop the student's ability to experiment and discover what interests them in relation to art.

Ellen Dissanayake is an anthropologist who focuses on the exploration of art and culture. In Gablik's (1995) book, *Conversations Before the End of Time*, Dissanayake explains that when artifacts from the past are examined, it is clear that early humans were attracted to objects they found visually appealing. At some point they started to make their personal possessions look attractive or special; Dissanayake's term for this is "making special" (p. 42). Dissanayake's idea of making special is broad, but she believes it encompasses creative activities in which everyone can participate from a housewife arranging flowers to visual artists, writers, and musicians creating their works (p. 44). I explain this concept to my students by pointing out that they are already creative and creating art. They choose how to decorate their homes, decide on the colors they paint their house inside and out, and choose what to hang on their walls. They select from an amazing variety of patterns on fabric, wall coverings, dishes, and bedding. They plan landscaping in their yards and make many other creative choices that are involved with having a home. Deciding what clothing to wear each morning and selecting clothing and jewelry that are attractive together are creative activities. People decorate their bodies with tattooed artwork and use cosmetics to enhance their facial features. These acts all require creative thinking.

In *Trust The Process*, Shaun McNiff (1998) asks: Why is it that people who do imaginative and creative things in everyday life are not considered artists? Why do the "art world gatekeepers," such as art critics, gallery owners, and museum curators get to decide who is an artist and who is not (p. 95)? "Imagine neighborhoods where each

house is a museum of domestic creation. The inhabitants can be viewed as curators of the things on display and the presiding soul of the place” (McNiff, 1998, p. 95). As I walk at night I get a peek into the homes in my neighborhood; it seems to me that each house could be thought of as a museum to the family who lives there. I enjoy visiting other people’s homes and observing their personal treasures (see Figure 1). I explain McNiff’s concepts to my students in their first class. In the discussions that follow, they tell me how they have decorated their homes, and I see their excitement as they realize that they have participated in creative activities.



Figure 1. A peek into my home at night, 2009.

Writing Began as Art

Patrick Frank (2004) in his book, *Prebles' Artforms*, noted that writing had its beginnings in art: writing systems in many cultures developed from picture writing or pictographs, including hieroglyphics. Pictographs evolved into Chinese Kanji characters and Roman alphabet characters (see Figure 2). In the Roman alphabet, many characters developed from pictographs of objects or ideas. The Arabic writing on the dump truck in Figure 3 displays the beauty and artistry possible with calligraphy.

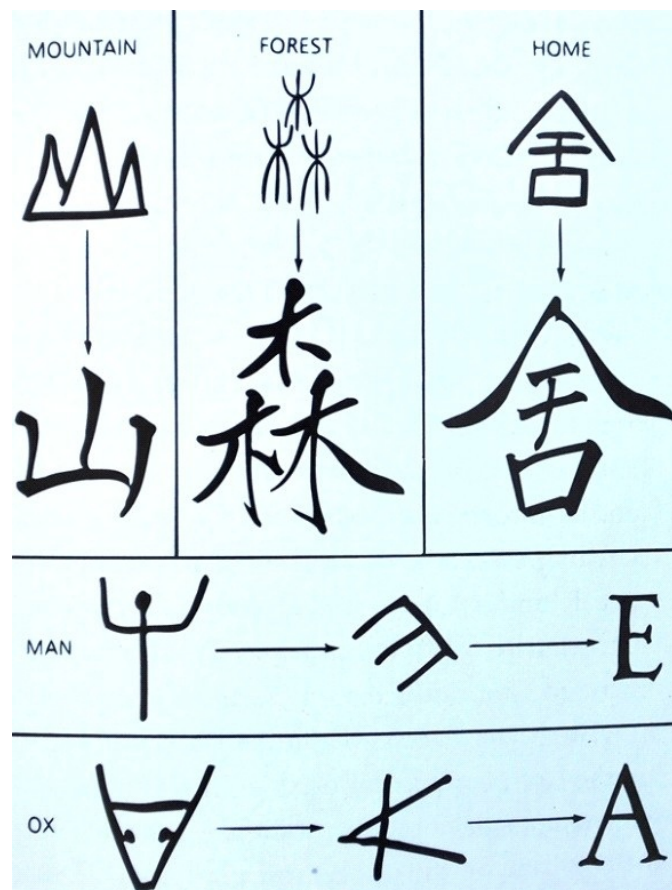


Figure 2. Writing had its beginnings in art. From *Prebles' Artforms* (p. 235), by P. Frank, 2004, Upper Saddle River, NJ: Pearson Prentice Hall.



Figure 3. Beauty and artistry possible with calligraphy. From *29 Arabic Letters* by P. Zoghbi, n.d., 29letters.wordpress.com

Egyptian Hieroglyphics, as well as Chinese, Japanese, Kanji, and Arabic characters are functional written languages that are also beautiful. Artistic symbols were the basis for the characters we use in everyday writing. I point out to my students that their signatures are a type of expressive line drawing. Every signature is different

and, therefore, a unique form of self-expression using line. Betty Edwards (1986) in *Drawing From the Artist Within* says that almost every day we do drawings utilizing line, an element of art, when we “draw” our signature (p. 56).

Original Functions of Art

Examples of functional art can also be seen in architecture, including temples, pyramids, castles, palaces, and cathedrals and the decoration of these structures. Tutankhamen’s gold burial mask and other carefully crafted objects from his tomb functioned as ceremonial funerary objects. These art forms all had a function and were created for specific purposes. Much skill and imagination was involved in creating the sculptural adornments of gargoyles on Northern European cathedrals. These functional rainspouts were protectors against evil. Their visual appearance ranges from the beautiful to the grotesque. Visitors in the historically rich continent of Europe might notice the intricacy of mosaics throughout Europe; to us they look like works of art but to many people of the numerous countries in Europe, they were beautifully designed floor coverings. Cathedrals and churches in Germany were equipped with elaborate clocks displaying illustrations and metalwork showing the phases of the moon. The original purpose of these timepieces was to let the townspeople know the time for prayer and work; now they are considered stunning sculptures that also happen to tell time (Crystal, 1995-2010) (see Appendix A). Pride was taken in the creation of day-to-day items such as glassware, dishes, utensils, furniture, clocks, and even tombs before the term *art* was established in the mid-18th century. Not everyone could afford to own these beautiful things; however, many would still embellish the things they did

have, by carving a decoration on a wooden spoon or bowl or sewing and embroidering designs on their clothing, etc. They would still *make special* their possessions.

Before the Renaissance, art was not placed on the metaphoric pedestal it now occupies; everyone used and made art in daily life. The architecture, mosaics, clocks, and other previously mentioned functional objects were considered crafts made by craftsmen. Carolyn Dean (2006), a professor of the History of Art and Visual Culture at the University of California, comments in an article in *Art Journal* that most of what we consider art today was not made as such. Even in Europe, where the word *art* originated, art was not created to be something valued for its visual aesthetic worth until the 18th century).

European Craftsmen

Prior to the mid-18th century, artists were supported by royalty, rich patrons, or the church. Artists were employed to paint portraits of the members of wealthy families; since at the time, there was no other way to capture a likeness of someone. Photography in a crude form was not available until the late 1850s. Artists learned their skills through apprenticeships just as blacksmiths or carpenters did. Dissanayake (as cited in Gablik, 1995) maintains that if the idea that everyone is an artist seems wrong it is, in part, because we as a society have become used to the exclusivity of specialists and professionals. Art in Western culture has lost its inherent communal function and purpose over time. By the mid-18th century, many Western people no longer felt that they could create art as they believed it had become the domain of a special, talented few. According to Booth (1997), “art became institutionalized,

museum-sized, and separated from daily life; it required experts” (p. 14). This notion of exclusivity continues to this day and frightens many people away from trying to create art because, in their minds, art is for professionals. In Western civilization, in the mid-18th century, the art of the masters was elevated to a higher level in society. Dissanayake (as cited in Gablik, 1995) says “only a few societies have thought of it [art] even remotely as we do. In traditional societies, ‘art for life’s sake’ not ‘art for art’s sake,’ is the rule” (p. 43). “Art for art’s sake” was a term coined by the French Philosopher Victor Cousin in the early 19th century, asserting that art needs no justification, that it does not need to serve any political, didactic, or other purpose; the beauty of fine art is reason enough for seeking it (Carr, n.d., p. 1) (see Appendix B). In Western society, art has become many things including a commodity to be sold in auction houses and art galleries and objects of high culture displayed in art museums. People often collect art not because the art gives them pleasure or enhances their lives, but because it is an investment. In reference to art as a commodity, Dissanayake (as cited in Gablik, 1995) adds, “We are in this paradoxical spot because Western society treats art as a dispensable luxury, when it is really an innate behavior that is essential to our human, biological nature” (p. 41).

Function of Art in Non-Western Cultures

Patrick Frank (2004) reflects on this phenomenon of art for art’s sake also occurring in other areas of the world such as Africa, Oceania, and the Americas. In these places art is not created solely for aesthetic purposes, visual pleasure, or embellishment. Most of the people from non-Western cultures do not have museums where

they display their creations. These cultures created and continue to create art for religious ritual, civic life, and community functions. Many of the functional objects from non-Western cultures are collected by anthropologists and exhibited in museums throughout the world. Scholars use these objects for historical research. However, the original purpose of these objects is what is deemed important to this thesis.

Humans have been living in Australia for at least 40,000 years. Native Australians have always maintained a close relationship with nature, which is demonstrated by their art (Frank, 2004). Native Australian art tells stories about creation, mythology, and each person's life story. Their art is a form of record keeping for these stories, which they use instead of the written word. Their stories are painted on rock walls in layer upon layer. Each person paints their story on top of the previous generation's story; there are many thousands of years of stories painted on walls throughout the Australian Outback. The Australian Aboriginal people never developed a written language; however, their pictographs are another form of communication.

Native Americans today produce a prodigious variety of art depending on the cultural traditions in their region. The Puebloan, Zuni, and Hopi peoples use intricately decorated, hand carved Kachina dolls to instruct their children in their sacred traditions (Frank, 2004). The Tlingit people of the Northwest coast use abstract shapes of animals in totem poles to trace the history of a family clan back to mythological times, like a family crest. In fact, the word totem means, "he is related to me" (Frank, 2004, p. 340). Totem poles are aesthetically pleasing as sculptures, and their purpose

is to show the history of a family or clan. They are not made to be art any more than Kachina dolls in the Hopi culture, which originally had the purpose of teaching youth about their culture, religion, and history. These art forms serve many purposes in many cultures, none of which is only to be set apart as a dispensable luxury. These are just a few examples from around the world that use art in a functional way.

Craft, Art, and Creativity

Art-making has been around longer than the art establishment. Through history, the people who made art never thought of themselves as making art. In fact it's quite presumable that art was being made long before the rise of consciousness, long before the pronoun "I" was ever employed. (Bayles & Orland, 1993, p. 6)

What is the definition of art? Also, what is craft and does its meaning and purpose integrate with art? For purposes of this research, the working definitions of art and craft are discussed below. Bayles and Orland (1993) in *Art & Fear* explain that the separation of art and craft is predominately a post-Renaissance idea. The notion of craft in European and Western society changed from personal decoration of daily objects created by everyone to everything from embellished furniture to buildings made by those considered professional craftsmen. Paintings were also done by people who were considered craftsmen as much as artists. This continued until the mid-18th century and the Enlightenment in the late-18th century.

When I earned my undergraduate degree from the School of Visual Arts in New York in 1977, I was not taught pottery or fiber arts because they were thought to be craft rather than fine art. When I returned to college in 2004 and studied art education, I needed to make up classes in these crafts; today pottery and fiber arts are

part of most college fine art curricula. Much of academia in the 1970s discounted crafts as not being worthy to teach in a well-known fine art school. It is interesting that the passage of time seems to change the meaning of what is considered art or craft, even in just 36 years, which is a short time in terms of history. Maurice Brown and Diana Korzenik (1993), in *Art Making and Education*, reveal that during the late-19th century the book, *The Grammar of Ornament*, helped to establish new ideas about what comprised art. Textiles, pottery, basket weaving, tiles, and forms outside of the traditional fine arts were grouped together as expressions of people's aesthetics. Thus, the definition of craft changes with time and with which authority in the field of art one chooses. My working definition of craft is that craft is a type of creative endeavor needing skill that is not yet considered to be fine art. I use craft as a way to scaffold up or to provide support for students to attain art while building confidence.

There are many definitions of art. However, I relate to Marc Chagall's: "Art is Prayer—not the vulgarized notations handed down to us by scriptures, but a fresh vital discovery of one's own special presence in the world" (McNiff, 1998, p. 13). I relate to this quote because I feel alive, in the moment, and most aware of myself when I am creating art. Chagall was asked if he attended synagogue; he explained that his work was prayer (McNiff, 1998). When Pablo Picasso was asked to define what a work of art was, he replied, "What is not" (McNiff, 1998, p. 11)? In *Art as Experience*, John Dewey (1934) claimed that the experience of making art is actually what art is, rather than the finished product that it creates. Bayles and Orland (1993) write, "The conventional wisdom here is that while 'craft' can be taught, 'art' remains a magical

gift bestowed by the gods” (p. 3). For my students, I attempt to dispel this myth. My working definition of art is that art is self-expression, which is resolved with reflection and intention using any medium. Art is accessible to all in some fashion.

What about creativity and its relation to art? Many individuals do not view their aesthetic choices as creative. Most of us are creative to some extent or how would it be possible to decorate our homes, office space, or even cook? In this thesis, I refer to creativity as a way of thinking that involves our personal backgrounds, culture, and interests in combination to create an outcome that is our own. This outcome could be many things including decorating your home, accessorizing your clothing, designing an invention, or creating an original work of art.

I believe that art can have many functions and be part of many people’s everyday lives. Maybe adults resigned to creative inactivity can realize that art is not as unattainable as many people believe. In fact, as Booth (1997) noted, it can indeed be part of “a continuum with which we all participate; we all function in art and engage in action of artists every day” (p. 3).

CHAPTER II

WHY SOME ADULTS CEASE MAKING ART

My daughter was seven years old, she asked me one day what I did at work. I told her I worked at a college—that my job was to teach people to draw. She stared at me incredulous, and said, ‘you mean they forget’? (Howard Ikemoto, as cited in Bayles & Orland, 2007, p. 79)

Young children are often free of self-consciousness: they dance, they sing, and they make art without caring what anyone thinks. What happens to change this creative attitude? When and why do some, if not most, children stop making art? These are the questions I will explore in this chapter. My father, Dr. Frank Clement, taught seminars after his retirement as an inventor from Bell Telephone Laboratories, the research and development arm of the American Telephone and Telegraph Company (AT&T). He became well known in the field of education for his seminars that taught teachers how to learn so that they, in turn, could pass this on to their students. His work was on the forefront of teaching methods that acknowledge various learning styles. Dr. Clement was asked to teach students whom no other teacher was able to teach, and he achieved successful results. He was invited to Russia to present educators with his methods of teaching to students’ strengths. It was his dream that all teachers worldwide would instruct students in how to learn. Clement utilized techniques for increased memory retention and retrieval and methods for taking notes, with

styles of learning in mind, etc. before teaching their content areas. He thought that learning with these techniques was an essential skill for students to have in order to obtain a successful education and have a productive life. During his workshops, he would encourage people to make art in his classes, though this caused many of his students to feel apprehensive. He would calm them by saying, “Remember when you were five-years-old, we were all artists then.” Dr. Clement wanted his students to have permission to create; he helped them find their voice through self-expression and art play. At his 65th birthday party, he asked all who attended to finger paint; what a joy, everyone was laughing. Even I, an artist, felt like a child again; we were playing.

This original self [young child] seems also to have been rather artistic, it loved to make things, intricate, finely made things, privately meaningful things. There seemed to be an easy and graceful way of playing, fantasizing, creating stories, and things, sometimes with others, often alone. (London, 1989, p. 44)

As I look back on the creative activities I did as a child, I remember feeling confident and adventuresome trying varied things such as making up plays and performing for an audience, setting up rock and mineral shows for the neighborhood to display my rock collection, singing, baton twirling, and oil painting. When children are young, they have little or no inhibition when it comes to taking creative risks. As Picasso once remarked, “I used to draw like Raphael, but it has taken me a whole lifetime to learn to draw like a child” (Gardner, 1982, p. 89). In *Art Mind & Brain*, Gardner refers to the time before a young child starts school as “the Golden Age of Creativity” (p. 86), a phase that every child goes through when they seem to be overflowing with life and creativity. As time passes, however, something interrupts

this creative flow, so that eventually many of us develop into “artistically-stunted adults” (p. 86).

Quality of Art Education

Through my own research, I have found many reasons for the diminishment of art-making as children grow older. Gardner (1982) describes how a majority of preschool children make artwork that uses intensity of color and expression, or an unwitting understanding of composition, and bears at least a casual relationship to the artwork of Paul Klee, Joan Miro, or Pablo Picasso (see Figure 4).



Figure 4. Left: Max (4 years old), a drawing. Right: Pablo Picasso (77 years old), *Petite Fleurs*, 1958. From Works by Two of my Favorite Artists [Web log post] by M. Aref-Adib, 2004, www.aref-adib.com/archives/max_picasso.jpg

Gardner (1982) claims you will rarely find that same intensity of creativity in an elementary classroom. He maintains, there is an abrupt drop in the number of paintings or drawings and the quality of artwork as children age (p. 87). I believe that as the level of quality in young students artwork drops, there may be a corresponding decline in the quality of teaching.

Gardner (1982) acknowledges that nobody really knows why most children halt their artistic activity and why others continue on to achieve varying degrees of success or even greatness in the arts. I have not achieved greatness as an artist, but I never gave up on art; I made a career in commercial art. One of the reasons I continued with art is that amazing artists, who also happened to be teachers, were instructing me. These teachers thought of themselves as artists first, and teachers second, but they were still superb teachers. Being good or being an expert at something does not necessarily mean that you can teach that subject well. I was lucky that these exceptional teachers gave me the instruction, feedback, and praise I needed. I believe it is important for teachers to encourage their students—if they do this at the right moment in the students' development, their students will have a better chance of continuing to make art. Anna Kindler and Bernard Darras (1997), in *Child Development in Art*, contend that:

Recognition of the significance of the sociocultural context, and, in particular, social interactions in artistic development, supports the need for art education which recognizes the positive potential and contribution of peer and child-adult interactions in the artistic progress of an individual. Rather than centering on innate potential, our model leads to the recommendation of learning strategies, which can be applied within Vygotsky's 'zone of proximal development'. (p. 41)

According to Thomas Fetsco and Jon McClure (2005) in *Educational Psychology*, the zone of proximal development refers to the range of difference between what students can learn by themselves and what they can achieve with the help of a teacher. This zone, or distance between the two points, represents the potential for the learner, which means that students can learn from moderately challenging instruction. Perhaps one reason children stop making art is that they did not receive enough encouragement and instructional support from their art teachers.

After having a wonderful art teacher in grammar school for many years, things changed in the eighth grade when I received mediocre art instruction. With our former teacher, we had been creating drawings using pastels and charcoal and learning watercolor painting and perspective. With the new teacher, it felt as though we were going backward in regard to our art education. One of our lessons was to pour plaster in waxed quart-sized milk cartons and carve simple flat geometric shapes into the plaster block. This assignment did not challenge our creativity. If this had been the only art teacher I had access to in elementary school, I might not have continued with my art education. However, poor quality of education is only one reason children may stop making art. David R. Henley (1992), in the book *Exceptional Children Exceptional Art*, notes that elementary school is a pivotal time in a child's art education, a time when the teacher needs to act with sensitivity and empathy to make sure a child receives the attention needed to be certain he or she continues with the desire to create art. Teachers must be ready to change teaching styles as the child changes, especially focusing on motivation.

When I was in my 30s, I was employed as the staff artist for my father's business, The Boulder Center for Accelerated Learning. I was asked to do a drawing for the company's newsletter of a large building with beautiful butterflies of many varieties of color and shape entering on one side, and caterpillars, all exactly the same, exiting from the opposite side of the building (see Figure 5). This drawing's purpose was to illustrate my father's overarching concept of the United States' public educational system. His thought was that students enter school overflowing with individual beauty and creativity and leave school acting as if their minds were put together on an assembly line, stifled and molded into the same shape.

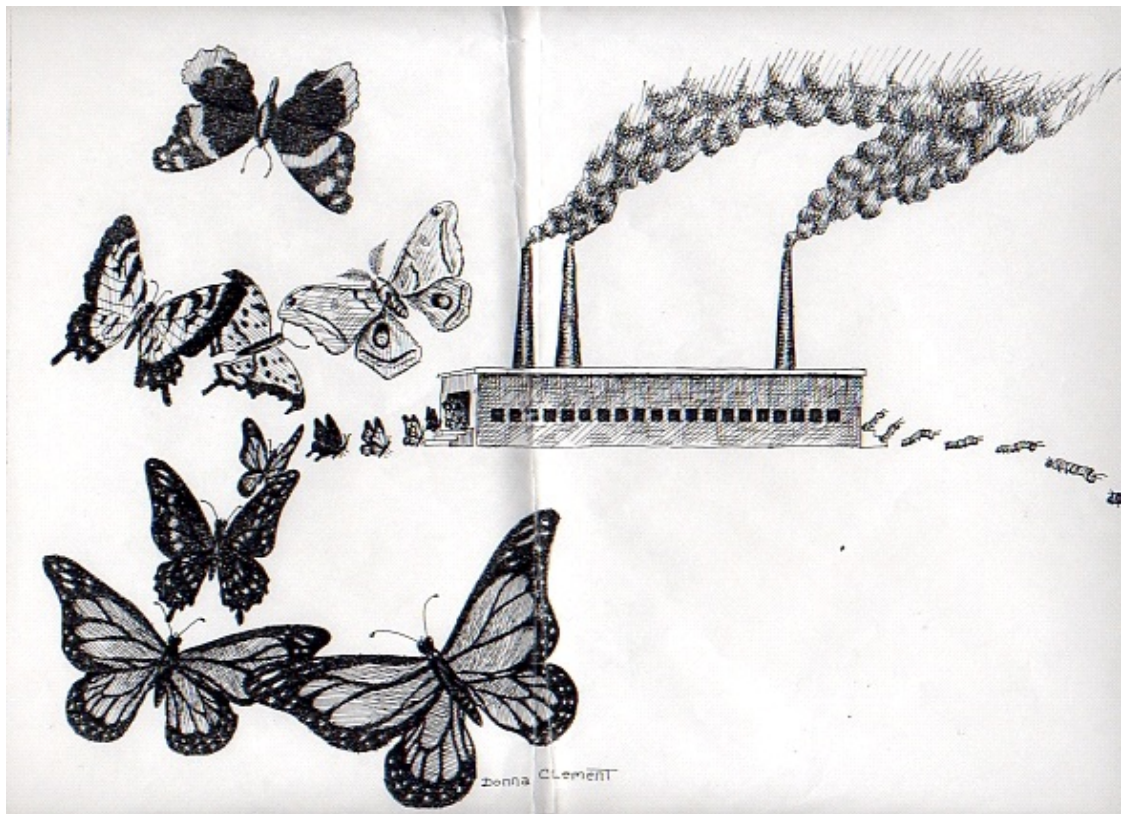


Figure 5. Donna Clement, *Students Enter School Overflowing with Individual Beauty and Creativity*, 1987.

The message in Harry Chapin's (1980) song, *Flowers are Red*, corresponds to my father's way of thinking (for full lyrics, see Appendix C). Harry received a letter from his son's teacher saying, "your son marches to the beat of a different drummer, but don't worry, we'll have him joining the parade by the end of the term." He responded by writing the song *Flowers are Red*. The song is about a teacher who stunts the artistic growth of a child. After the child moves to a different school he attends a class with better instruction, but the damage is done; there is no creativity left in him.

Styles of Learning

Howard Gardner (1982) identified seven different types of intelligence: (a) linguistic, (b) logical-mathematical, (c) musical, (d) spatial, (e) bodily kinesthetic, (f) intra-personal, and (g) inter-personal. Public schools in the United States predominantly favor teaching students who are inclined towards learning in the linguistic and logical-mathematical styles (Kerlavage, 1997). This way of teaching, that is, placing emphasis on scientific and analytical ways of thinking, gives little attention to the way many students learn. Talented artists have experienced difficulty in the traditional school atmosphere because they learn visually; on the other hand, students whose strength is in learning through verbal means can have problems developing their art skills. This is one reason some students may have stopped making art. Many students learn verbally, and usually art classes are taught in a more visual way. There is no one best way to learn. Teachers should take the time to listen and observe the students who are doing poorly in art class so they can adjust their teaching technique to

accommodate students' various learning styles. Maybe we can keep a few more students creating art by teaching them in different and more creative ways.

Discouragement by Authority Figures

Unfortunately, many teachers or parents discourage their students or children from continuing in art after, in their opinion, the children are not making great art. This is a problem not only in this country, but occurs in other countries, as I learned from a current student, Devya, from India. After viewing Devya's drawings, her teacher told her to go and run track, or participate in sports, rather than art. One of my instructors in college explained that she was told by a music teacher to stop singing because she lacked talent; she now performs in local concerts and musical theater and is doing very well according to local theater and music critics (personal communication, Susan Herold, July 9, 2008).

In childhood, many persons' creative attempts were judged against academic standards having nothing to do with their own personal experiences. Their teachers praised students who could draw objects realistically. Children for whom this expectation was impossible usually gave up and assumed that art was not for them. (McMurray, 1989/1990, p. 5)

Casey, a student former of mine, is an example of how parents can interfere with artistic learning. She created an abstract painting when she was young, and her teacher was impressed with her creativity and originality. When she brought the painting home, her mother told her that she was not an artist, and she should not "put on airs." Casey did not continue with art even though her teacher praised her work. Sometimes parents have a much stronger influence on children than their teachers do. Each child is different depending on what the dynamics are at home, and those

dynamics can influence a child. Kerlavage (1997) suggests that within families, urgent problems can occur which affects a student's learning. These problems include alcoholism, drug addiction, physical, emotional or sexual abuse, family members with psychological problems or out of work parents; all of these issues can affect learning.

Cultural Issues

Agnes De Mille, a noted American Choreographer declares, "We are a pioneer country. If you can't mend a roof with it, if you can't patch a boot with it, if you can't manure your fields with it or physic your child with it, it's no damn good" (Booth, 1997, p. 11).

Eric Booth (1997), in *The Everyday Work of Art*, uses DeMille's words, "Does art mend a roof or physic a child?" to reflect the value that our culture places on hard work. Booth believes that the fine arts are essential in the American school curriculum, and he facilitates workshops on the importance of art-making towards this goal. "There is something about the doing of the arts that communicates their importance" (p. 12). The story of one of my students demonstrates this. She was not encouraged at home, her art-making was frowned upon because art was not a productive thing to do; it was not considered work. Her father was a working-class laborer who valued hard work. Art was regarded as a frivolous waste of time better spent in doing hard physical labor. Even as an adult she still has to deal with this attitude; her parents do not understand why she is pursuing art, and they still believe that art is a waste of time. She has incurred their disapproval. Another person I know gave up art because she grew up in a farming and ranching community where many people in those occupa-

tions had a similar attitude towards art: Art is a worthless pursuit because it is perceived as not being hard work.

Booth (1997) poses the following question with new students at Juilliard: “Give me one good reason that an inner-city kid just a few blocks from Juilliard should give a damn about classical music” (p. 10). His students gave many reasons, but as they thought about it, they soon realized they could not think of a single compelling reason why inner-city kids should care about fine musical art. The same holds true for any of the arts, including visual art. Booth presents this question to help his students consider the importance of art education, but also the problem of teaching it to inner-city kids. He explains that if a school commits at least 25% of its curriculum to the arts, they generate “academically superior students” (Booth, 1997, p. 11). When the arts are used in core classes, students’ retention of facts improves and there is also less absenteeism and lower dropout rates. Without the background of art school, kids from The Projects do not understand the value of fine art; they do not see the arts as having relevance in their lives. When many are struggling to survive or have a home, why would they care about pursuing an endeavor that does not promote their values?

Tim Rollins, a fellow 1977 graduate of the School of Visual Arts, found a way to make the arts relevant to inner city adolescents by developing a program to interest students from the Bronx in art. Parts of the Bronx, a borough of New York City, during the 1970s, was among one of the poorest areas in the United States and resembled a bombed-out war zone because of its demolished buildings. His style of

teaching resulted in a program named Kids of Survival (K.O.S.) in New York City. He uses Shakespeare to encourage kids to create. He reads to them while playing classical music. Using Shakespeare's *A Midsummer Night's Dream*, Rollins had his students design Puck's magical flower. He asked them to imagine what a magic flower would look like. The students painted on pages from old unused books as their canvas, since paper was in short supply. Many of his students had learning disabilities, but through his imaginative style of art instruction, these children not only learned art, they also learned to read. The artworks created by K.O.S. are shown in art museums around the world.

Vygotsky explains that according to sociocultural theory, two points affect students: the surroundings, which provide social interaction, and the culture, which decides what learning is considered necessary (Kerlavage, 1997). Poor urban neighborhoods have a culture in which many children scorn education and instead value "street smarts" to survive. Art would not be perceived necessary for many in this culture as well as the culture of laborers, farmers, ranchers, and other working class people.

Physiological/Brain Development

Adolescents, and sometimes younger children, can become frustrated with art. They are in a developmental phase in which depicting realism is important. However, their physical coordination and fine motor skills are not mature enough to keep up with the sophistication of their thoughts. Also, the physiology of their physical and perceptual development does not allow them to realize their cognitive goals. They try

to draw an object over and over again without success, but they cannot make it as perfect as they want. They become perfectionists, but their art is not perfect. I have witnessed this firsthand while observing middle school students in a public school art class. Many boys were trying to draw cars, which are a very complicated subject matter. I did not understand why the teacher was not insisting they do other projects. I found, however, that they did have other assignments, but they kept coming back to the same car when drawing on their own. Girls usually chose other subjects for their obsession; for many girls it was horses. Kerlavage (1997) maintains that:

Gender differences in the images and themes drawn also become apparent. The drawings of girls will often include hearts, rainbows, animals (particularly horses), domestic scenes, or fashion models. Drawings that boys create are more action-oriented and focus on superheroes, wars, and supercharged vehicles as themes. (p. 51)

Many adolescents may think, “I cannot draw this car/horse perfectly, therefore, I cannot be an artist,” and they quit. Their physiology is changing so fast during adolescence that their eye/hand coordination is not at the same level as their cognitive development. Their mind’s eye sees perfectly what they are trying to capture, but their motor skills cannot keep up; this erodes their self-confidence. The students’ evolving meaning of what art-making is and their frustration with not being talented or good enough makes them move away from artistic expression or any interest in visual art.

Re-Engagement with Art

The students who ceased their art-making as children for the reasons stated above are the kind of adults I am now teaching. I find that adults who stopped making art as children often resume making art in the same stage where they left off;

consequently, their art looks like children's art. I do a pre-instruction exercise with my students in which I have them draw a self-portrait using a mirror and another portrait of someone from their memory. Invariably they seem to use the same schemas of facial characteristics from childhood in their drawings. Usually it is the eyes, they are exactly alike in both portraits, and look like a child's drawing of eyes with evenly spaced eyelashes and a football shape for the outside contour of the eyes. This happens even though they use a mirror and can actually see what they are drawing in the self-portrait. They ignore what they see and draw a symbol for an eye, just as young children do (see Figures 6 and 7).

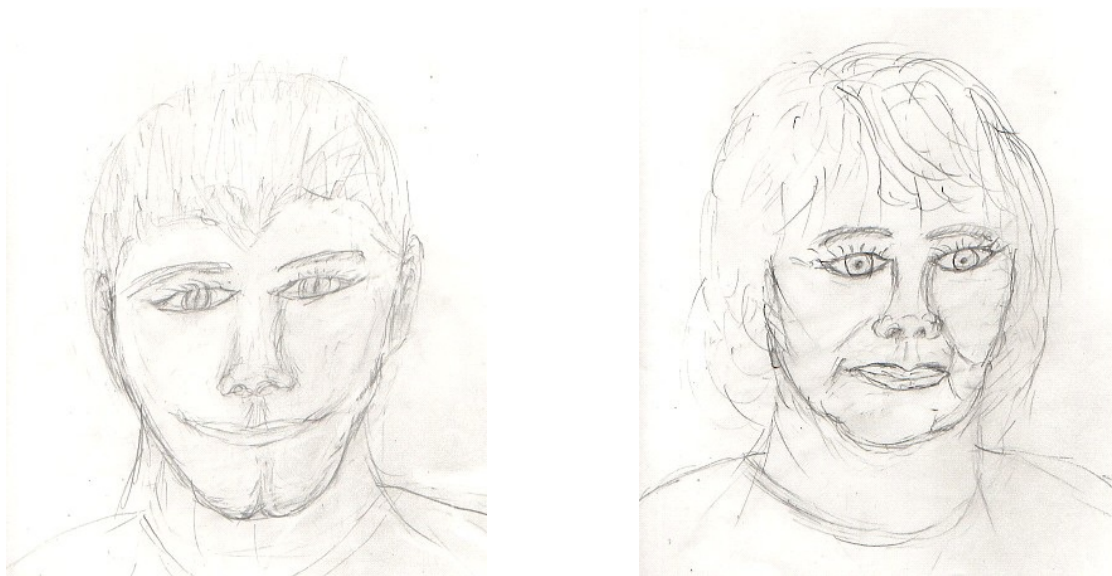


Figure 6. Casey, pre-instruction drawings, 2008.

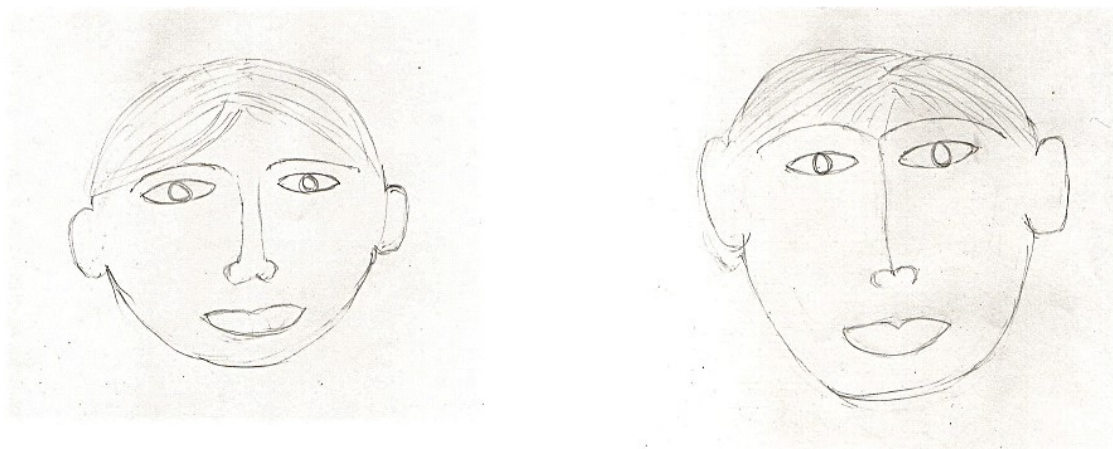


Figure 7. Devya, pre-instruction drawings, 2010.

Kindler and Darras (1997) agree that when you take the drawings of novice adults and mix them up with 9- or 10-year-old children, you cannot tell the difference between the drawings. Visual elements of these artworks look alike; it seems that sometime in the middle childhood years, there is a plateau in the maturation of visual imagery, which is not easy to cross. This cannot be overcome unless the child receives more encouragement and focused learning.

Talent

McNiff (1998) observes that students also stop making art because they do not think they are talented enough. Perhaps students think that only talented individuals become artists, so why should they bother? Culturally, McNiff suggests, there is an unwelcome and spreading idea that only an “anointed few” are allowed creative expression (p. 1). The artist and fine arts are placed on the same pedestal; there is a

mystique to being an artist. Once people believe they are not artists and that they do not have talent, they think they do not have permission to create.

The lack of skills necessary for more elaborate imagery perpetuates the idea that more sophisticated pictorial activity is a privilege of the few who are destined for an artistic future. The ethos of the artist as one who possesses a unique talent, combined with lack of quality art education which would allow for the development of abilities and confidence in the realm of pictorial production is conducive to keeping people locked in the initial imagery system. (Kindler & Darras, 1997, p. 37)

Young children show us, through their art, that everyone has an innately human license to create and that talent is irrelevant. But somehow, during a child's education or schooling, freedom in creativity is restricted for the majority of children. The realization of the idea of talent seems to interfere with participation in the visual arts (McNiff, 1998). Society puts individuals in categorical boxes and they, in turn, do the same to themselves. They may tell themselves, for example: I'm a business person, and so I'll leave art to the artists. Numerous people have said to me how lucky I am to be an artist and that they envy me. When I tell them that I can teach them to draw, they are incredulous. People need permission to create; they need to know talent is not a prerequisite when it comes to their own desire to create something. If they do not have to strive to be a famous artist, they can enjoy the process. Good work is not synonymous with perfect work. It stands to reason that, with all the fear that is centered on the perception that you need to be talented to create, there are adults who are self-limiting when it comes to art; they stop themselves from making art before they start.

Fear of Mistakes

When invited to express themselves with art, many people will react with fear, paralysis, and intimidation. One woman described this feeling, while in a workshop facilitated by McNiff (1998), explaining that past memories of failures and embarrassment made it feel as though she were wrapped in a cocoon. Past traumas can be self-inflicted and may have nothing to do with teachers or parents. The best teacher may have problems with facilitating students' resistance to self-expression. "The cocoon is spun partly from fears of self-disclosure. A typical person says, 'I can't do that'" (McNiff, 1998, p. 22). I have heard this statement from all of my students when they are asked to start their first drawing. They are fearful that they will embarrass themselves. I have to be gentle, because they are very apprehensive. Many of my students have so much shame from trauma in their lives that they internalize it and it carries over into their art. "When asked for advice on painting, Claude Monet told people not to fear mistakes. The discipline of art requires constant experimentation, wherein errors are harbingers of original ideas because they introduce new directions for [art] expression" (McNiff, 1998, p. 41). My father always taught his students that mistakes are learning experiences.

The termination of art-making during childhood may be caused by any or all of these: poor teaching, not teaching in the proper learning style for each student, authority figures discouraging a child, cultural values or family problems, students' developmental levels, a preconception of talent, and fear of mistakes. Art can be engaged in again, but it will resume in the developmental stage where it ceased.

CHAPTER III

BENEFITS OF ART

The creative process involved in the making of art is healing and life enhancing. (American Art Therapy Association, Mission Statement, Malchiodi, 2007, p. 63)

Creating art has many benefits; one does not need to be a professional artist to enjoy these benefits advantages. Making art is healing and therapeutic, keeps individuals in the present moment, and for some it can provide a form of meditation. Ellen Dissanayake (1988) in her book, *What is Art For?*, explains that in the “big picture” of evolution, one could surmise that the “arts” provide some kind of survival benefit and somehow it contributes to “human evolutionary fitness” (p. 62). Eric Booth professes “being involved in art is the richest work that human beings can do” (as cited in Bethards, 2006 [lecture]). When participating in art-making, we attend to the world; we shift into participation (Bethards, 2006). Dr. R. Anson (1977), a psychiatry professor in the School of Visual Arts in New York, declared that he was jealous of artists, because they have an additional way to express themselves that the rest of the population do not. Art Therapist Cathy Malchiodi (2007) explains that any activity done with visual art, including scribbling and doodling, are behaviors that calm and soothe the mind. These activities release tension and stress, provide happiness, and keep one’s mind from dwelling on unpleasant aspects of life. “They are methods of

self-expression that change your state of being and tap your intuitive and creative powers” (Machiodi, 2007, p. 1).

I tell my students that, foremost, I will teach them how to see like an artist; this is an attainable skill. The world becomes more rich and full of beauty if individuals can observe the details in all objects surrounding them. Learning to make art increases confidence levels and can increase self-esteem. It is rewarding to observe a student come to the realization that he or she can indeed draw, paint, or just see the world differently. In *Creative Arts with Older People*, Janice McMurray (1989/1990) explains:

It is generally accepted that creative experience can facilitate the expression of ideas and feelings. There are other benefits that can come from increased sensory stimulation such as the development of new skill, improved self esteem, opportunities to relate to others in more meaningful ways, an increased dynamic awareness of self, and heightened responsiveness to the environment. (p. ix)

Making art is something that many people turn to for release or to quiet their minds after a difficult day. When a person becomes totally involved in making art, the mind often becomes quiet and peaceful, which is similar to the effects of meditation. According to Malchiodi (2007), physiologically, serotonin levels in the brain increase during creative activity). “Art can be soothing and stress reducing (p. ix).” Artists throughout time have used different art mediums “to reflect upon their homes, their own appearance, their feelings of aging, their love for friends and family members, their spiritual life, and whatever is important to them” (p. 197).

Therapeutic Benefits

There is considerable research on the therapeutic benefits of art. According to Malchiodi (2007):

Art therapy is a modality that uses the nonverbal language of art for personal growth, insight, and transformation and is a means of connecting and life experiences. It is based on the belief that images can help us understand who we are and enhance life through self-expression. (p. 1)

You need not be an art therapist or a client of an art therapist to notice the therapeutic benefits of art-making. As a chronic pain sufferer, I have received benefits from making art. When I am deeply involved in the process of creating a piece of art, I do not feel as much pain as when I am not creating art; sometimes I feel no pain at all. Examples of subduing pain when involved in art-making can be seen with other artists, such as Paul Klee, who suffered from a painful, life-threatening condition known as scleroderma. Scleroderma is a progressive disease that hardens the skin and connective tissue; it can progress and harden blood vessels and the organs, eventually causing death (Scleroderma, 2010). Klee remarked, while experiencing severe pain and creating art, “Never have I drawn so much or so intensely [while suffering from scleroderma] . . . I create in order not to cry” (Malchiodi, 2007, p. 172). The repetitive actions involved in creating art such as drawing, painting, or working with clay generate a “relaxation response” by reducing stress, which causes a decrease in heart rate and respiration rate. Creating visual art can relieve not only stress created by illness and pain, but also the stress of everyday life (Malchiodi, 2007, p. 15).

Expressing ourselves with visual art is a way of bringing traumatic images to our conscious mind in a less stressful manner than confronting the pain “head on”;

self-expression through art helps us to cope with the pain (Malchiodi, 2007, p. x).

While attending a portfolio class in the School of Visual Arts in New York, we were given an assignment to draw our most traumatic experience. It was an extraordinary process to become conscious of memories and feelings none of us wanted to relive; while drawing, I felt a weight lifting. Many others in the class experienced a similar feeling when they expressed rapes, deaths, abandonments, and humiliation, in their work. Art-making helped accomplish this release. Throughout history, human suffering has inspired its expression through art. One example is Picasso's *Guernica*, a painting of the horrific bombing of the town of Guernica, Spain, during the Spanish Civil War. It is an illustration of how art can be used to depict and begin to help the artist and others understand and respond to acts of terrible violence (Malchiodi, 2007). I saw *Guernica* in New York City during the 1970s at the Museum of Modern Art. At that time, I did not know the painting's history or the history of the town of Guernica; however, I could feel the pain and emotion evoked by the image.

Malchiodi (2007) explains that brain scans have revealed an increased blood flow to the brain during intervals of creative thought, and that any enjoyable creative action "gives rise to alpha wave patterns typical of restful alertness, the relaxed but aware state found in meditation" (p. 174). Gene Cohen, an authority on creativity and aging, reports that older people can increase the number of brain cell connections pertaining to memory and reaction through self-expression in the visual arts. Creating art can also challenge people to expand their abilities and offers the possibility of achieving a more active life, while increasing their life span. Maintaining a positive

attitude while doing activities, such as sculpting or painting, can boost the immune system and may help eliminate depressive sleep disorders, which are often a natural part of aging (Malchiodi, 2007).

In a *New York Times* article, Randy Kennedy points out that art museums, such as the Museum of Modern Art in New York and the Museum of Fine Arts in Boston, are opening their doors to help Alzheimer sufferers. These museums have created programs using art as a therapeutic tool to help Alzheimer patients regain memory and communication skills. The programs work in various ways for people with differing memory problems, and the results are promising. Disoriented Alzheimer sufferers who have limited response to words do respond strongly when viewing paintings. Patient moods are improved for hours, even days, after visiting an art museum. Alzheimer sufferers with reduced mental abilities can, after visiting an art museum, find some creative abilities awakened, especially when encouraged by an art teacher or art therapist. One theory is that procedural memory, which governs routine activities such as walking and eating, is retained long after the onset of the disease; music and art engage these parts of the brain. Musicians with Alzheimers who lose almost all of their long- and short-term memory keep their musical memory: “Nietzsche used to say that we listened to music with our muscles” (Kennedy, 2005, p. 38). Researchers believe that metaphoric muscle memory remains with visual art as well. At a National Institute of Aging conference where researchers compared notes on Alzheimers and artistic activity, Bruce L. Miller, the director of the Memory and Aging Center at the University of California, said he believed that sitting and observing visual art is a more

active function than many people assume and that viewing art could have beneficial effects on damaged brains (Kennedy, 2005). Susan L. Sandel and David Read Johnson (1987), in *Waiting at the Gate: Creativity and Hope in the Nursing Home*, explain that many art programs in nursing homes are being used as an antidote to dependency, passivity, and depression.

Right Side of the Brain

Dr Jill Bolte Taylor, of the Harvard Brain Tissue Resource Center, experienced a stroke in 1996 that disabled the left hemisphere of her brain. Being a brain scientist, she was able to observe what was happening in her own brain as the left hemisphere shut down completely. Bolte Taylor (2006) made a full recovery and was able to write about her experience in her book, *My Stroke of Insight*. In the following paragraphs, she discusses the right and left mind:

To the right mind, no time exists other than the present moment, and each moment is vibrant with sensation. Life or death occurs in the present moment—Our right mind is free to think intuitively outside the box, and it creatively explores the possibilities that each new moment brings. By its design our right mind is spontaneous, carefree, and imaginative. It allows our artistic juices to flow free without inhibition or judgment

In contrast, our left hemisphere is completely different in the way it processes information—By organizing details in a linear and methodical configuration. It takes each of those rich and complex moments created by the right hemisphere and strings them together in timely succession. Our left hemisphere language centers use words to describe, define, categorize, and communicate about everything. (p. 30)

Bolte Taylor made a breakthrough in understanding the way in which the hemispheres of the brain work. Her discoveries erased many doubts concerning right-hemisphere dominance of the brain while creating art.

Norman Geschwind, a noted neurologist, studied professional artists who suffered strokes. He noticed that while they were completely unable to communicate thoughts using spoken language, the artists still produced the same high-quality artworks they created before suffering a stroke (Gardner, 1982). The two sides of our brain work together, as two complementary halves of a whole; however, the two sides act differently.

Bolte Taylor (2006) says that “brain chatter,” the constant verbal activity in our minds, resides in the left side of the brain. She enjoyed the mental silence and peacefulness that was an effect of the left side of her brain being shut down (p. 47).

Betty Edwards (1979) writes about the right-brain shift throughout her book, *Drawing on the Right side of the Brain*, explaining that a shift to right-brain thinking assists tremendously when learning or creating art. She tells a story from a student:

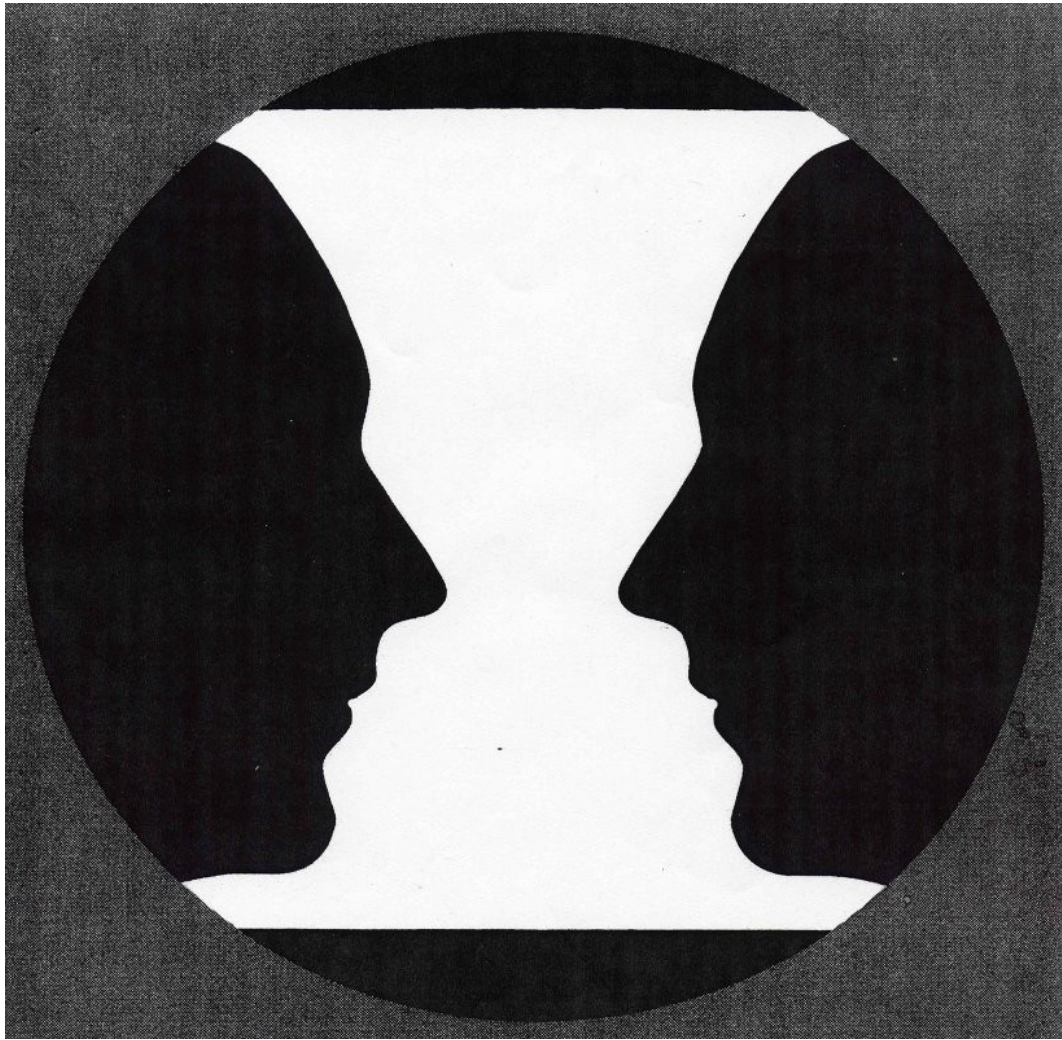
A surgeon once told me that while operating on a patient (mainly a visual task, once a surgeon has acquired the knowledge and experience needed) he would find himself unable to name the instruments. He would hear himself saying to an attendant, ‘Give me the . . . the . . . you know, the thingamajig!’ (p. 55)

Cohen (2000) comments on this phenomenon, saying that you become oblivious to the passage of time when you are completely absorbed in an activity. This absorption gives you beneficial freeing of your unconscious mind and liberates artistic imagination. The spiritual leader Eckhart Tolle (1999), in *The Power of Now*, reveals that “all true artists, whether they know it or not, create from a place of no-mind, from inner stillness. The mind then gives form to the creative impulse or insight” (p. 24). McNiff (1998) describes this feeling as “being in the zone,” when “the ‘chemistry’ and

everything fits” (p. 20). This feeling has also been called “getting lost in our work” or “being in the flow” by Booth, 1999 (p. 21).

My students learn what the right brain shift feels like through experience; it presents itself when they become so thoroughly absorbed in creating art that they observe that time stands still and words are silenced in their minds. They also notice that the words in music they are listening to disappear—anything to do with words resides on the left side of the brain. This silence and feeling of “being in the moment” makes art-making feel magical.

I use several lessons with my students to induce this state of mind. (Additional lessons are discussed in Chapter IV.) I start by explaining to the students that there are activities in which they already caused a shift in their state of consciousness from their left brain to their right brain. Examples I use are daydreaming, exercising, knitting, or playing a musical instrument. I clarify that this is the same feeling we are looking for while they are drawing. The first lesson is one that uses an optical illusion of a vase and faces (see Figure 8). If one concentrates on the image focusing on the black shapes as positive space, one can see two faces looking at each other; however if one focuses on the white shape positive space, then one would see a vase. The students are told to draw the first face on the left-hand side of the vase while reciting the names of each part of the face: forehead, nose, mouth, etc. During this exercise, they have a very difficult time drawing the face, for when language is used, the right-brain shift will not happen and observation visual will suffer.



*Figure 8. Optical illusion of vase/faces. From *Drawing on the Right Side of the Brain* (p. 50), by B. Edwards, 1979, New York, NY: Jeremy P. Tarcher/Putnam.*

The optical illusion of vase/faces is an exercise from *Drawing on the Right Side of the Brain* (Edwards, 1979); I have used a few of Edward's beginning exercises because they are a good start for new students fearful of art-making. This first exercise causes conflict in thinking, in part because the mind needs to shift to the part of the brain that can consider and non-verbally and measure the relationships of size,

shape, angle, and curve. By starting this exercise in the verbal mode, students get confused and may have a moment of mental paralysis. Students often experience this and are encouraged to find a way to solve the problem. We discuss this conflict and the possible solutions.

The next exercise, drawing upside-down, guides students into the visual mode. This keeps the confusion and paralysis from occurring, as often happens in the vase/faces exercise. This exercise is like putting a puzzle together. Drawing upside-down is an often-employed method made use of by art teachers with students who think they cannot draw. Howard Gardner (1982), in *Art Mind & Brain*, has studied the theory behind right-brain thinking. He supports Betty Edward's (1979) findings in *Drawing on the Right Side of the Brain*, that is, if people do not recognize an object, they can draw it accurately. Gardner (1982) explains, "the capacity to draw in a completely realistic fashion does not depend upon knowledge of the identity of an object but in fact may even be disturbed or undermined by such knowledge" (p. 324). When students do not recognize what they are drawing, they do not become paralyzed with fear of embarrassment. Fearful students tend to freeze if asked to draw a realistic object. I assign the Picasso drawing, *Portrait of Igor Stravinsky*; it is an optimal drawing to make use of because of its simplified style (see Figure 9). This makes it more difficult for students to become intimidated by the fact that they are trying to draw a realistic representation of a person.



Figure 9. Pablo Picasso, Portrait of Igor Stravinsky, c. 1920, graphite and charcoal. From Drawing on the Right Side of the Brain (p. 58), by B. Edwards, 1979, New York, NY: Jeremy P. Tarcher/Putnam.

I remind my students not to focus on parts of the composition that they recognize and to remember that all they are seeing can be broken down into lines. I encourage them to concentrate on the relationships of curves, angles, and shapes. Upon completion of this assignment, students reveal the first evidence of increasing self-confidence. I point out to them, much to their enjoyment, what they have accomplished by rendering the Picasso drawing. Figures 10 and 11 are examples of student drawings of Picasso's *Portrait of Igor Stravinsky*.



Figure 10. Jill, upside-down drawing of Picasso's *Portrait of Igor Stravinsky*, 2009.



Figure 11. Sarah, upside-down drawing of Picasso's *Portrait of Igor Stravinsky*, 2009.

The third assignment is an upside-down drawing of a realistic knight on a horse, which students do as homework (see Figure 12). When they return to class, they are usually very excited because they were able to draw a lifelike horse and knight, thus, their confidence continues to rise. This feeling of self-confidence seems to carry over into their everyday lives (see Figures 13 and 14). These adults initially

lacked the confidence to draw anything. As they start to make art, the students begin to receive the benefits from creating art.



Figure 12. Unknown German artist, 16th century. From *Drawing on the Right Side of the Brain* (p. 64), by B. Edwards, 1979, New York, NY: Jeremy P. Tarcher/Putnam.



Figure 13. Sarah, second upside-down drawing by unknown German artist, 16th century, 2009.



Figure 14. Jill, second upside-down drawing by unknown German artist, 16th century, 2009.

Eric Booth, in a 2001 lecture at the University of Iowa, declared that when someone finishes an intrinsically motivated task, his or her self-esteem increases. He explained that intrinsic means “belonging to the real nature of a thing” (as cited in

Bethards, 2006 [lecture]). Intrinsic motivation is uniquely significant because it comes from a student's life-filter. Everyone looks at everyday experiences through the filter of their own life including memories, skills, and experiences. Successfully completing a personally meaningful endeavor elevates self-esteem even further (Bethards, 2006). John Dewey (1934) speaks of "'elation' when students overcome obstacles to reach an end" (p. 60). It is when students absorb elation into themselves that a feeling of worth and elevated self-esteem occurs.

CHAPTER IV

THE LESSONS AND THE STUDENTS

It is the supreme art of the teacher to awaken joy in creative expression and knowledge. (Albert Einstein, as cited in Zakia, 1995, quote 35)

Teaching classes for students who are apprehensive about making art has been an enlightening and uplifting experience in which both my students and I have learned to awaken joy in creative expression. Through trial and error I have ascertained some lessons and methods that work for this population of students. The essential disposition needed for teaching these classes includes showing a calm demeanor, sensitivity, and patience. With some students, there were times when I had doubts that I would be able to facilitate their art-making. However, what was needed in those situations was extra time and patience and confidence that each challenge encountered could be met.

The installation artist and teacher Robert Irwin reflects:

One of the first things I learned about teaching [art] is that you have to respond to each student individually. . . . You don't start with any idea of what they should be doing, who they're supposed to be, or what their performance level is, and you don't compare them to one another. You simply start with each one of them wherever they are and develop the process from there. (Weschler, 1982, p. 119)

In order to discover where my students were in their creative lives, I questioned them individually about when they stopped making art and what they most desired to learn.

The students who attended my classes were women whose ages ranged from mid-40s to early 60s. These women held a variety of occupations including homemaker, manager at a medical clinic, and retired schoolteacher. I recruited students for my research from different organizations including a local orchestra in which I play drums and the Red Hat Ladies Society. Some of my students found me by referrals, and for the first time there is a man who is interested in taking my class. I taught my classes in my home studio, two or three students at a time, and have had 10 students in total. I have been asked to teach a class in the local senior center in the future.

Finger Painting

The first lesson I taught began with finger painting. I wanted adults, who had a fear of creating art, to begin class joyously. Some adults resist finger painting because it is messy; however, I have not yet encountered this resistance. I have latex gloves available for such a situation. If students are reluctant because they think it is a childish activity, I tell them, “why should children have all the fun?” Janice McMurray (1990) stated, “there is no reason such a good tactile experience should be limited to children” (p. 7). Ruth Fasion Shaw, an artist who creates solely with finger-paints, does not think these paints are just for children, and uses them for their expressive qualities. Sometimes adults forget how pleasing an experience it is to directly touch materials without an intermediary tool such as a paintbrush (McMurray, 1990).

During the finger painting lesson, I introduced my students to a few basic concepts of color theory. For example, mixing primary colors to make secondary colors such as mixing red and blue to make purple and mixing blue and yellow to

make green, etc. Basic color theory was principally explained so that the students did not create muddy colors and become discouraged. Figures 15 and 16 are examples of students' finger painting assignments.



Figure 15. Sarah, finger painting, 2009.



Figure 16. Jill, finger painting, 2009.

Pre-Instruction Drawings

In the book *Creative Arts with Older Adults*, Naida Weisberg and Rosilyn Wilder (Jungels, 1985) claimed that during introductory activities it is best to employ basic language rather than “art language” (p. 203).

I have found that using the word “draw” often prompts people to say “I can’t” . . . “I don’t know how” . . . “I never could do that.” Instead of asking a person to draw I might say move the pencil . . . move it however it feels comfortable . . . move the pencil the way you like to move your hand. (p. 203)

Using a similar reasoning of a more general language, I suggested that students use basic tools such as number two pencils because they perceive ordinary pencils as being less intimidating than using fine art pencils. As stated in Chapter III of this research, I found that many of Betty Edward’s (1979) lessons in *Drawing on the Right Side of the Brain* were excellent ways to introduce beginning drawing to adults. After the finger painting lesson, I asked students to render pre-instruction drawings as described in Re-Engagement with Art in Chapter II of this thesis. They drew several subjects, including their hands, a person they knew from memory, and a self-portrait using a mirror. In those initial drawings, I showed my students that childhood symbols were still present in their works. They saw the similarities in the two portraits they had drawn, whether it was football-shaped eyes or the even placement of eyelashes around the eyes. The predominant reason for rendering pre-instruction drawings was to give the students confidence and self-esteem when they later compared the pre- and post-instruction drawings.

Line and Contour

The first homework assignment I gave to my students was doodling on Crayola Color Explosion paper. This is primarily a product made for children, but again I maintain, why should children have all the fun? Crayola Color Explosion works with special markers and paper; the markers have no color of their own and the paper is thick, shiny, and black. When the markers make contact with the paper, rainbow colors appear as if by magic. Figure 17 is an example of how Casey, a former student, doodled on this paper. My students found this activity enjoyable and relaxing.



Figure 17. Casey, Crayola Color Explosion doodle, 2008.

Doodling is a non-threatening assignment and an activity that many individuals continue into adulthood. When I have had more than three students attending a class, I used doodling, or aimless scribbling, on a larger scale by having the class draw on one large piece of paper. Students then tore up the drawing, and each student used pieces of the class doodlings to make a personal artwork. The idea for this lesson came from Vicky Barber (2002), an art therapist, in *Explore Yourself Through Art*. I found that interspersing art-play activities such as doodling with fine art lessons is an effective approach to initiate the art-making process. In this case, playing with doodles was a warm-up exercise before students learned about line and contour.

I proceeded with teaching about the qualities of line, reminding my students that signatures are a form of expressive line drawing. Examples of fast and slow lines were shown in various artists' drawings, and students learned how to recognize both types of line and how to use them for their own self-expression. We undertook an exercise from Edward's (1986) book *Drawing From the Artist Within*, by depicting emotions and states of being such as anger, joy, peacefulness, depression, human energy, femininity, illness, and one of their own choosing. Using a piece of paper folded into eight sections, the students accomplished this exercise using only line and no cliché symbols. They started this assignment with apprehension, but after I explained that there were no wrong answers, the students became involved in creating and relaxed and enjoyed the process. Upon comparing the resulting drawings, the students marveled at how similar and yet unique each person's drawings appeared (see Figures 18 to 21). Students found it surprising that each of their drawings had

structural similarities while expressing particular concepts such as anger or joy or peacefulness.

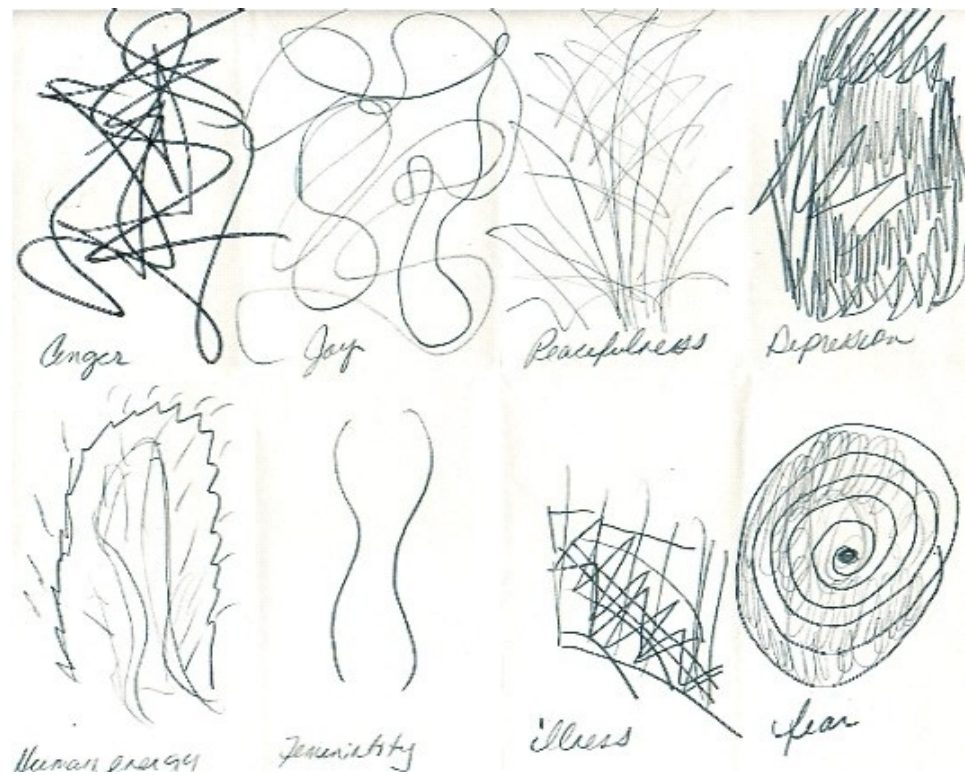


Figure 18. Casey, line drawing of emotions, 2008.

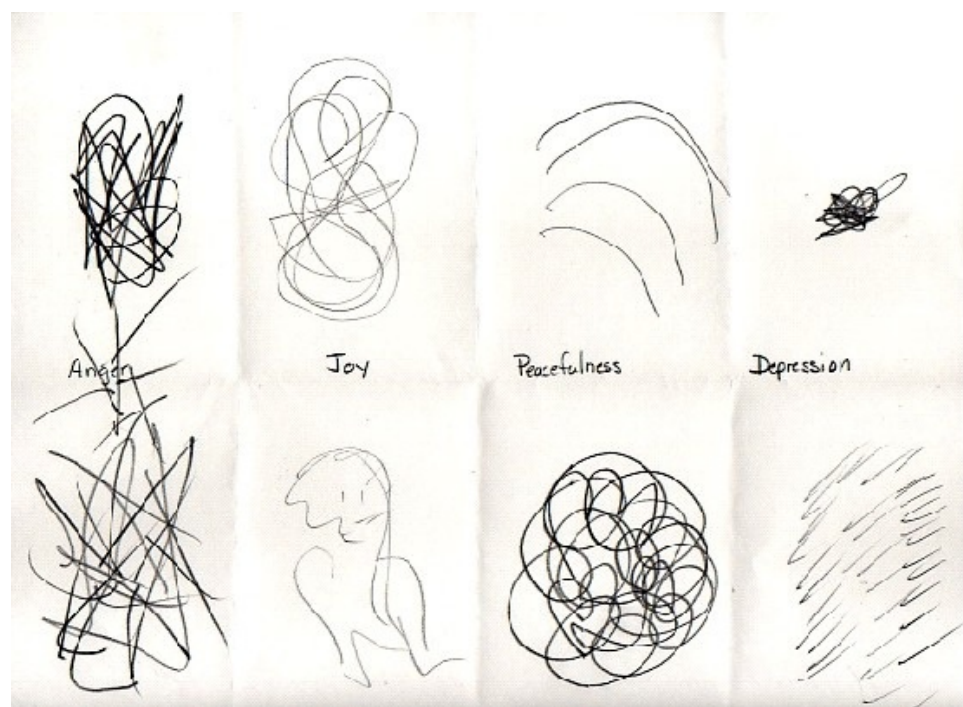


Figure 19. Devya, line drawing of emotions, 2009.

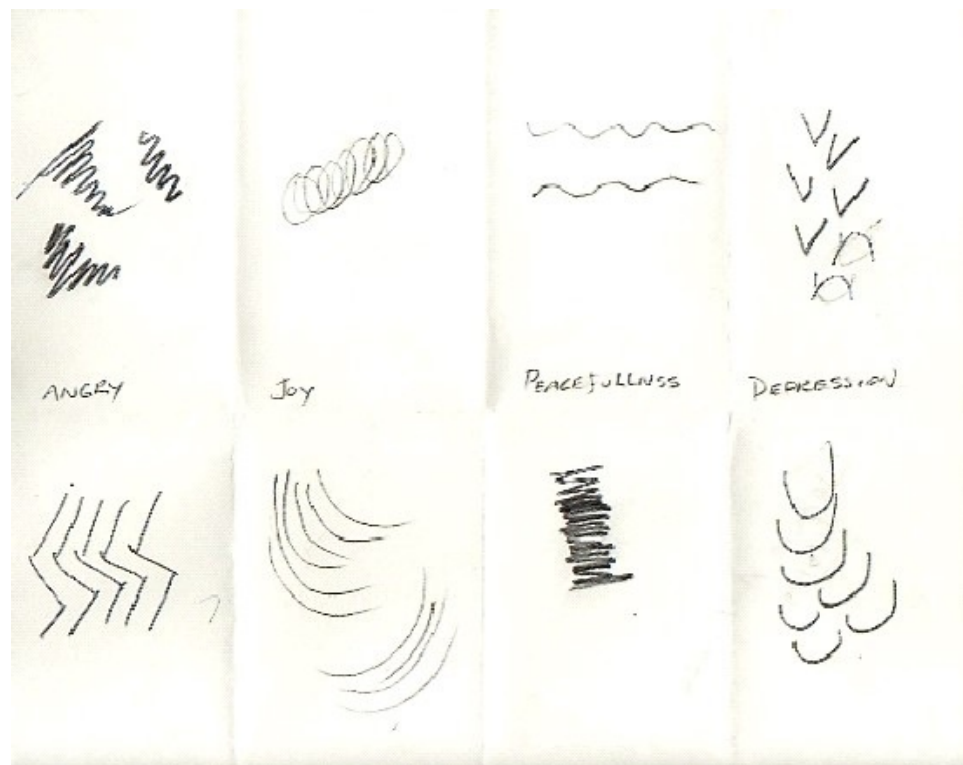


Figure 20. Jill, line drawing of emotions, 2009.

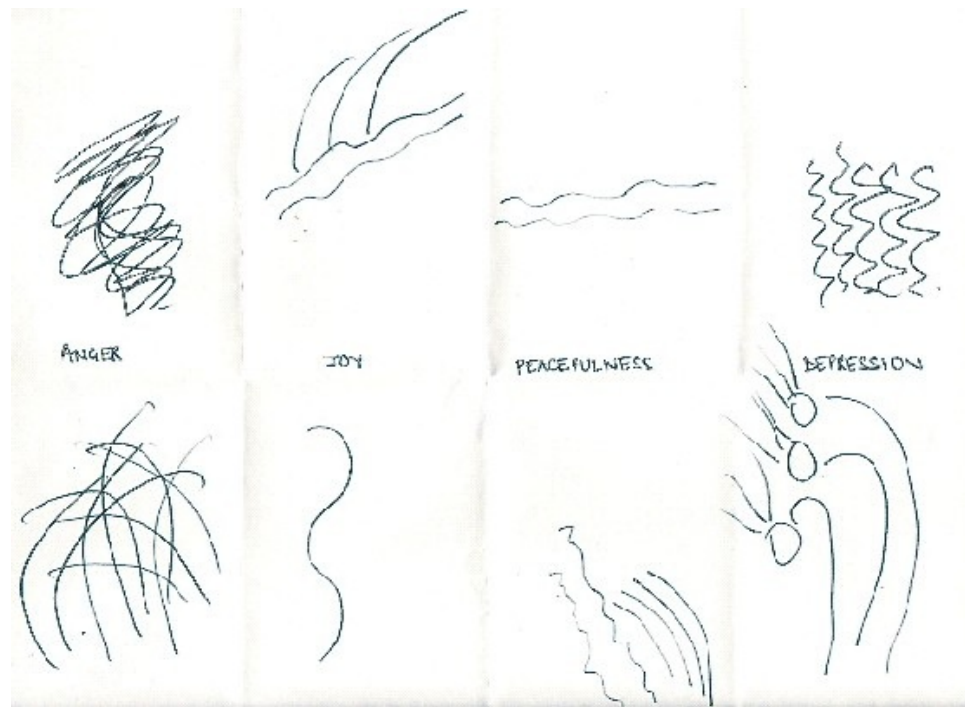


Figure 21. Sarah, line drawing of emotions, 2009.

The next lesson I presented in class was blind contour drawing, which referred to drawings rendered without looking at the paper. This sharpens students' skills of observation as they are forced to focus only on their subject. Looking at the palms of their hands, students moved their thumbs and forefingers together to form additional wrinkles or lines. Focusing on their hands and not on the paper, they chose a line to observe in one of their palms. Students worked slowly for five minutes concentrating only on drawing a single line as they progressed from one wrinkle to another. The students' products were delicate, feathery, abstract drawings (see Figures 22 and 23).



Figure 22. Devya, blind contour drawing, 2009.

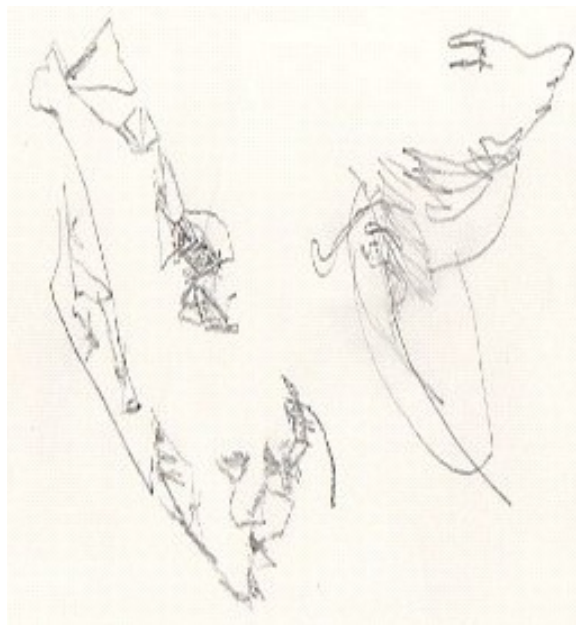


Figure 23. Belle, blind contour drawing, 2009.

This assignment was repeated twice, since many students initially rushed through the first contour drawing, when the object was to make slow, deliberate lines. Doing this assignment too quickly the first time showed that students were not concentrating on observation, which was the purpose of the lesson. Examples were shown and references were made back to the previous task of slow and fast lines where we had identified these types of lines in both signatures and artist's works. In the next homework assignment, students were asked to continue creating contour drawings of any subject matter they preferred; I suggested drawing items that contained intricate linear detail such as plants, feathers, and the contents of a purse, etc. Students noticed as they did this assignment that they saw objects with increased awareness and were surprised that they found this work enjoyable.

Practicing modified contour drawings followed blind contour drawings. The students utilized a transparent perspective device, which is a piece of Plexiglas or glass in a black cardboard frame, about the same size as the drawing paper. This perspective aid had a grid of permanent marker lines drawn on the back of the glass dividing the space into quarters. Students superimposed the perspective device over one of their hands and traced their hand with a dry-erase or non-permanent marker, while positioning their hands with their fingers pointing towards themselves (see Figures 24 and 25). This resulted in the drawn hands appearing foreshortened. Foreshortening refers to drawing an object shorter than it actually is, when it is angled toward the viewer and its length appears to be compressed. This use of forced perspective creates an illusion of depth. The students then transferred the image on the glass to a pencil

drawing on paper, complete with grid. The duplicate grids on both the perspective device and drawing paper helped the students to transfer their drawings onto the paper.

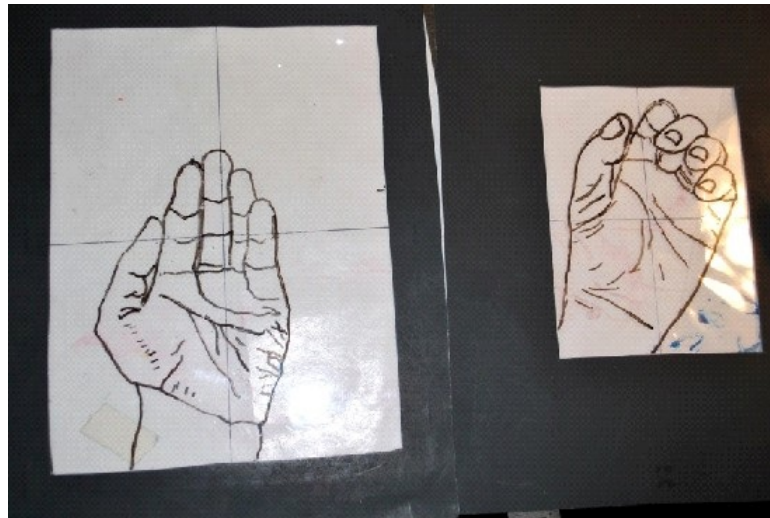


Figure 24. Devya (left) and Belle (right), drawings on perspective devices, 2009.



Figure 25. Jill, perspective device drawing, 2009.

Using grids for transferring images is a valuable skill. I showed my students scale drawings I rendered for both scenic art and mural painting on graph paper to demonstrate that those tasks could not have been as easily executed without grids. I found that having rulers available for my students made the transfer more difficult because students experienced a left-brain shift similar to that which occurred during the exercise using the images of vase/faces, where students had moments of mental paralysis while labeling the parts of the face as they drew them. I asked students to recall the upside-down Picasso drawing and how they were able to accomplish that assignment by being observant of the relationships of curves, angles, and shapes.

At the beginning of the modified contour assignment, the students toned their drawing paper with graphite and evenly blended it with a tissue. While observing highlights created by light shining on their hand, students erased the graphite from their drawings in corresponding areas. To accomplish this task accurately, students positioned their hands in the same configurations used when they rendered them earlier, using the perspective device to check for accuracy. The finished drawings looked very realistic and had dramatic shading. My students seemed pleased with their accomplishments; one commented, “I actually drew a hand that looks real and three-dimensional.” Figures 26 and 27 show students accomplishing this task.

Students now had the confidence and interest to continue and were more willing to put trust in me when I told them that they could draw. Comparisons of the pre-instruction drawings of a hand and the modified contour drawings can be found in Figures 28 to 30.



Figure 26. Jill, modified contour drawing, 2009.



Figure 27. Belle, modified contour drawing, 2009.

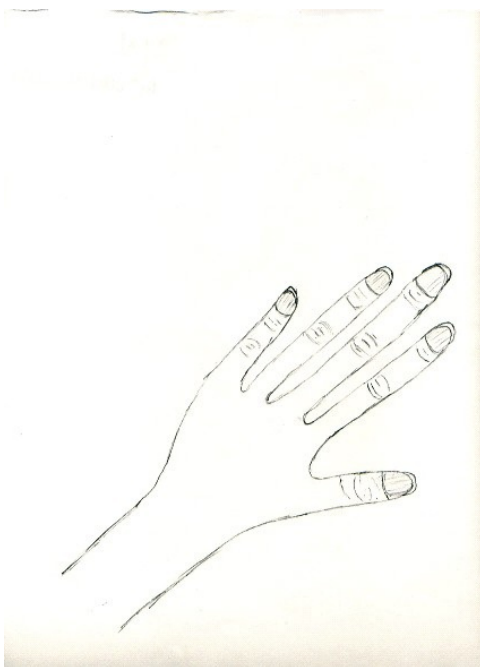


Figure 28. Devya, pre-instruction (left) and post-instruction (right) drawing of her hand, 2009.

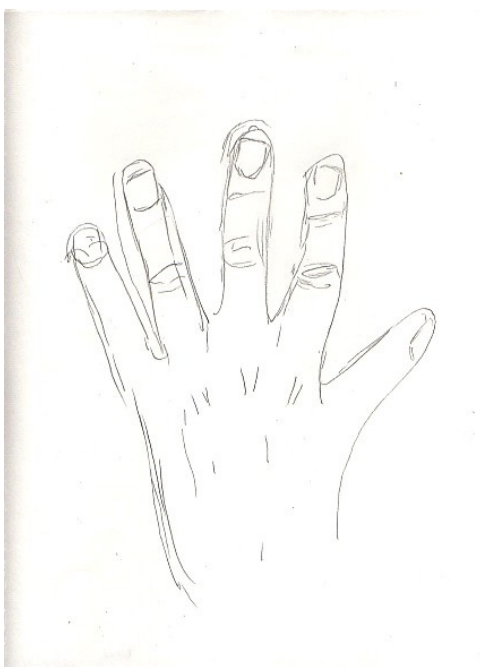


Figure 29. Belle, pre-instruction (left) and post-instruction (right) drawing of her hand, 2009.

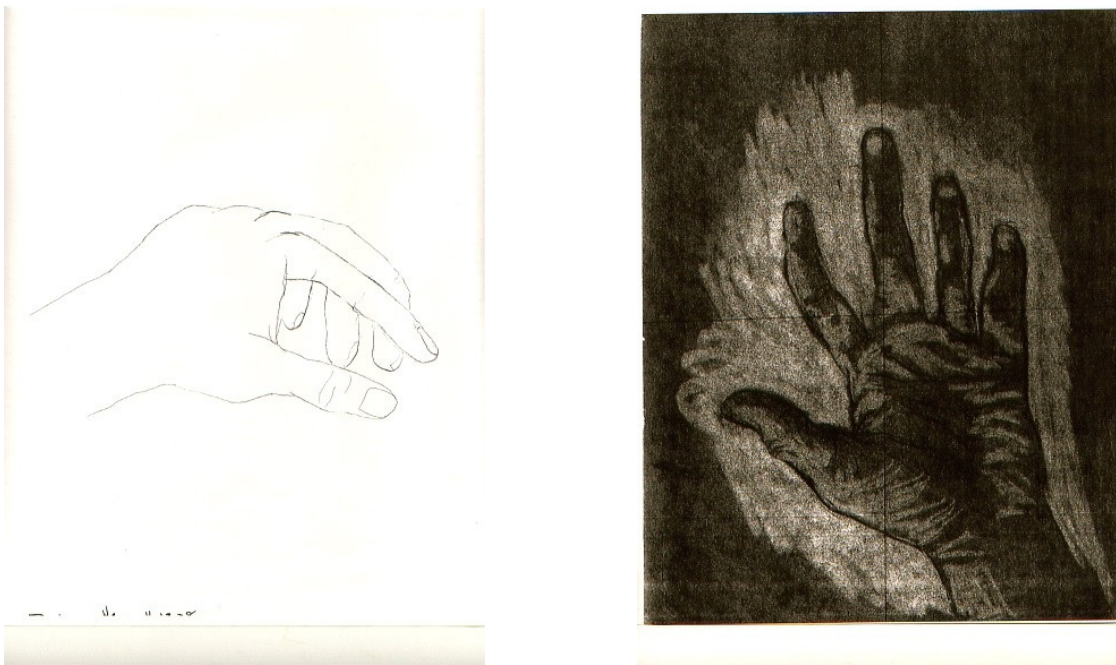


Figure 30. Betty, pre-instruction (left) and post-instruction (right) drawing of her hand, 2009.

Negative Space and Shading

The first thing you have to do is establish a performance level. You have to begin with the students' expectations. You have to develop their confidence and prove to them in their own performance that there isn't anything they won't be able to accomplish technically, eventually, given a lot of application, before you can begin to convince them that that kind of technical virtuosity doesn't deserve the kind of focus they have been led to believe it does by a performance-oriented culture. (Irwin, as cited in Weschler, 1982, p. 199)

Teaching the concept of negative space was a problem area for both my students and me. Negative space is the area around the positive shape of an object such as the holes in a pretzel and the area surrounding the pretzel itself. If you can draw the holes in a pretzel and the surrounding area, you will have also drawn the actual shape of the pretzel. The lesson of negative space is another tool for students to

be able to see like an artist and observe the relationships of the parts of an object they are drawing. The negative space lesson entailed drawing the space surrounding an object and shading the space evenly with graphite (see Figure 31). Half of the students could understand this concept and were able to see negative space, while the other half could not grasp it. In order to help those who could not understand negative space, I again referred to the optical illusion of the vase/faces in Figure 8 and pointed out that whichever shape they concentrated on seeing was the positive shape, and the space surrounding that positive shape was called the negative space. This was one of the assignments that helped my students to acquire another accurate observational drawing tool, so that they could pinpoint the techniques that helped them to achieve drawing skills. Students practiced shading shapes such as cylinders, cones, and spheres before moving on to drawing faces (see Figures 32 and 33).

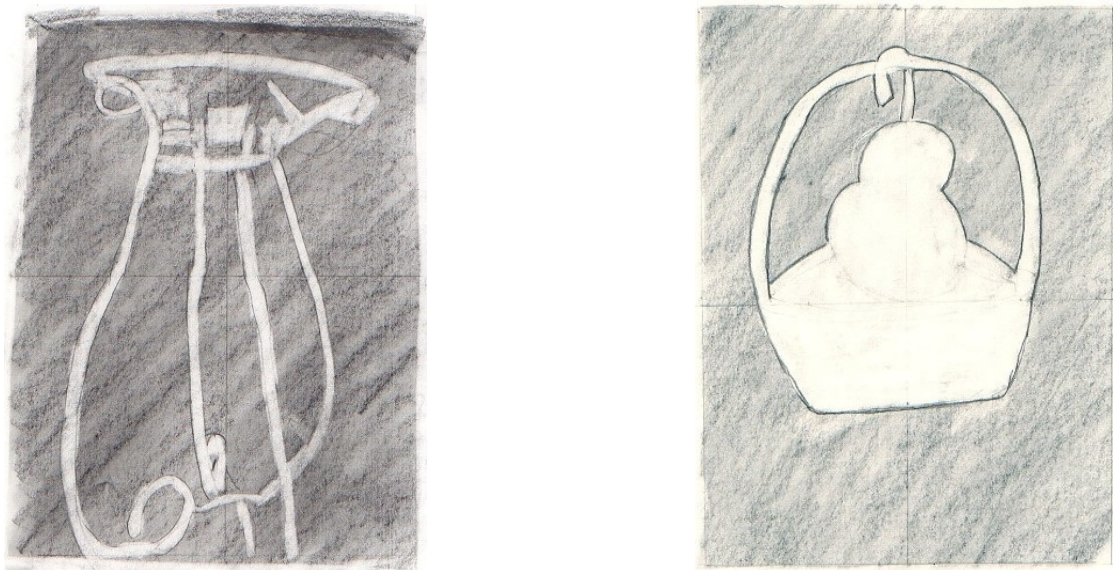


Figure 31. Belle (left) and Devya (right), negative space drawings, 2009.

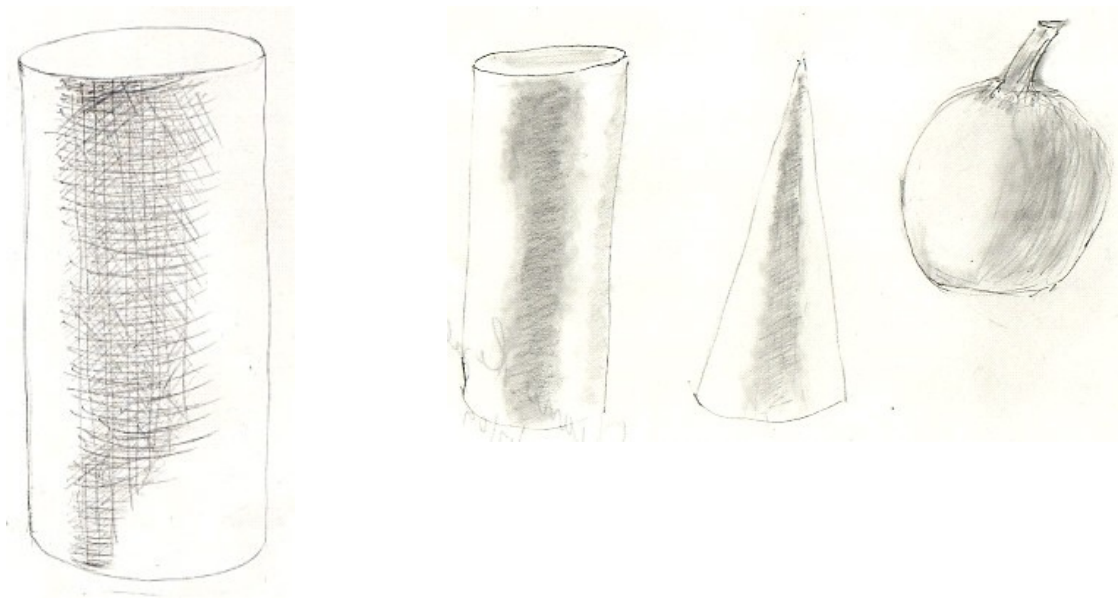


Figure 32. Devya (left) and Jill (right), shading exercises, 2009.



Figure 33. Jill, pre-instruction portrait (left) compared to a portrait in profile (right), 2010.

Profile and Frontal View of Faces

When teaching the students to draw faces, I started with the face in profile. I explained the measurements of accurate facial proportions and instructed the students to look through magazines for faces to confirm that the proportions they had learned were approximately correct. They believed they had learned an artist's secret. First they reproduced an image of a human head in profile that I provided for them to practice from. In the next drawing, students practiced rendering a profile from a live model— some students did this as homework with a family member or a friend as the model.

We then progressed to drawing frontal views of the face. Using a mirror, students rendered a self-portrait similar to the pre-instruction drawing executed during the first day of class. They now had increased awareness of how to see, how to shade, and had learned the proportions of the face. The same technique that was used in shading the modified contour drawing was employed, erasing the highlights from a toned graphite background. On the last day of class I laid out the pre-instruction drawings side-by-side with the modified contour drawings, the live model profiles, and the final self-portraits. My students observed their growth and were surprised by the improvement in their drawing ability (see Figure 33)

Becoming Comfortable with Art Supplies

After reflecting on the results of the first class, I decided to experiment with a different approach by focusing on self-expression in visual art. My goal was to make self-expression in visual art easier to accomplish for my students. I used craft as a

scaffold to introduce art-making to students who had a fear of being embarrassed if they were to make a mistake.

With Casey, I introduced her to a craft she was interested in as a stepping-stone to acquiring the skill of drawing. She was very hesitant to try art media for fear of making a mistake. I asked her what type of creative endeavor she desired to learn—it was mosaic. I had never worked with mosaic before and had never taught it. I bought a book and taught myself quickly. Casey and I started by shopping at a craft store together. She was not comfortable doing this alone and wanted advice on what to purchase. I accompanied her while she picked tiles, flat marbles, and broken crockery of various colors and textures. She needed reassurance using any new medium, but once she started making mosaics, she gained confidence quickly and progressed on to other forms of self-expression. She became comfortable using pastels, watercolor, silk painting dyes, silk painting resist, and paintbrushes. In Figure 34 Casey is pictured painting with dyes on silk, and in Figure 35 she shows pride in the works she created.



Figure 34. Casey, painting on silk with dyes, 2008.



Figure 35. Casey, showing pride in the work she created, 2008.

One of the first projects in the self-expression class was creating a mixed-media mandala. “Mandala is the Sanscrit word for circle” (Kellog, 1969, p. 64). I used mandalas as a way for students to express their “selves” in the shape of a circle divided into four. The students were advised to bring to class a variety of small man-made objects from their personal lives such as fabric swatches, beads, and buttons, as well as natural objects such as seashells, small pinecones, and dried plants. I provided traditional art supplies such as markers, paints, and pastels. Students were asked to think of their lives in terms of the four seasons or the four elements of earth, air, fire, and water, and then use any of the available materials to create a mandala. This assignment allowed students to begin feeling comfortable with art supplies instead of

feeling intimidated by them. A student told me that she was having so much fun, and that she had not felt this way since she was a child. Figure 36 is a mandala created by a student named Joy.



Figure 36. Joy, mandala, 2010.

The second project I demonstrated to my students was torn-paper collage. I employed this lesson as a way to introduce numerous art materials. Once students became comfortable using these supplies, it allowed them more variety in self-expression. For the first part of the project, students painted areas of colors only; no predetermined shapes were used. They used watercolors or watered-down liquid

acrylics on wet watercolor paper, with a painting technique known as wet on wet. Other materials used were Flow Release, an acrylic painting medium that allows acrylic paint to flow like watercolors, and salt, which repels the paint, leaving white circular or star-shaped areas. These were used to create interesting effects, which students enjoyed observing. While the paintings dried, the students each toned a piece of bristol board with chalk pastels and smoothed the colors with a tissue. When dry, the watercolor/acrylic paintings were torn into pieces, which were then glued on to the toned bristol board. This created abstract landscapes and abstract mixed-media artworks that were very rich in texture and color. Students expressed themselves in this project by the colors and media selected, the shapes they chose to tear, and where they chose to glue the pieces of paper onto the board. Students were often delighted with the results (see Figures 37 and 38).



Figure 37. Sarah, torn paper collage, 2010.



Figure 38. Casey, torn paper collage, 2008.

Another project I undertook to promote self-expression and comfort with art materials began with students applying gesso, a thick white primer, onto illustration boards, which they textured by scraping with a tool that had ridges such as a rubber wood grain tool. The students also had the choice of applying a wrinkled piece of plastic wrap to the wet gesso for another type of texture. The resulting gessoed board had grooves, which were curved or straight, or simply wrinkled. Students then painted the board with metallic watered-down liquid acrylics, and an effort was made to push the paint into the grooves or wrinkles. Foam brushes, which were less intimidating than artist paintbrushes, were used by students to apply a lighter color of paint to the tops of the ridges. Utilizing this technique created an illusion of depth.

In the next step students doodled designs onto thick foil with rounded pencils to engrave the metal. They then colored the engraved foil with various permanent markers and cut it into shapes. The metal shapes were glued onto the gessoed illustration board to accomplish another type of mixed-media project (see Figure 39). Students expressed themselves in many ways during this project: they textured the gesso in any way desired, chose the colors to paint with, decided on the designs to engrave in the foil, and located where to glue the foil shapes onto the board. The students had been introduced to and became comfortable with many art mediums in this class and had developed increased self-confidence. Many adults at the completion of this class were confident enough to continue improving their drawing skills in subsequent classes.



Figure 39. Sarah, gesso on illustration board project, 2010.

The Students

Devya

Some of the students included in this research were Devya, Belle, and Jill. I chose these particular students to illustrate some of the differences in how each of these women learned to make art. Devya was especially interesting for me to work with because she was new to America. She was in the United States on a student visa from India. I learned much about Indian culture as I instructed her in art. In India, education is thought of differently than in America. In India, students enjoy and appreciate education and few would think of dropping out of school. Almost all those who can afford it have at least a bachelor's degree, and many have advanced degrees. Devya already had a bachelor's degree and two master's degrees. She is now earning an American law degree, and she is already a lawyer in India. During her high school education in India, Devya's art teachers told her that she would be better off running track instead of making art. She took their advice and became a superior athlete, but never pursued art. She was not convinced that she could learn to draw.

Devya did not draw as accurately while working at home as she did during class, in part because she needed step-by-step encouragement. I have observed that many students do better when a teacher is present to guide them through a project—while other students understand concepts more quickly and can successfully work at home independently

I try to instill in my students the importance of concentrating on the observation of the subject and avoiding the use of symbols from childhood. However, when

looking at Devya's post-instruction self-portrait drawing, I noticed that the outside contour of the eyes in her drawing resembled the shape of footballs. I commented on this, and proceeded to thoroughly study her eyes—I observed that they were very large and indeed shaped like footballs.

I complimented her and apologized. In the last class period of this course she was astounded by her accomplishment when her pre-instruction self-portrait was compared with the new self-portrait (see Figure 40). In Devya's post-instruction portrait, it was apparent that she learned how to observe the details on her face, such as the proper facial proportion and how highlights and shadows created three dimensions, rather than using the preconceived symbols from childhood that formed Devya's pre-instruction portrait. She had gained new skills and had more confidence in creating art. Devya's learning styles were logical-mathematical and kinesthetic; providing numerous modeled examples supported her becoming competent in drawing.



Figure 40. Devya, pre-instruction (left) and post-instruction (right) portraits, 2009.

Her class ended the week before Christmas and even though she did not celebrate Christmas, she created a card for me using finger paints (see Figure 41). It was encouraging to observe a student having the confidence to buy art supplies and use them on her own.



Figure 41. Devya, finger painting Christmas card, 2009.

Belle

Belle is a creative person. She is a retired teacher for gifted children and was writing a murder mystery novel. While in college, Belle's priorities changed, and she

moved away from art, which she was competent in, to pursue other interests. When she took my class, she wanted to learn color theory and painting. I explained that I preferred to instruct her in drawing first. She became anxious when I handed her a drawing board on the first day of class. Belle, however, turned out to be an outstanding learner. Her pre-instruction drawings were similar to the other students' pre-instruction drawings (see Figure 42).



Figure 42. Belle, pre-instruction (left) and post-instruction (right) portraits, 2009.

However, she learned all of the lessons quickly and without prompting, and she was doing a great deal of drawing at home. After two classes she brought in a drawing she had created of an African man, which was rendered in proportion (see Figure 43).



Figure 43. Belle, drawing (left) of an African man, 2009. Photograph from unknown source.

After learning the shading technique of erasing highlights, Belle did a drawing of her granddaughter also with correct proportion. These two drawings proved to me that Belle had learned to thoroughly observe subject matter or see like an artist (see

Figure 44). In view of the fact that Belle's learning styles were visual and kinesthetic, once she practiced what was taught, her drawing skill emerged rapidly.



Figure 44. Belle, drawing of her granddaughter, 2009.

Belle completed all class assignments in an accomplished manner and never seemed to have difficulty. She asked to do the Picasso drawing a second time after she miscalculated her space and ran out of room on the paper; the second attempt she did not have spatial problems. When the time came for her to draw a profile from a live model for homework, she solved the problem of living alone and in a remote location

in the mountains by drawing a profile of the Lone Ranger from a book (see Figure 45).

Belle also did a still life of a sunflower in her home, on her own, which illustrated her self-confidence to continue to make art without teacher guidance (see Figure 46).

Figure 47 shows Belle drawing her final self-portrait.



Figure 45. Belle, profile drawing, 2009.



Figure 46. Belle, sunflower drawing, 2009.



Figure 47. Belle, rendering her final self-portrait, 2009.

Jill

Jill was very timid and fearful about taking part in art lessons. She remembered little about when she stopped making art as a child, only that around middle school age she did not think she was good enough. Jill was slower in completing assignments than other students, and I was puzzled when she drew angles that faced the opposite direction from how they appeared in images. I was not sure if this was a problem with her vision, her perception, or a form of dyslexia.

I consulted a teacher who taught children with learning disabilities. She suggested I ask Jill to tell me exactly what she was seeing when I noticed this problem occurring. I did not have to use this information at this time, because Jill explained she was feeling pretty down about how she was doing in class, but that she was practicing at home. This practice in observation and drawing helped her perception become more accurate. She explained that when I had asked her about what she was seeing that she became confused because the angles were made up of short lines. I was able to help her when she was not seeing angles correctly by using a two-foot metal straight edge and laying it on the angle she was drawing. Jill was able to see the angle better when the straight edge appeared to extend the line—instead of seeing a half-inch long line she could see the direction of the angle better when it was increased to a two-foot line.

I also helped her by using this method during the self-portrait project. I asked questions such as: How close is this line compared to that line? Look in the mirror and concentrate on the actual shape of your eye, what does it really look like? These

methods succeeded because Jill's learning styles were linguistic and logical-mathematical, which made observation all the more difficult because she was not a visual learner. However, by employing the methods above, Jill accomplished her final self-portrait with accurate proportions and details, demonstrating that she attained the skill of seeing like an artist (see Figure 48).



Figure 48. Jill, pre-instruction (left) and post-instruction (right) portrait, 2010.

Through trial and error, I gained knowledge of lessons and concepts of art that can help adults who are apprehensive about making art. It was critical to teach with sensitivity and patience since many students were anxious and fearful. It was less

intimidating for students to first gain knowledge of art through a craft they desired to learn before scaffolding up to fine art lessons such as drawing and painting. It was less threatening for students if I used basic language and familiar everyday supplies rather than artists' terms and supplies. As with all students in all subjects, some students learn faster than others. Teachers need to observe students and attend to their needs or think on their feet if a change in teaching style or technique is required for students to learn art-making. Each completed art assignment resulted in a student's gain of self-esteem and confidence for continued instruction, use of art supplies, and creation of their own projects.

CHAPTER V

CONCLUSION

It is possible to facilitate art-making for adults who have the desire to learn, even if they are apprehensive about their artistic talents and abilities. Many are fearful of making mistakes or appearing foolish. Though they may not have created art since they were children, and have the notion that only talented artists can make art, they can overcome such hindrances. These students tended to begin my class very timidly and lacking self-confidence; however, with my patient facilitation, they achieved success. Some individuals needed considerable supervision with assignments; but when it was provided, those students accomplished exceptional artwork. Becoming aware of some of the situations in which they were already making creative decisions helped to alleviate the students' fears in relation to art-making. Many individuals did not view their aesthetic choices as creative. However, when students understood that they were continually making creative decisions such as how to decorate their homes, what clothes to wear, and how to accessorize that clothing with jewelry, they became less afraid to attempt making art.

Students realized the benefits of making art when they experienced the feeling of a right-brain shift. This shift put students in the present moment, where time ceased to exist, pain was reduced, and brain chatter and words were suspended. It was a

feeling that they had previously experienced while engaged in activities such as crocheting, being with their pets, and other hobbies. They learned to aim for this feeling while making art. Art-making was also an effective way to release trauma in a less stressful manner than confronting pain directly. In addition to art-making, viewing art can also impart benefits to people. Alzheimer sufferers became more alert and lucid after looking at art in art museums.

Some students quickly understood art lessons once they had been given permission to create. Many people need permission to create; they need to know that talent is not a prerequisite when it comes to their own desire to create something. Students can enjoy the process if they do not feel as though they have to strive to be a famous artist. If good work is not synonymous with perfect work, it stands to reason that with all the fear focused on the perception that you need to be talented to create, there are adults who are self-limiting when it comes to art; they do not allow themselves to even begin making art.

In the first lessons I taught, students learned how to observe details they had never noticed before in everyday objects. I tried to give each student the tools necessary to feel comfortable in both seeing like an artist and making art. Teachers must notice when learning difficulties occur and be able to adapt teaching styles to each student as needed and experiment until the correct method for each student is found. Students may not be learning in only one style, but in a combination of Howard Gardner's (1982) seven intelligences, which makes experimentation in teaching all the more important. Dr. Clement believed it was imperative that teachers find ways to

encourage students' learning by adapting instructional techniques to individuals' learning styles. In all teaching there is some trial and error and often teachers will learn from their students. Even with only 10 students, I had to adapt my teaching style—I had to improvise and determine the most appropriate strategy suited to each individual's learning style; often it was different in each student's situation.

Scaffolding, or providing support for a student's learning by starting with making crafts and then progressing to fine art lessons, is a helpful way to teach adults who are inhibited because they fear making mistakes. I asked new students about their interests to determine which crafts they wanted to learn; this was a non-threatening way for students to begin their art lessons. Through this research, I found that in my class, focusing on self-expression utilizing collage techniques was a more sensible introduction to art than fine art drawing lessons for the type of student I was instructing. While creating collages, students became comfortable using artists' materials and saw their own creativity evolving as well as their self-confidence.

Students gained more self-assurance with each lesson completed until each individual had the confidence to purchase on their own what they previously considered intimidating art supplies and then proceeded to create art on their own. I knew I had accomplished one of my teaching goals when this occurred. It was not my aspiration to produce artists. I did, however, wish to open my students' awareness in self-expression through art-making. The desired outcome was that after completing my course, students would have the confidence to give themselves permission to create what they wished.

I believe that art can have many functions and be a part of many people's everyday lives. Maybe adults resigned to creative inactivity can realize that art is not as unattainable as they believe. In fact, as Booth (1997) noted, it can indeed be "a part of a continuum with which we all participate; we all function in art and engage in action of artists every day" (p. 3).

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APPENDIX A

EARLY MECHANICAL CLOCKS

EARLY MECHANICAL CLOCKS

The first clock used gravity pulled weights which moved gears, which moved the hands of the clock. The problem with this device was someone had to constantly reset the weights.

Fourteenth century clocks show the four key elements common to all clocks in subsequent centuries, at least up to the digital age:

- The power, supplied by a falling weight, later by a coiled spring.
- The escapement, a periodic repetitive action that allows the power to escape in small bursts rather than drain away all at once.
- The going train, a set of interlocking gear wheels that controls the speed of rotation of the wheels connected between the power supply and the indicators.
- Indicators, such as dials, hands, and bells.

No clocks survive from medieval Europe but various mentions in church records reveal some of the early history of the clock. Medieval religious institutions required clocks to measure and indicate the passing of time because, for many centuries, daily prayer and work schedules had to be strictly regulated. This was done by various types of time-telling and recording, such as water clocks, sundials and marked candles, probably used in combination. Important times and durations were broadcast by bells, rung either by hand or by some mechanical device such as a falling weight or rotating beater.

The word “horologia” (from the Greek *hora*, hour, and *legein*, to tell) was used to describe all these devices but the use of this word (still used in several romance languages) for all timekeepers conceals from us the true nature of the mechanisms. For example, there is a record that in 1176 Sens Cathedral installed a ‘horologe’ but the mechanism used is unknown.

In 1198, during a fire at the abbey of St Edmundsbury (now Bury St Edmunds) the monks “ran to the clock” to fetch water, indicating that their water clock had a reservoir large enough to help extinguish the occasional fire. These early clocks may not have used hands or dials but told the time with audible signals.

The word “clock” (from the Latin word for “bell”) which gradually supersedes “horologe” suggests that it was the sound of bells which also characterized the prototype mechanical clocks that appeared during the 13th century.

Between 1280 and 1320 there is an increase in the number of references to clocks and horologes in church records, and this probably indicates that a new type of clock mechanism had been devised. Existing clock mechanisms that used water power were being adapted to take the driving power from falling weights. This power was controlled by some form of oscillating mechanism, probably derived from existing bell-ringing or alarm devices. This controlled release of power—the escapement—marks the beginning of the true mechanical clock.

These mechanical clocks were intended for two main purposes: for signaling and notification (e.g., the timing of services and public events), and for modeling the solar system. The former purpose is administrative, the latter arises naturally given the

scholarly interest in astronomy, science, astrology, and how these subjects integrated with the religious philosophy of the time.

From *Clocks* [Data file] (Early mechanical clocks section) by E. Crystal, 1995-2010. Retrieved from <http://www.crystalinks.com/clocks.html>

APPENDIX B

ART FOR ART'S SAKE

ART FOR ART'S SAKE

A slogan translated from the French *l'art pour l'art*, which was coined in the early 19th century by the French philosopher Victor Cousin. The phrase expresses the belief held by many writers and artists, especially those associated with Aestheticism, that art needs no justification, that it need serve no political, didactic, or other end.

From *Encyclopedia Britannica* (Art for Arts Sake section) by N. Carr (Ed.).
(n.d.). Retrieved from <http://www.britannica.com/EBchecked/topic/36541/art-for-arts-sake>

APPENDIX C

FLOWERS ARE RED

FLOWERS ARE RED
by Harry Chapin

The little boy went first day of school
He got some crayons and started to draw
He put colors all over the paper
For colors was what he saw
And the teacher said. What you doin' young man
And anyway flowers are green and red
There's a time for everything young man
And a way it should be done
For you've not the only one

And she said...
Flowers are red young man
Green leaves are green
There's no need to see flowers any other way
Than the way they always have been seen

But the little boy said...
There are so many colors in the rainbow
So many colors in the morning sun
So many colors in the flowers and I see every one

Well the teacher said. You're sassy
There's ways that things should be
And you'll paint flowers the way they are
So repeat after me.....
And she said...
Flowers are red young man
Green leaves are green
There's no need to see flowers any other way
Than the way they always have been seen

But the little boy said...
There are so many colors in the rainbow
So many colors in the morning sun
So many colors in the flowers and I see every one

The teacher put him in the corner
She said.. It's for your own good..
And you won't come out 'til you get it right
And responding like you should
Well finally he got lonely
Frightened thoughts filled his head
And he went up to the teacher
And this is what he said... and he said

Flowers are red, green leaves are green
There's no need to see flowers any other way
Than the way they always have been seen

Time went by like it always does
And they moved to a different town
And the little boy went to another school
And this is what he found
The teacher there was smilin'
She said... Painting should be fun
And there are so many colors in a flower
So let's use every one

But that little boy painted flowers
In neat rows of green and red
And when the teacher asked him why
This is what he said... and he said

Flowers are red, green leaves are green
There's no need to see flowers any other way
Than the way they always have been seen.

From *Harry Chapin, Flowers are Red* [Video file], by K. Onekkguy, 2008,

<http://www.youtube.com/watch?v=xO-tEq4HP3E>

APPENDIX D

BOOKS FOR FURTHER READING

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- Barber, V. (2002). *Explore yourself with art: Creative projects to help you achieve personal insight and growth and promote problem solving* (K. Thompson, Ed. & E. Cook, Managing Art Ed.). New York, NY: Penguin Group.
- Logan, D. M. (2005). *Dynamic art projects for children*. Glenview, IL: Crystal Productions.
- Prince, E. (2008). *Art is fundamental, Teaching the elements and principles of art in elementary school*. Chicago, IL: Zephyr.
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Many art lessons for adolescent children are also age appropriate for adults who stopped art making when they were children, because they will pick up where they left off.