

DISCOVERING MALADJUSTMENT IN CHILDREN
THROUGH THEIR FREE DRAWINGS

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DISCOVERING MALADJUSTMENT IN CHILDREN THROUGH THEIR FREE DRAWINGS

CHAPTER I

INTRODUCTION

There are more children than ever in the world and in the nation today. There is a dearth of classrooms and of teachers at all levels. According to the writers on education and on sociology, parents, as a whole, are younger today and more immature because they are marrying younger than they have for several centuries. They are, as they always have been, divided between those who wish to give their children better opportunities than they themselves had and those who maintain that what was good enough for them or their parents is good enough for their children. The children of either group may be well or illy disciplined, spoiled by what they can get of what the world has to offer, or they may break down physically or mentally for any of many reasons.

It is often conceded in books on sociology and on education that the home as a tightly knit and mutually supporting organization has rather failed in recent decades in its fundamental duties to its members. The church, too, as an institution has failed in what many people conceive to be its duties, especially to the young people, whom it does

not reach at all even though its membership is larger than it has been for many years.

Of the three major institutions, only the school is left, and, try as it will, it cannot be all things to all men. It is handicapped by the lack of classrooms and of teachers - not well trained teachers, but of any teachers - and by lack of sufficient finances to obtain more. Few will claim that the school will do all that there is to be done to remove maladjustment in children in the few hours each year that it has the pupils. Certainly, no one claims that art will do all that there is to be done to help adjustment in children, but it should do all that it can in the time that is available on the school program and much more than it has done in many instances in the past.

The purpose of this thesis is to locate or identify maladjusted children through their free drawings, but not to diagnose the illness or its causes. Location makes treatment possible where treatment is elementary and renders referral to experts, a usual procedure in cases in which the treatment is more than elementary and where experts are available. Diagnosis would fall under the latter classification or, falling under both, would be most elementary in the simpler or milder cases.

The subject is one which should be of interest to all teachers of art, to most or all parents, and to workers

with any kind of exceptional or abnormal people of any age but especially to workers with "unusual" children in the first three grades. The subject is far from simple and far from being fully answered yet. Perhaps the beginning of a scale of drawings for the location of maladjusted children is appropriate now; perhaps it should be attempted later.

The method of this thesis involved, first, the study by the writer of 5,000 children in their art activities over several years as supervisor of art in a city school system. Out of this came the purpose of the thesis. In 1952-1953, the writer collected many drawings from children in the first, second, and third grades of the several schools of the city school system as showing symptoms of poor adjustment. These were studied for line, form, texture, color, media, feeling tone, distribution on the page, content and details, time spent on the productions, and verbalizations to show symptoms of poor or good adjustment. These are illustrated by explanations and by photographs of the drawings in CHAPTER III of this thesis.

From these also, three examples each were arranged in a drawing scale ranging from a scale value of ten for the least observable degree of maladjustment through twenty, thirty, forty, and so on to a scale value of ninety which showed a very severe degree of maladjustment and one which should be studied by the school caseworkers and school

psychologist. Verbalizations were taken from most of the children studied as soon as possible after they were made and without the children being aware that their verbalizations were being recorded. Case studies were also made of the children who were studied and, where it was thought desirable, of their homes.

After a tentative scale was made, it was tested out on fifty children to see whether it was valid all of the time, some of the time, or practically none of the time. It was also checked by use to see whether it would work as well with teachers of the first, second, and third grades as it did for the art supervisor alone.

The materials of this thesis were: (a) the whole group of pupils studied each year for several years while they were in art activities in the elementary grades; (b) the seventy-five pupils in the first, second, and third grades who were studied intensively by the art supervisor and some of the teachers, and the few children studied by the caseworkers and school psychologist in those instances in which it was believed desirable; and (c) the pupils on whom the scale was tried out by the art supervisor and the classroom teachers to see whether it was helpful or not.

From these children, many drawings and many records of verbalization were gathered. From these, the drawings used in this thesis were selected for the things which they showed.

The limitations of this thesis and especially of the tentative scale which, it is hoped, finds poor adjustment by means of drawings made by the children where poor adjustment is present, are that the selection of the reading material and of the drawings is almost entirely the work of this writer although she had the encouragement and advice of many people. Whatever is good in this thesis is the work of several people; whatever is less good falls upon the shoulders of the author alone as the one who accepted it and included it in the thesis.

The plan of the thesis is at least two-sided, that of the pupils who took part in the study but were not aware that they took part, on the one hand; and of art as art, on the other. While the great majority of these pupils had normal personalities in every way, they do not appear in this thesis. Those who had sufficiently unusual personalities that these appeared in their drawings were those who were studied here.

The first chapter contains the purpose, methods, materials and, without being labelled, the needs for this thesis. The second chapter is divided into two subjects - a study of art for what it shows and does and of drawings as indices of the need for assistance in personality correction. The third chapter is also made up of two parts - art indices of the degree of adjustment and maladjustment in

the elementary grades, and a tentative scale of maladjustment based on the drawings of twenty-seven pupils. The fourth chapter contains the conclusions which have come out of this study.

CHAPTER II

PARTIAL REVIEW OF THE LITERATURE OF ART
AND OF PERSONAL ADJUSTMENT

INTRODUCTION

Children are the products of environmental conditions, ancestral inheritance, and mental and physical maturation. Education should give to the child "an understanding of the society of his time and a faith in individuals faith in their potential selves and in the potentiality of mankind and the kindling of initiative and ingenuity (111, p.1)." Education should give a training that will enable the child to have faith in his own potentialities in order that he may become a competent interpreter and an integral part of a changing society. Such an education is essential at all times, and not only in times of world crisis or of crises in the lives of individuals.

In art education as in any branch of education, the child should be the starting point. He needs security and understanding. He often needs emotional release. He needs to achieve. Through art activities, it is possible to reach almost every child effectively. The art work of the young child should be original and unfettered because it should be his own expression and not the thinking of someone else - if it is to be most valuable. As a part of a socialized program of education, art should help to develop

self-realization, individuality, and initiative through the ability and the opportunity to express ideas and feelings and to see beauty in everyday products. What occurs within the child while he is creating is more important than what he creates.

To create, the child must feel secure in his efforts and not be afraid of his environment. The environment must be stimulating, encouraging, and cordial. "The art program must be charged with the play spirit, a sense of freedom, and with a reasonable guarantee for success (50, p.2)." "Through motivation, consideration of individual differences, and the use of many media in classroom activities, individuals can be provided with constructive outlets for their ideas and their daydreams. The things that they create in their imaginations may have social values and their inner conflicts may find healthy and constructive outlets of expression through some medium (165, p.54)." It is regrettable that even some very young children have developed conflicts with their environments and with people long before they enter the classroom. Creative art education is a direct approach to the effective adjustment of the child to his environment through the expressive and manipulative abilities of the child so that he may contribute to the improvement of his understanding of and adjustment to his environment in ways valuable to his normal and healthy development.

"When a teacher is studying a child, she often encourages him to express his reactions in stories and discussion in art form, and arranges to be near him to observe his excitement, enjoyment, and verbal comments while he is creating. Notations of his comments, together with the collected art products, often throw light upon the dynamics of the child's feelings and the reality of his interpretation of his life. Children's feelings are often clearly revealed in their art expressions and in the verbal explanations of their art productions (29, p.51)."

Art and play have proved to be richer sources than other activities in the information they yield about the child's deep feelings and needs as well as his more obvious ones. The healthier the child, the more he likes to express himself in art and in play. Drawing and painting seem to be almost universal means of self-expression, and are found in practice the world over. When a child between the ages of four and ten years does not like to paint or draw, the refusal is an indication of some deep repression from some source (4, p.689; 23, p.10b; 93, pp.161-179; 104, p.26; 108, p.95; 109, pp.17-19; 113, p.78). The majority of authorities also agree that, after ten years of age, self-criticism and the infringement of the ideas and standards of adults in art increasingly disturb the free and happy use of art materials by many children.

Scientifically, art is a form of social language as well as of individual expression. Through art, the child expresses his attitudes toward the world in which he lives. Through his art products, he may unwittingly reveal the fantasies, emotional drives, complexes, and conflicts of which he is often unaware, as well as those of which he is tremendously aware. As a child grows older, he should show more individual independence and growth in expressing his relationships with the world about him and his many attitudes toward it. During his childhood, including adolescence, the art classes should be socializing influences in many ways, as it is at this time that the child is inclined to express himself more freely in groups than he is individually. One may say that, if the child fits well into the social group - art, and others - he is well adjusted.

A skillful teacher of art fosters freedom from fear in art and in other expressions and, in addition, endeavors to build up a congenial environment which will permit the natural and logical development of the creative abilities of the child. She should have as thorough a knowledge as possible of the growth processes of children in order to understand and evaluate better the results of their creative expressions at any age or growth level. She should know the usual different interests in learning and the different levels of development of children working in her field. She should also know as much as possible about both the

average and the individual child and his creative needs in order to understand his methods of work and his accomplishments and to motivate him effectively when there is need for it.

ART EDUCATION

"Art instruction has changed to art education, that is, art is being accepted as an essential instrument for the formation and expression of the human personality. Historians are accustomed by now to view the work of art as a manifestation of the mentality of a given culture, social group, or creative individual. And in psychopathology, concrete cases have shown dramatically that a disturbed person may grapple with his problems by means of artistic expression in painting, sculpture, music, literature, dramatics, or the dance (7, p.310)."

Art is a subject to be taught with freedom, cooperation, and restraints, to every child, and not only to the talented. What is taught should be derived from the needs, interests, and desires of the group, growing out of normal child experiences and giving adequate attention to individual differences.

de Francesco (47, pp.133-136) listed some types of experiences that may generate creative work in art, namely: (a) experiences that center around the self; (b) experiences that center around materials and tools;

(c) experiences that center around the life of enjoyment; (d) experiences that center around independent work; (e) experiences that center on experimentation; and (f) experiences that center in problem-solving.

There are two general feelings in regard to the place of art in the curriculum. There are those who feel that it should have its own place and those who believe it should be closely integrated with other areas of learning. A combination of both views might well be of value. Although the child needs an opportunity for free experimentation and for expression of imagination and of fantasy, much motivation is derived from other subject-matter fields, for instance, those of science, literature, and the social studies. A training in techniques and skills might well be introduced early but gently to meet the needs of the individual. "Art may be a means of activating all one's functions; the simultaneous use of these functions may assist in the integration of the personality (35, p.33)." Jersild (90, p.91), among many others, believed that: "Art ceases to be art, something valuable for its own sake, when it becomes a struggle to follow directions and to meet standards set by others."

Kerr (96, p.5) observed progress in art education in the elementary years. "In many cases, the work is highly individualized and the materials and equipment have changed markedly. From small, intricate, and difficult to

manipulate art materials, more generous ones have emerged, such as larger pencils, crayons, chalks, large easels, finger painting equipment, calcimine, accurately scaled color toys and colored paper, clay, wood, cloth, looms, and all equipment which is constructive and presents a synthetic challenge to childhood. These changes symbolize a change in educational philosophy."

She (96, p.8) has also written about beliefs antagonistic to good art programs. "Many taxpayers and parents are skeptical about the tangible results of creative art work with young children. Many teachers trained in art skills are enthusiastic to impart art skills to their pupils and do not align their training with the current attitudes as 'readiness' to draw." Dewey wrote: "The arts represent not the luxuries and superfluities but fundamental forces of development (42, p.41)."

"A number of undefinable reasons exist why art has not played a more important role in the school curriculum. The disciples of art education believe that a great lag exists between what is desirable in a curriculum and what administrators allow to be inserted This administrative barrier will not be overcome until the administrator is provided with an opportunity to understand the values of a creative program, for it is too easy for him to eliminate art from the curriculum if budgetary pressures become acute Art to him seems something intangible (166, p.265)."

Gaitskell (66, p.3) gave three generalizations concerning the trend of teaching methods in art: "(a) Considerable attention is being given to motivation Children cannot create out of a vacuum. They must have something definite and personal to say, and be eager to say it. (b) Following motivation, situations are arranged in which pupils are faced with problems which they are expected to solve largely through their own efforts. (c) Guidance is offered, but only when the pupil is ready for help and is personally aware that he needs help."

This writer further observed (66, p.2) that many of the changes in art education are the results of the philosophical, psychological, and sociological thinking which have influenced general education. He lists these changes as: (a) the provision for creativeness in all activities for all participants; (b) the method of acquiring skills through activities which engage the emotions and intellect of the learner; (c) the provisions made for the learner to enjoy freedom of thought; (d) the manner in which art is fused with experience in the life of the child; (e) the stress which is placed upon developing the taste of the learner; and (f) the manner in which art education is used to relate the individual to his social group. The ideas presented by Gaitskell may be generally true in the primary school (grades 1-3) but, in many schools, they become progressively less true as the pupils advance.

D'Amico (45, pp.v, 24) and Lane (102, p.21) agreed that curriculum-making in the arts should consist in providing opportunity, materials, freedom, and challenge appropriate to the changing needs, abilities, capacities, interests, and cultures of the growing child. This would help develop the artistic capacity of each child through the opportunity to select the type of expression he needs or desires.

Lowenfeld (104, pp.vi-vii, 6, 41) believed that creative growth and expression are tied up with general growth, and vice versa. Only as the teacher understands the psychological relationships between the expression and the child during specific stages in his mental and emotional growth can she supply the proper guidance and stimulation. The creative expression furnishes rich sources of insight into the needs, thinking, and emotions of the creator as well as indications of the personality structure. To be effective in helping to continue creativity, the teacher must give evaluation and stimulation in relation to the individual personality and in relation to the child's actual experience rather than in relation to reality as seen by the teacher. "It is the knowledge of this changing imaginative activity and the expression which is one of the most important prerequisites for successful art stimulation (104, p.384)." Because psychological relationships do not remain the same at different age levels, methods of

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instruction need to be somewhat flexible and intuitive.

Read (137, p.205) pointed out that a complete art education should include the activities of: (a) creative self-expression, and communication of thoughts, feelings, and emotions to others; (b) observation and visual conceiving based on the desire to record one's impressions, clarify his knowledge, build up his memory, and construct things which aid his practical activities; and (c) appreciation based on individual needs of response to modes of expression and the individual's response to values in the world of facts. To the extent that these are lacking or are ineffective, the program fails to be as productive as it should be.

Bernard (20, pp.297-299) also favored an art program devised as a means for better mental health. This required emphasis laid on the individual capacity for creativeness at all levels. Personal self-expression, needs for accomplishment, freedom, exploration, and individual worth are the primary objectives. Emphasis was also placed on the release of tensions and the expression of unique interests. Skills need not be repudiated, but they are of secondary significance and, instead of being taught first, are taught as there is need for them. One of the important innovations is the use of art in meeting fundamental needs, thereby avoiding much frustration, maladjustment, and socially unacceptable behavior. Art activities can fulfill

100-1000

the needs to manipulate, to satisfy curiosity, to achieve, to be independent, and for activity.

The implication of success in art teaching is challenging. It implies knowledge about art and creative expression. It involves a knowledge of our culture, past and present, and a knowledge of child growth and development. Besides these knowledges, there is need of the creation of a democratic spirit in the classroom conducive to emotional response and stimulating to creative imaginative attitudes. There is the need of a sympathetic, understanding, and creative teacher to encourage belief in the worth and dignity of each child; and to create an atmosphere of freedom which will develop in individuals the courage and curiosity necessary to discover ways of utilizing their potentialities.

Lowenfeld (105, p.79) wrote: "In order to develop in the child the freedom of expression essential for a democratic society, it is necessary that the teacher study and identify himself with: (1) the child on the different levels of growth, (2) the subject matter with which the child deals, (3) the social environment in which the child lives, and (4) the means of expression of the child."

There should be included in the curriculum opportunity for group experiences as well as individual activities. Individual differences, needs, abilities, and interests of the learner should be given consideration.

"Scientifically (96, p.6) art is a form of social language. It is a child's naive expression of his attitude toward the world he lives in. The greatest contribution that an art teacher can make to education is to interpret the child's art in terms of the child who produced it in relation to the world in which he lives."

D'Amico (45, p.1) expressed similar opinions on the value of art: "The art work of the child is important to the teacher insofar as it tells him about the child It is better to put the emphasis on the child's development and to consider the product as a gauge of that development rather than to concern oneself with making professional artists prematurely or with producing art work of professional merit." Ege (51, p.724) agreed with this.

Bookbinder (25, p.22) summarized the values of art education when he wrote: "The primary aims of art education should be identified with the cultivation of intelligence, well-being, and social responsibility rather than with the mere teaching of technical skills and art principles These three general objectives touch the specific problems of values and of relationships, without which neither expression nor appreciation is possible. In this category are also the processes of judging, planning, formulating, organizing, executing, and evaluating. Emotional well-being is at one with the problems of release,

expression, and satisfaction inherent in art experience. The deep sense of social responsibility is dependent upon values intrinsic to all creative work: concern for integrity, acceptance, and appreciation for individual differences and the recognition of the universality of the arts as language, fostering understanding between man and man, nation and nation."

Correlation with General Intelligence

Kerschensteiner (109, pp.84, 91) has stated graphic or drawing skill generally goes with intellectual ability but intellectual ability does not always go with ability in drawing. The majority of those who draw well also make the best school records and are in the upper levels of intelligence. He wrote that: "Great artists have been thinkers but superior drawing frequently comes from children of socially inferior classes - hand-workers - rather than wealthy upper classes."

Ivanoff (109, p.84) also found special correlation between drawing and intelligence. Defects in drawing skill were attributed by him chiefly to psychological causes - sensory defects, weak mental content, an optical image incapable of guiding the hand, or lack of attentive power. He did not give the data on which his conclusions were based.

In comparing the development of drawing concepts and skills, however, the mental ages of the children correlate more closely with the qualities of their drawings - judged solely as drawings - than their chronological ages do. This would seem to show that maturation follows the same patterns in the more intelligent children as it does in the less intelligent children but progresses more rapidly. There is the additional concept that ability in art depends upon a "special intelligence" in contrast with "general intelligence"; but this is at present little more than a postulate.

Waehner (156, p.30) found from her studies that "the students who used sharp or clear forms steadily in their sequences show the highest intelligence while those who used vague forms or were shifting in their sequences between different form-levels show low intelligence ratings." She also observed that "the students with very sharp forms are highly intelligent but frequently maladjusted."

According to a study made by Peck (131, pp.36-37), both Goodenough and Buhler agreed that up to the age of eight or ten years, performance in drawing depends upon general ability rather than upon special artistic talent. Little improvement in drawing ability occurs after eight or ten years unless special talent in art is present. After the age of nine years, however, increased general

intelligence did not result in proportionally increased drawing ability. Clear differences were also found between the drawings of "verbally-minded" subjects and "visually-minded" subjects.

Ivanoff (72, p.2) studied the drawings of school children in four Swiss cantons to ascertain the relationship that might exist between artistic ability in drawing and general intellectual ability. He worked out a plan of scoring the drawings which gave consideration to: "(a) sense of proportion, (b) imaginative conception, and (c) technical and artistic value - equal weight was given to each of the three criteria." Supplemental information was also obtained from the teachers of these children on their general ability, grades, standings in other areas of learning, and personal traits and habits. The findings showed a positive correlation in nearly every instance.

In a series of studies made by the Committee on Education Research from the University of Minnesota (37, p.288), indication was given that there is no significant relationship between ability in art on the one hand and introversion, submissiveness, or emotional instability on the other. Ability in art, therefore, does not compensate for disorders in personality.

Manuel (114, pp.v, 152) wrote: "General intelligence conditions the ability (a) to acquire the advanced

technique into which conceptual factors enter, and (b) to create original drawings of merit."

"The Iowa studies (116, p.133) disclosed that among the artistically superior children were IQ's from 111 to 166. Intelligence is a factor which when present with other factors contributes much toward the success of the artist. Alone, however, it means little or nothing, but when possessed along with high degrees of creative imagination, aesthetic judgment, manual skill and energy, perceptual facility and stick-to-itiveness, it will probably explain the rapidity and accuracy with which he develops his themes and profits by his own and others' experiences."

Meumann (72, p.71) concluded that the three factors that contribute to ability in drawing are: (a) visual activity, as eye movement which underlies appreciation of distance, direction, etc.; (b) accuracy of motor coordination between eye and hand; and (c) apperceptive ideas, involving a strong intellectual element.

He (71, p.71) also outlined seven causes that contribute to inability or defective ability in drawing. These were: "(a) analytic observation is lacking, either because of inability to analyze or unwillingness to observe; (b) visual imagery is defective or transitory; (c) defective hand-eye coordination; (d) imperfection of the actual work interferes with the memory image as the drawing

progresses; (e) related drawing schemes are lacking; (f) inability to understand and portray three-dimensional space; (g) inability to escape from the childish idea that all that exists must be shown; and (h) manual skill is defective."

As Terman wrote (151, p.105): "Feebleminded subjects can be found who rate above the average normal person in any one of these abilities (music, drawing, painting, arithmetical computation, feats of memory, etc.), but such talents never lead to great achievement." He concluded, after study of a great number of types of children, that "without superior general intelligence, special ability in music and art inevitably falls short of really great achievement."

Stages of Development in Art

An examination of the writings of authorities in America as well as in Europe shows a general belief in the existence of developmental stages of drawing among children. A number of writers agree on three, others on four stages, while Lowenfeld divides the time from babyhood to maturity into six stages. There seems to be an agreement, however, in their thinking that these stages in drawing behavior are influenced by maturational factors and, to some extent, by environmental stimulation.

Heffernan (84, pp.166-167), for example, believed that children's art expressions progress through developmental stages just as their physical expressions do. "Following manipulation and symbolization children pass through many stages of experimentation with line and form. The patterns of line are at first scattered and unrelated, but over a period of weeks or months, the child brings the fragments together and weaves them into a form which adults term patterns or design." Too often parents, older brothers and sisters, or teachers urge the child to "paint something." This urging shortens the child's natural inclination to experiment, and the power and vitality of the representative stage is lacking when it is finally reached.

Sully, in 1897, (17, p.39) listed three developmental stages: (a) the stage of vague, formless scribbles, (b) that of primitive design, typified in what he called the lunar scheme of the human face, and (c) that of a more sophisticated treatment of human figures, as well as of animal forms. Goodenough (70, p.28) established similar conclusions from a more systematized study. Lukens (108, p.86) and Sterns (146, pp.472-474) compared the stages in the development of drawing with those in the development of speech. Cane (35, p.28) wrote about three periods of developmental growth in drawing. The first seven years of life she regarded as a period of physical

growth and muscular development in which the child draws chiefly in lines and gets his chief pleasure from scribbling and daubing color regardless of form. His production is characterized by quantity rather than quality. The second period covers the years from seven to fourteen and, in these years, the child observes his environment and is interested in two-dimensional form; quality replaces quantity to a noticeable extent in his production, and he is conscious of the opinions of others. The third period is roughly from fourteen to eighteen and brings increased awareness of the third dimension and extensive criticism of his own work.

Gaitskell (66, pp.16-17) also listed three general periods: (a) a so-called "geometric stage" from four to nine in which symbolic forms and emotional color are used in an attempt to place things in their environment; (b) the "realistic" or "objective" stage between eight and twelve years in which children look at the world for aid in their expression; and (c) the stage of "realization." In this last stage, the maturer personality comes into play and the drawings are governed by the child's emotions and intellect. Realism in proportions and in the use of color are sought. There is a great interest in three-dimensional representation in drawing at this time, although the accomplishments are probably not as great as the interest.

Burk (32, p.321), in 1902, also expressed the belief that children's drawings are roughly divided into three periods: (a) in the second and third year, the movements are wholly muscular and are unguided by visual centers in any great degree; (b) a period between the fourth and the ninth or tenth years is characterized by the beginning of crude representation which slowly proceeds into an interest in the accurate drawing of objects as they are actually seen; and (c) the period of interest in accurate representation of what the eye sees, disregarding associated ideas.

Kerchensteiner (71, p.482) was among the first to attempt descriptions of the developmental stages in children's drawings. From a study of 100,000 drawings by school children in Munich and its environs, he formulated three stages: first, the purely schematic drawings of the young children without regard to perspective or angle of observation; second, drawing in which an attempt is made to present the object as it looks; and third, realistic drawings in which further attempts are made to present perspective and to give an idea of three-dimensional space.

Cook, of London, in 1886, (108, p.86) listed four stages: (a) the freehand scribble, with muscular enjoyment controlling the performance; (b) the mind getting the mastery of muscle, and imagination becoming evident; (c) the parts being drawn in better relation and proportion; and

(d) the child copying and analyzing further, and the parts being seen as composed of elementary lines which can be imitated.

Tomlinson (152, p.14) also had four stages in the development of drawing: (a) the stage of manipulation which carries through the first two or three years; (b) the stage of child-symbolism lasting until about the eighth year; (c) the stage of pseudo-realism or a transitional period which comes between the ages of eight to eleven years; and (d) the stage of realization and awakening.

Rouma, in France, in 1913, (4, pp.691-692) also described four developmental stages in the graphic representation of motion, as: (a) the neutral, in which the child draws a stereotyped static representation of an object and announces the motion verbally; (b) the relative, in which movement is shown by some form of representation, such as a line from the dog to the house to show that the dog is going to the house; (c) the partial, in which movement is partially indicated as a raised leg to indicate that the figure is running; and (d) complete, in which the entire drawing depicts motion.

Luguet, in 1927, (48, p.276) after a study of children's drawings in Paris, listed four developmental stages (with regard to form), as: (a) accidental or involuntary representation in which the child scribbles and then gives

a name to his scribble; (b) conscious or purposeful representation although the child has synthetic incapacity; (c) logical realism in which the child draws what he knows and not what he sees and in which juxtaposition, transparency, and an abundance of details may be noted; and (d) visual realism or the characteristics of adult drawing. The order in the above is not that which has been observed by some other writers.

"According to Biber (90, p.116), the child passes through (a) a stage of exploration; (b) followed by acquisition of some manual control; then (c) by efforts to make designs; and (d) finally by the beginning of representative drawing at about the age of three-and-a-half or four years. In children's attempts to draw, a general pattern of progress has been noted." While the age of four years is much younger than other writers have observed, the idea of progression in art seems agreed upon.

Lowenfeld (104, p.385), in his study of children's drawings, stated that the quality of children's imaginative activity changes during six different periods: (a) the scribbling stage, from two to four years of age - beginning with little motor control and ending with a general change of thinking from the kinesthetic to the imaginative; (b) the pre-schematic stage, from four to seven years, in which there is discovery of the relationship between the

representation and the object represented; (c) the schematic stage, from seven to nine years, in which there is discovery of concept through repetition and the schematizing of the human form as expressed by means of geometric lines; (d) a dawning realism, from nine to eleven years, in which there is a greater awareness of self, a moving away from extensive use of geometric lines, and transition toward improved realism; (e) the pseudo-realistic stage, or the stage of dawning reasoning, between the years of eleven and thirteen, in which there is a merging of the consciously and the unconsciously realistic approach and a tendency toward visual and nonvisual mindedness at different times; and (f) the stage of decision, from thirteen to seventeen years, during the crisis of adolescence in which there is a critical awareness of the environment and its representation.

Hollingworth (86, p.847) classified drawings more from a psychological or meaning point of view than from a motor form into various kinds according to the technique employed and the meaning conveyed, namely: (a) representative, (b) diagrammatic, (c) impressionistic, (d) symbolic, (e) caricature, and (f) copying. *Dorothy
Arger*

Bell (16, p.391) also listed six levels in the development of drawing, namely: dots and dashes from one to two years of age; scribbles and loops from two to three years

of age; stickmen from three to five years; objects from five to eight years; organized representation from eight years on, followed by verbal-symbolic representation.

The seven stages of development in children's drawings which were distinguished by Burt (137, pp.117-119) are:

(a) the scribble stage, from two to five years of age, with its peak at three; (b) the use of the line, at about four years of age; (c) descriptive symbolism, from five to six years of age, in which the human body is shown in crude symbolic schema; (d) descriptive realism, at seven and eight years of age, in which the drawings are what is known rather than what is seen; (e) visual realism, at ages nine and ten years, in which the child passes from the stage of drawing what he remembers or imagines to that of drawing from Nature and in which there may be a little shading, a little perspective, and some three-dimensional drawing; (f) the age of repression, at ages eleven to fourteen, in which the child is likely to be laborious and slow; and (g) the artistic revival, which may occur in early adolescence and in which drawing blossoms into genuine artistic activity.

Wolff (162, p.261) wrote: "If we see in a child's drawing a lack of proportions, it means only a lack of our proportional scheme. The adult emphasizes objective proportions; the child emphasizes affective proportions. If we see in a child's drawing a lack of spatial orientation,

this means a lack of our spatial orientation. The adult's spatial orientation is conditioned by experience, the child's by his emotions. When the adult's art emphasizes a separation of elements, and the child's art a mixture of elements, the adult's representation depends on his attempt to control objects by bringing order into them The child's aesthetics cannot be measured in terms of the adult's aesthetics, just as an African work of art cannot be evaluated in terms of the Greek style."

Pre-school Children

The child of this age is individualistic, thinking little - if any - about the effects his actions have on others. "During the pre-school and kindergarten years, the child is an experimenter and an individualist in art. He actually plays with his materials to please himself. He is not concerned with what others think of his work or seldom consults them (46, p.22)." At first, the child's only desire is to handle and manipulate materials. "First, the child will touch (35, p.25) and handle an object, try to break or bend it in order to find out its possibilities. He may taste or smell or listen to it. He is using his senses to test his material. When this natural desire for simple, sensory experience is satisfied, he will proceed to do something more with the material." His chief joy is in

the muscular activity; therefore, he daubs, scribbles, and scratches. "He starts with genuine inspiration and zeal, and continues until they are expired. Once he is done, regardless of whether his picture is finished or not, it is futile and unwise to urge him further. His growth comes from satisfying his emotional impulses as they are aroused in him (46, p.22)."

Jersild (91, p.512) considers the child's spontaneous features of play and general activity as his first artistic ventures. This spontaneity is later lost in the formal requirements at school. "The young child should be given different kinds of materials to explore; to shape, pound, or mold. The child should be free to explore at his own pace, whether that be eager and swift or ambling and deliberate (35, p.25)."

Lowenfeld (104, p.61) believed that: "It is the subjective relationship between the world and ourselves that has to be studied in order to know how to stimulate a child properly according to his age level." He used the subjective relationship of a tree as an example. "For a five-year-old child the tree is a trunk and something indefinite on top; for a ten-year-old, the tree is a trunk with branches to climb on; and for a sixteen-year-old youngster, a tree is a part of the environment, with which he is acquainted in detail." He further stated (104, pp.62-63):

"The change of the child's relationship to environment involves emotional as well as mental growth It can be understood why no proper stimulation of the child's creative activity can be given without a thorough knowledge of what changes may be expected at the various developmental stages in the child's subjective relationships to man and environment."

In Lowenfeld's descriptive charts (104, pp.385-387), he listed the age from two to four years as the "scribbling" stage. There is little motor control and little conscious use of color in the beginning but, toward the end of the period, there is a change of thinking from the kinesthetic to the imaginative, and color is used to distinguish between scribbles. Lowenfeld (103, p.385) called the period from four to seven years the "Schematic Stage." It begins with "discovery of relationship between representation and thing represented and closes as discovery of concept through repetition become schema." During this stage, the child draws according to emotional significance and appeal, with no relationship to reality. There is an emotional use of color and constant change of symbols. Toward the end of this stage, the human schemata are expressed by means of geometric lines. The first definite space concept appears in the base line. The children become conscious of being a part of the environment, and

there appears a definite relationship between color and the object.

D'Amico (46, pp.1-2) observed that: "Up to six years of age, the child is prolific and spontaneous in his expression; he requires little encouragement and almost no instruction. He works with abandon and ease, turning out quantities of fresh exciting pictures. No problem is too great for him to attack (providing it is of his own choice), for he possesses a natural genius for simplification and subordination."

From four to six years, D'Amico (46, p.29) found rapid and eventful development in the child's creativeness: (a) he begins with daubing paint without response to color; (b) next comes a pattern period comprised of dots, stripes, or swirls; (c) abstraction follows in dynamic masses of design and color well composed and balanced; (d) then comes a period of symbolism indicating a consciousness of the real world of people and things; and (e) following this flat static symbolic period, the child grows toward representation when he is trying to communicate his ideas or imaginings through pictures.

Although many of the child's productions may seem strange and unreal, they should not be laughed at nor dismissed, as this might distort his outlook. Let him tell about what he has made, and show approval - for he needs, as every individual needs, a feeling of success.

Primary Pupils

At the primary level, the child is imaginative, creative, and interdependent. His interest span is short, and he is satisfied with crude results. His work is full of meaning for him. His creative self-expression springs from experience, and is usually characterized by economy and directness which may appear abstract to the adult. Meier (116, p.139), in relation to the imaginations of children, made the following statement: "It is accepted that children draw most readily and effectively subject matter concerned with vivid experiences within their power to express." The child draws objects in harmony with his own story-telling ideas. If there is any stressing of minor details, it is no doubt due to some experience with troublesome objects. He can tell you much about the parts of the picture which are not apparent, such as the people hiding behind the tree, inside the house, or over the hill.

The inner growth that is taking place at this time is of great importance. "The child (80, p.6) puts down what he knows more than what he sees. His picture is a record of experience, of feel, of smell, as well as of sight." The primary child pays little attention to realism in expression. "He uses some symbols in his picture that are exclusively his own Nearly everything a child puts down in a picture is a reflection, often in symbols, of

what is going on inside him, both physically and mentally (80, pp.6-7)."

"The chief aim is always to make it possible for the child to initiate and project his own expressive activity and to permit him the satisfaction of being a cause of his own achievement (118, p.175)."

Intermediate Pupils

In the intermediate grades, the child is less imaginative, more sensitive to difficulties, and more likely to be aware of his limitations in techniques. D'Amico (46, p.22) wrote that: "After the third or fourth grade the child's art expression changes from broad, direct concepts to those requiring attention to details. He begins to express ideas through art and to use his art as a form of communication. He is both conscious of and concerned with what people think of his work and seeks encouragement and help from others." It is then that inhibitions prevent the majority of pupils from participating in spontaneous expression. Artistic expression is influenced by life adjustments which furnish substance for his work and imagination.

"In the upper years of the elementary school, especially in the fifth and sixth grades, the child becomes a conscious designer, that is, he consciously seeks and considers the elements of design - line, mass, and color

(46, p.30)." D'Amico does not believe that the principles of design should be taught theoretically at this time, but, if used creatively, the child will know more about them.

"Children (45, p.1) are not fountains of creativity. They are more like deep wells of creative power, and it sometimes takes deep going to bring out their individuality. Children are sensitive, impressionable beings seeking direction. If they do not receive constructive guidance from an art teacher they will turn to the copy book, the comic strip and the pseudo-artist on TV for help."

It is desirable or necessary here to use experimental material that will arouse the interest, stir the imagination, inspire creativity, and establish confidence for later art participation. There is sufficient elasticity when using class material to enable every child to follow his own type and interest and to progress as his own individual ability demands. There is a constant need for the visual, kinesthetic, and tactual learning most suited to the child's ability as well as satisfying to his individual concepts. Understanding, guidance, and individual help to promote belief in himself and realization of achievement are required during this level since the end of this period is the beginning of adolescence.

Junior and Senior High School Pupils

Junior high school pupils vary in age level from eleven to sixteen years. This is the "teen age," the period of great potential growth, sensitivity, and emotional needs. "Teen-agers" need understanding. Their problems are important to them. The personal needs and the problems of adolescents arise during the maturation processes involved in adjusting to this physical, mental, and emotional growth. Some of the most common possible sources of disturbances given by Barker (13, pp.555-565), Cole (40, pp.8-13), Tryon (154, pp.85-114), and Zachry (163, p.258) are: attraction of the gang (or group), hero worship, collecting of numerous articles, athletics, sibling nuisances, rapid growth resulting in awkwardness and lack of coordination, sexual maturation, clothing fads, hair styles, anti-social habits, heterosexual interests, romances, frivolity, self-assurance, emancipation from family or revolt against parental guidance and protection, and financial and intellectual problems. Genuine understanding of the adolescent can result only from a knowledge and sympathetic insight into his personality needs.

Art activities are very valuable during this stage. "In the junior high school the emphasis has moved from mastery of skills in drawing and painting to exploratory experiences with many media Reality, close to the

pupil's personal interests, becomes the substance of activity (157, p.185)." This will require a wide range of well-guided activities to meet the needs and potentialities of the adolescents, for youth needs natural incentives to experiment with the variety of media that facilitate communication. Through a wide selection of media, they can discover those that provide greatest personal satisfaction.

The teacher must gain the young people's confidence and respect, and establish a desire to create. Often they can be reached through their predominant interest in the community and the world at large, such as cars, clothing, furniture, or airplanes. There is often more interest shown in crafts than in illustration. Through crafts, the teacher may be able to raise the level of adjustment. If children have been exposed to experience in a wide range of media and to artistic enjoyment in the earlier stages, the transition at adolescence will be greatly eased. Lowenfeld (104, p.213) pointed out ways in which the oncoming crisis of adolescence, as it is related to creative stages, may be eased so that the transition into adulthood becomes less painful and more easily accomplished. The crafts help to develop muscular coordination and skill, thus alleviating the self-consciousness and awkwardness which are frequently manifest.

"During adolescence, skills become increasingly important, and the creative approach changes from an unconscious

creation to one of critical awareness. That is why it has been found necessary to include a discussion of the various techniques and their functions, as well as an analysis of the meaning of line, shape, color and unity (104, p.vii)."

During these years the young person acquires his senses of realism and of draughtsmanship. "The teacher must be careful and ingenious to keep the imaginative facilities alive in the face of the child's interest in skills, techniques, and desire for information, for they have lost much of their readiness to attempt creative work that was prevalent in early childhood (46, p.23)."

Lowenfeld (104, p.387) outlined the "crisis of adolescence," or the period between thirteen and seventeen years, as being characterized by critical awareness toward the environment through emphasis on appearance and inward expression or feeling. Adolescents depict individual interpretations, momentary impressions, realistic interpretations, and emotional qualities. Their approach to color may be analytic, impressionistic, subjective, or emotional. At this age, however, "they are concerned with the difference of color, light and shadows, introduced through atmospheric conditions, as well as with the perspective interpretation of space The visually-minded individuals refer in their pictures to environment whereas nonvisually-minded individuals are the expressionists (104, p.189)."

Competition for recognition by others becomes quite keen in all subjects and at all levels of intelligence at these ages, even though it is hidden. Courses in arts and crafts are purely elective and are too often fashioned for the two extremes - the pupil who is failing in "academics" or the pupil who is outstanding in art (157, p.185).

"We have a real concern about the quality of training and the type of student being trained for future production in art education and in art production. From these special training programs come our principal brains, ability, and imagination. Out of these special training programs must come creative individuals with habits which will promote successful working and living relationships (157, p.185)."

D'Amico (46, p.24) showed that the pupil has great power to create and an amazing ability to concentrate and to acquire artistic attitudes during the years he is attending the ninth to the twelfth grades. The teacher has a greater influence over many pupils than at any other time. "Through art work (163, pp.258-259), some boys and girls find expression for emotions that cannot be put into words. They may come through symbolic expression to a clearer appraisal of themselves for what they really are than mainly for what they can do."

Tannahill (149, p.518) advocated a program in the secondary schools that will place more and more emphasis on

developing appreciation but should not minimize creative expression. The field of art should offer many and varied opportunities for boys and girls to invent and to create in many media. She recommended a combination of emotional and intellectual activity in order to gain the most from creative expression. She wrote (111, p.518): "In order, however, to make sure that creative activity will be of lasting and genuine value, something more than bursts of emotional expression are needed. To secure sustained interest, the expression should be accompanied and followed by serious thinking, weighing of values, and critical judgment."

ART FUNDAMENTALS

Often, in dealing with the young child, too much pressure is placed on composition, color usage, or the elements of design. These qualities of art are most desirable when they do not become ends in themselves. The art fundamentals may well be introduced as early as the second grade, but they should be given in the vocabulary of the child, and at those times when they meet his need to express what he wishes "to say." The child at first has little interest in the aesthetic quality nor has he the capacity to appreciate it.

With the young child the forms are large, simple, flat, and symbolic, filling the space in a pleasing fashion to him. The figures are alive, have a spirit, and express a mood.

At this time the child has a better sense of design and balance than he does later. He is not conscious of composition, but he does enjoy rhythm. He uses color through a love of color, and it is often gay, unmixed, and primitive in its combinations. The young child is very sensitive to rhythm. If his work is the honest and creative expression of himself, it will be naive and unsophisticated.

Soon the forms become more realistic and more complicated designs appear. There should be an accent or sparkle from the fourth grade upward. Rhythm is shown through pattern, and the child begins to mix colors. His ability to criticize his own work, at this time, exceeds his skill.

Color Development and Use

Questions about the reasons that colors appeal to people have been asked many times. The questions have not yet been at all well answered. It is admitted that color stimulates both the senses and the consciousness, but not a great amount is known about the reasons for this or the ways the color sensations operate.

Young children (26, p.133; 46, p.44; 64, p.267; 111, p.133) enjoy experimenting for long periods of time on the way in which one color looks against another and they will produce simple masses of color or mere scribbles of mixed colors just from joy and to see what happens. Since children enjoy the use of color in an abstract way, their use of color should be treated experimentally so that they may discover its possibilities through their own mixing.

"Children's paintings, art works of primitive tribes, Assyrian and Egyptian paintings, early European paintings and those of Eastern Asia, entirely neglect the representation of illumination. They use the value gradation only to segregate one shape from another and thus indicate depth and distance between things. Brightness values as used by these early painters stood in a clear symbolic role for the object as a whole and were not overloaded with details of minute observation or handicapped by the fixed geometrical system of the illumination perspective (95, p.141)."

Lowenfeld (104, p.163) believed that the child becomes more conscious of color only through the emphasis of his own reactions to color. The more emotional the character of these reactions is, the deeper will be the experience.

"While the child revels in the purity of color (152, p.18), its color schemes are never vulgar or overladen, but have the quality of restraint, touched with delicacy and

precision. When the composition has been felt as a complete achievement it will be found that color is one to accentuate only the more vital parts. The qualities of tone which are always associated with great art will often be found also in the work of children."

"Color is embedded in tradition and symbolism (121, p.155)." From the time of the first flags and emblems, creating the romance of heraldry, the customs of religions, people and nations have been given meaning by hues of the spectrum. Even the color of ice cream to a child or a girl's dress to a sweetheart can produce lifelong symbolic fixation.

Much has been written about the emotional effects of color. Color symbolism has been interpreted in various ways by different people in different ages. In one culture a color may be one symbol, while it may have a very different meaning in another culture; for example, white is a symbol of purity in the Occident and of death in China, whereas the symbol of death in the Occident is black. Several sets of color symbols have been passed down to us.

Color symbolism has been used by several writers as a basis for their attempts at understanding children's needs; for example, "Such emotional reactions to color are to a large extent determined associatively through the effect of past experiences Emotional reactions to color are highly individualized (104, p.197)."

The emotional effects of color, as listed by one writer (41, p.16) and by Graves (75, pp.260-264) are: red symbolizes war, passion, danger, courage, and vitality; orange signifies glory, heat, laughter, harvest, plenty, autumn, happiness, and warmth; green is the symbol of victory, faith, safety, and also sickness; yellow is listed as the symbol of cowardice, indecency, decay, deceit, inconsistency, and sickness - in contrast with which, the Orient reveres yellow as a religious color; purple has been the badge of royalty since Roman times; and blue denotes coolness, serenity, sincerity, passiveness, and tranquility.

Cane (35, p.110) considered red as having a masculine overtone with associations of aggressiveness, anger, and power, and is frequently expressed in combination with angular forms. Blue was given a feminine interpretation by this writer. It is an emotional color suggesting water and sky, and often appears in connection with rounded, wavy, or spiral forms. It was held that if blue were used with brown but with no red present, a lack of force was indicated.

There is a considerable amount of disagreement among persons who try to interpret children's work in regard to the use of color. Some interpreters (81, pp.255-256) insist that red and yellow indicate spontaneity in the young child and that blue and green indicate controlled emotions. Others have interpreted red as a sign of aggression and

hate, while the use of muddy colors or a fondness for brown or of a brown-yellow mixture is held to be an indication of depression. Some students of children's drawings believe that there can be no valid interpretation that will hold good for all children.

Alschuler and Hattwick (1, p.569) observed that, throughout the nursery school years, there was a greater tendency for the children to work with color than with form in both painting and crayon situations. The first and greatest spurt in color emphasis may come between the ages of three and three-and-a-half. Interest in color is likely to continue over the years, however. "Color preferences seem to go along with certain personality traits. Most people are born with a natural liking for the colors at the two ends of the spectrum - red and blue. Children and primitives are particularly attracted to vivid, vital primary colors, especially red and yellow (121, p.155)."

"Professor Barnes, in 1893, found that the strong, striking colors red, blue, and yellow, and sharp contrasts in combinations are favorites with children and that the softer tints and more harmonious combinations are later effects that have to be learned. The early period of loud colors and gaudy ornament cannot be skipped if the development is to be natural and healthy (107, p.101)." Freyberger (64, p.267) wrote of similar observations about the use of color.

Cane (35, p.110) stated: "If the child chooses complementary colors it is likely to be an indication that he is strong and extroverted, but the choice of colors near each other on the spectrum as blue and green indicate passivity. The predominant use of yellow indicates a 'thinking type.'"

Alschuler and Hattwick (2, pp.104, 384, 411), in their study of the drawings of young children, observed that red is a favorite color among two to five-year-old children who reflect relatively happy and satisfactory adjustments and strong outgoing emotions but, when children reach the stage (at about five years) where they accept and seek control, their preferences turn to colder colors. This is a period of transition from emotional to controlled behavior. Children show an increased interest in green and in mixed colors with increase in age. They often find in black a hint of repression, intense anxiety, and fears, while a choice of orange is believed to show an active and adaptive relationship to the environment, or a turn to fantasy or imaginative pursuits. "Those children who focus on cold colors tend to be restrained or repressed in their inner feelings. They tend to come from homes which exert undue pressure toward control (2, p.18)."

"Just as yellow and blue are complements in a physical sense, so do they seem to represent opposite poles from the personality or emotional standpoint. Blue parallels

control. It seems to characterize the urge to grow up. Yellow parallels emotionally weighted behavior and adult dependency - the drive to remain an infant (2, p.394)."

"The child who emphasized green in contrast to blue seemed to show a clear-cut focus on ideational and away from emotional activities Those who emphasize blue in contrast to green show more emotional, dependent qualities (2, p.405)."

Perception of color is another of the learning processes of development. Breckenridge and Vincent (26, pp.353, 357) found evidences that babies a few months of age respond to colored objects and that children of twelve to eighteen months of age are interested in books with colored pictures. They also found that a child of two to two-and-a-half years can sort colored disks with reasonable accuracy, react to special colors, and even begin to name certain favored colors. The young child of two years will make choices of colored clothing, or will speak of a cheerfully painted or decorated room as "pretty."

Lowenfeld (104, pp.385-387), in his chart on the stages of development of the child, stated that the child of two to four years of age makes no conscious use of color. Color is used to distinguish between scribbles. From four to seven years, there is no relationship to reality in the use of color but color at this time has only an emotional use according to its appeal. From seven to nine

years of age, the child defines at least some of the relationships between colors and the actual objects. During the pre-adolescent age, there is a shifting from the objective color experiences to the subjective color experiences with emotionally significant objects. From eleven to thirteen years of age, there is a tendency either toward visual-mindedness or nonvisual-mindedness. During the crisis of adolescence or from thirteen to seventeen years, the young people tend to group themselves according to one of the two forms in the representation of color - the visual type who deal with the changing qualities of color environment with regard to distance and mood, thereby taking an analytic attitude; and the haptic type who use the expressive subjective meaning of color and consider its psychological meaning.

Bullough (136, pp.90-92) arrived at four groups of color aspects corresponding to different perceptive processes, namely: (a) the objective type (intellectual rather than emotional); (b) the physiological (intra-subjective, the normal form of reaction); (c) the associative (at the mercy of association); and (d) the character type which uses personal elements and impersonal objective elements.

D'Amico (46, p.33) found that, from fourteen to eighteen years, the child relates objects to the background. To the young child's amazement and satisfaction, however, he finds that colors affect each other when placed side by

side. "In freer creative expression (111, p.133), the adolescent, blocked by the need of technical knowledge, must go through more and more analysis to arrive at increasingly satisfying achievements Creative expression can be made to stimulate the sturdy discipline necessary to color understanding and fine use."

England (56, pp.343-349), in his study on color preference and employment, found that normal children consistently used the greatest number of colors, delinquents left more items uncolored, problem children frequently used one color or inappropriate colors, and mental defectives outlined items and added new ones more often.

Everyone has pleasant and unpleasant color associations. Such feelings are probably subjective. They can be based on aesthetic assumptions, as in the visual or decorative arts, or expressive assumptions, as in the environment. Girls use colors more intensely and persistently than boys do. "Boys will have a greater tendency to confuse colors than girls, partly because eight to ten per cent of males are red-green color blind whereas only two per cent of females are so afflicted (26, p.353)."

The majority of an average population is visual-minded and reacts to the "warm colors, yellow, orange, and red which are positive, and aggressive, restless, or stimulating, as compared to the cool violets, blues and greens,

which are negative, aloof, retiring, tranquil, or serene (75, p.256)."

Anastasi and Foley (4, pp.722-723), in their study of color in different cultures, found that the brilliant, saturated, and frequently gaudy colors were used by children of the American Indian tribes, Bali, Chile, Colombia, Costa Rica, Czecho-Slovakia, France, Germany, Hawaii, Hungary, Lithuania, Mexico, and Tunisia; the light pastel colors by the children of China, Denmark, Greece, Ireland, Italy, Jamaica, Turkey, and Yugoslavia; and the darker colors were predominant in the pictures from England, Japan, Scotland, and Russia. How much of this was due to suggestion, no one currently can say.

Waehner (156, pp.48-56) and Fortier (61, pp.41-63) observed from studies that well adjusted children used more colors in a picture, on the average, than poorly adjusted children. Waehner found that all the well adjusted girls in the study used at least three colors and an average of five colors in each painting. The energetic and initiative type of this group showed a higher proportion of color variety than of form variety. The poorly adjusted group used from two to six colors. The impulsive, uncontrolled, hysterical type used the most colors, while the poorly developed emotionally used the least. A dark color scale was used frequently by fourteen per cent of the academically superior children, but not used by the poorly adjusted.

Arlow and Kadis (81, p.270) reported that, when finger painting was used in the psychotherapy of pre-school children, the choice of color was "an almost unfailing index of the mood of the patient and the theme of the painting." The dark colors, such as black and brown, were used by inhibited, insecure, and frightened children, indicating hostility and depression; blue and green were chosen for more cheerful themes. A few disturbed children chose red, but associated it with fire. Ott (126, p.6) stated that the pictures of children fall into two distinct categories: pictures in which color leads and pictures in which form predominates. There are many examples of variation between both extremes, however.

From a summary of research (138, pp.111, v, viii) of the effect of color in the classroom, Rice wrote: "Color in the environment of a child affects his moods, his scholastic achievements, and his physical well-being Color seems to have its greatest beneficial effect upon children of kindergarten age. The children, where a gay and varied plan of colors was used, responded with much better behavior and performance. The boys in the kindergarten showed greater response to color than the girls, and the improvement in scholastic achievement was even more noticeable than improvement in behavior traits."

Design

Young children seem to be prolific designers. In their work are instances of rhythm, harmony, balance, and order. They use repetition in their arrangement of dots and lines on the paper. Most children have strong senses of rhythm, which cannot appear on small paper.

Dow (39, p.37) wrote: "Schools that follow the imitative or academic way regard drawing as a preparation for design, whereas the very opposite is the logical order - design is a preparation for drawing." Many pupils who have been disillusioned about their ability in drawing and painting will turn freely to design - generally abstract design. Gaitskell (66, p.28) observed that the young painter and designer of the ages of five to nine years has no conscious problems about design, so, therefore, needs no instruction.

MacDonald (111, p.17) believed that formal training in design does not increase design sensitivity nor awareness. "Individual aesthetic judgment must actually be depended on and used in the process Design quality manifests itself without self-consciousness; it is the result of the whole personality producing a whole result which, therefore, in itself has a unity. It is the individual's visual experience, his own rhythm, and control."

Perspective

Psychologically, perspective consists in an attempt to show in drawing what the eye really sees rather than what is known to be there. McCarty (109, p.128) wrote that the little child, naively conscious of a real world of things, cannot be expected to adopt so sophisticated a phase of technique as perspective. O'Shea (109, p.123), in his studies of the drawings of young children, found that the results were in two-dimensional space with no apparent consciousness of linear perspective.

Kerschensteiner (109, pp.123-124) had similar observations to O'Shea's. By the age of ten years, about fifty per cent of the boys had a significant sense of perspective as in the parallel lines of roads, railroad tracks, and in the converging lines of a road and a fence. Young children should not be expected to include perspective in their drawings before they are of the proper developmental age. Failure of the child to do this after the proper age is significant of failure to develop or of poor teaching.

ART MATERIALS, TECHNIQUES, AND PROCESSES

The art materials or media which children use are determined by: (a) the age or maturation of the children; (b) what is available to them; and (c) what they prefer when several materials are available. A great deal will

depend upon the local situation and upon the training and the experience of the teacher, the administrator, and the parents. Very often, the activities used in the lower grades are also used in the upper grades in more advanced forms. For the younger children there are: crayons and chalk; paints including calcimine, water colors, and oil colors; colored slips and engobes; and different kinds and sizes of brushes and fingers (for finger painting); paper for painting, drawing, coloring, printing, folding, cutting, weaving, and sculpturing; materials for modeling, puppetry, and map-making, such as mud, clay, plasticine, papier mache, sawdust mache, asbestos flakes, salt and flour, and the sand box; weaving materials, such as paper strips, string, yarns, rags, raffia, grasses, corn leaves and husks, bamboo, and silk stockings; materials for carving, for example, potatoes, soap, and carrots; and such materials for braiding as string, raffia, reed, and plastic tape.

For the somewhat older children there are: leather for braiding, lacing, and simple tooling; wood for carving, sawing, nailing, gluing; and metal foils for tooling and bending, such as sheet aluminum, copper, brass, and tin cans, which can be cut into various shapes and can be finished in many different ways.

For the pupils in the secondary schools there are: plaster for carving or for casting; plastics for carving,

modeling (bending), etching, and casting; graphic arts, including drawing and print-making from such things as uncut and cut linoleum blocks, celluloid, inner tubes, and X-ray films; jewelry-making; puppets; maps; notebook covers; and, in fact, almost the whole field of crafts or handicrafts.

Art techniques used should be in relation to the experience patterns of teachers and the maturational levels of the children in order to stimulate individual experimentation with the materials and with creative activities.

There are many ways of supplying art activities and of solving art problems which are faced by the child. All of these, which are sanctioned socially and which bring success to the child through creative experiences, should be considered to have equal value. Art, as a creative field, provides many opportunities for success through exploratory methods which furnish situations for solving problems and releasing emotional tensions. Art is a type of human behavior and, as such, is not divorced from the scientific study of the humanities. That which a person perceives is the result of his own experiences.

Graphic Art

Art expression has always been closely integrated with the political, religious, economic, scientific, social, personal, and attitudinal life of man. Art has played an

important role in the lives of all people and in all cultures. It is a universal language.

Buhler (29, p.342) collected much evidence for the theory that, anthropologically speaking, self-expression in drawing took place before linguistic expression was developed. Through study of ancient, medieval, and current drawings, she and others believed that the development of the culture of the human race may be analyzed and lessons about the present culture learned through the art products made by these people.

Children the world over, where art facilities of even the simplest kind have been available to them, are found to go through much the same stages of development in both the techniques and the contents of their drawings, yet their individual expressions are as differentiated as are the individuals (4, pp.690-693; 23, p.10b; 64, pp.265-270; 105, p.7; 152, p.14).

"Much evidence (152, p.9) has been collected by means of illustrations of the similarity of both the impressions and expressions of children the world over; due, no doubt, to that spontaneous creativeness which knows no historical or geographical limits and has been justly termed the 'Eternal Art.'"

"The order of development in drawing is remarkably constant, even among children of very different social antecedents. The reports of investigators the world over

show very close agreement both as regard the methods of indicating the items on a drawing and the order in which these items tend to appear (72, p.11)."

The art work of young children often has a vitality and expressive accuracy that is lacking in the work of older children or adults. In order to "create," the young child needs only materials, a quiet place in which to work, and the opportunity for "try-out." Creative art can be understood only when there is an understanding of the driving forces which caused the individual to produce the material. Any original work is influenced by the underlying motives behind its production. These differ with the person and with the occasion, the culture in which the person lives, and the material from which the picture or other craft is produced (104, p.5). The child should not be hindered by the imposition of stereotyped forms and rules of technique. The older child has often been handicapped by such impositions or attempted "stimulations" toward adult standards of performance.

Art, in the better present-day school, is no longer taught only as an isolated subject, but is correlated with the other areas of learning to give life and meaning to everyday activities. There are many ways in which art may be useful to the child who is struggling with either developmental or emotional problems (17, pp.209-219; 123, p.252; 129, preface; 141, p.116), for example:

- a. the motor impulse to activity (17, p.219),
- b. the production of a realistic creation with a pattern which is appropriate to the level of maturation of the child (17, p.219),
- c. the externalizing of his interests and the diversion of his attention from himself and his anxieties,
- d. the having of opportunities to express his instinctual impulses and other conflicts of which he may or may not be clearly aware,
- e. the socializing forces of group activities which are so valuable during adolescence,
- f. the production of drawings which reveal the fantasies or the unconscious life of the child and which may be valuable to him in externalizing his struggles or of value to the teacher or the psychiatrist in offering insight into the child's inner life (17, p.219),
- g. the therapeutic values of opportunities to bring into active play muscular, sensory, and other functions that may have been too little exercised in sedentary life thus restoring balance, releasing pent-up emotions, and helping to rest over-fatigued nerve centers (123, p.252),
- h. the satisfactions of being able to put ideas and feelings into a form which others can understand

and appreciate in order to develop the self-assurance which comes with even a modicum of success (129, preface), and

1. the social significance which comes from being recognized as a creative individual and from being accepted as having something more or less unique to give to others (129, p.116).

In the teaching of art to children, it is better to center interest on the full development of the child rather than to seek to make a skilled artist out of him. Art experiences are desirable or perhaps necessary to the proper balance and the best growth and development of the child. They assist in integrating his personality through bringing about situations which demand self-control and self-criticism but which are well enough adapted to his development that the child can meet them with at least some success and, through the self-assurance derived from the satisfaction that follows achievement, be stimulated to further effort toward development.

Dewey (142, foreword) discussed the value of art training in the following manner: "Because of the wholeness of artistic activity, because the entire personality comes into play, artistic activity which is art itself is not an indulgence but is refreshing and restorative, as is always the wholeness that is health. Normally and naturally, artistic activity is the way in which one may gain in

the strength and stature, the belief in his own powers, and the self-respect, which makes artistic activity constructive in the growth of the personality."

Bender (17, p.206) as well as Baruch (15, p.202) found graphic art to be a means of establishing rapport within oneself and with others - both in children who are spontaneously expressive or those who are having speech or other language difficulties, those reluctant to discuss their problems with others, or those who are taciturn or withdrawn.

Drawing

The young child draws for himself alone and not for an adult jury. If unspoiled, he is little concerned with what other people think of his results. At this point, growth depends on the broadening of his field of expression; and this may well be done through encouragement and through the use of many media without any effort to impose adult standards or ideas upon him. "The drawings by children reflect their personal needs, feelings, and wishes, though often in less pronounced form (78, p.18)." Childish forms of drawing are not put aside by the children because they are deemed insignificant but because the children have found other ways and points of view to supersede them. The self-confidence in creativity so evident in the young child is often destroyed by adults in older young children and in

adolescents through criticisms and attempts to bring about "improvements" in their drawing techniques.

One should look at children's drawings in the light of what they mean to the child who drew them. All children like to draw, unless they have been discouraged by negative criticism from adults or older children. At the very first, the young child's only desire in art is to handle or manipulate the materials. His chief joy is in the muscular activity and the tactual sensations from pulling, squashing, or pounding the material. He, therefore, daubs, scratches, or scribbles without any other purpose in mind. These first scribbles are disorganized lines, partially because of his lack of muscular coordination and partially because of his lack of ideas. "The child repeats his motion again and again (104, p.2). The repeated scribbings show that the child is establishing proper visual control over his motor movements. This is of great importance as it shows a trend toward readiness to try other things which require greater motor coordination."

Henry T. Bailey, in the last Massachusetts Report of the Board of Education (1894-1895), declared that if the power to draw is not acquired before the end of the ninth year, it is not acquired in the public schools (108, p.96).

As the young child scribbles, his purpose may be only the joy of manipulation; but soon he begins to name these scribbles. In the named symbols are an absence of

perspective, of solidity and texture, but they are full of meaning to the child. "A young child makes his spontaneous drawings as he is prompted by his inner drives to make them. Once they are made, he is satisfied with their appearance. He seldom changes anything. The imperfection of his technique does not seem to cause him embarrassment. He has a ready explanation to justify criticisms of his drawings in every detail (48, p.268)." The average child will soon reach this imaginative or symbolic stage although he may not depart entirely from the prior stages for a time. These symbols which he draws usually tell a story, at least to him.

Line and form give the most intelligible clues to the amount of the child's energy and to the degree and direction of control the child is exercising. The space used and the spatial pattern give an insight into the child's reaction to the environment and tend to supplement insights gained concerning the child's use of color (2, p.51).

Lukens wrote (48, p.268): "With children, drawing is a normal means of expression, coming before writing.

Pestalozzi laid great stress on this point. Drawing requires and develops a universal flexibility of the hand, which, however, is ruined by the stiffening of it, in particular directions by the uniformly up and down movement of writing."

Drawings may be used to reveal certain mental traits, interests, attitudes, and emotional characteristics of the child as affected by the results of environmental influences. They have been used to study the perceptual abilities and the intelligences of children as well as their emotional make-ups. Drawings may tell more about an individual than any other single activity which he does. "The child's spontaneous drawings have been regarded as indicative of his interests, attitudes, and other emotional and social characteristics (4, p.689)." Through art, the child's relationships with his family, his friends in play and in school, the involved feelings of love, hate, fear, rejection, jealousy, superiority, and inferiority can often find outlets. As a matter of fact, release from such feelings and from annoying awareness of other disturbing conditions in the environment, such as annoying persons, odors, sounds, or other factors must be effected before there can be free creative expression. This is a part of the real work of the art teacher in cases in which it is necessary. Drawings may also prove valuable for comparative purposes among children and in understanding the child and his psychic constitution. Psychologists, however, believe it to be necessary to assemble many observations and numerous examples of any one child's drawings in making studies of the individual child.

Many drawings are difficult to analyze, and care should be taken not to interpret pictures beyond their obvious meaning (52, pp.279-312; 156, pp.59-61). In many cases, the true meanings of the child's drawing are not readily established. As a rule, the child who reveals a great deal in drawings is generally not repressed. It is difficult for the very repressed child to express his ideas or feelings spontaneously even under the most favorable conditions for drawing. Emotional disturbance may play a considerable part in the hesitant, devious manner of drawing or inability to finish a task. It is obvious to the experienced observer that these failures are not due to the drawer's recognition of his lack of skill but to the arousal of strong emotional forces which incapacitate the drawer to a far greater degree than is warranted by mere intellectual subnormality (78, p.9).

Many investigators (18, p.311; 71, p.76; 126, p.4) agree that children draw objects from their environment in their own ways. They do not show in their drawings all of the facts which they know about an object but only those which they think are essential or which occur to them spontaneously. They draw the world as they know it, not necessarily as it appears to them through their eyes. They draw, not to depict Nature, but to tell what interests them because their experimental and emotional relationships determine their thinking. The child generally draws what is

mentally and emotionally important to him. He is not concerned with unnecessary details, unless they may be especially troublesome or desired articles, such as buttons, hair ribbons, or toy guns. He may glamorize everyday objects with paint and rhythm in an abstract way, but the discovery of a valid reason for this is elusive. Lowenfeld (104, p.110) has listed three deviations from actuality that can be seen in the drawings of many children: (a) exaggeration of important parts, (b) neglect or omission of unimportant or suppressed parts, and (c) changes into symbols of emotionally significant parts. Exaggeration and neglect usually refer to changes in size only, whereas the changes into symbols refer to shapes principally. "The lack of motor control, inadequate proportions, omissions of essential parts may be due to severe personality deviations, as well as to intellectual subnormalities (78, p.9)."

To give meaning to his thoughts, the child usually invents his own symbols or changes in size. The mother or the grandmother may be larger than the house or the garden, since either of the former is held to be more important than the latter. At the very first of the drawing stage, human figures are simple loops with mouth and eyes which are placed high in the oval. The face is held to be the most important part of the figure since the child looks first and most often at the face of the adult for expressions of approval or disapproval (109, p.109). In the

young child's inadequate cognition of space relationships, he arranges the human figure, the furniture, and the windows and the doors all about the page without regard for the ground line. With the advent of some understanding of mass consciousness, he arranges sky and land in their proper relations. Then the figures are placed on the land, the floor line, or some flat surface on which they normally stand. The sky is a strip of blue overhead. The strip between the sky and the land, the child will say, "Is the air, of course," or "The place where the birds fly." A sun is often drawn, as the child is interested in its light and heat as well as its motion. If there is no adult interference, the strip of sky and the sun will appear in pictures until about the third or fourth grade is reached; but the maturity level of the child seems to be a better determiner of this than grade level in art.

The child's tree usually has a long trunk with a small bush at the top because the child, in looking up, sees the tree in a different perspective from that in which adults do (80, p.6). Fruit trees, such as cherry or apple, are shown with fruit hanging all around the circle of the top, and, in many cases, nicely spotted in the central part. In contrast, though, Lowenfeld (104, p.151) has written: "Apparently the child's most outstanding art quality is his feeling for organization and order. He also expresses a

quite distinct feeling and understanding for spatial correlation, as in placing chairs around a table."

Bender (17, p.311) has observed that, to escape difficult or personally unpleasant situations, children often become interested in drawing landscapes. On the other hand, landscapes do not seem difficult subjects for most children to attempt. Landscapes are more often included in the drawings of rural children, whereas large buildings and delivery trucks appear more often in the drawings of city children. Ballard (12, p.129) made a similar observation in a study of the drawings of Welsh children. Houses are a popular motif in the pictures of most children, being exceeded only by drawings of "ladies." Houses are considered friendly because they furnish protection and security. Frequently, however, both ends of the house are shown in one drawing, probably because there are items of interest to the child at both ends of the house. In dealing with psychotic children, Despert (48, pp.287-288) found the following symbols to represent hidden meanings. "Boats and houses are used as symbols of protection or of power; they may be used to represent a formidable parent and they may serve as instruments of hostility. Hair, a symbol of maturity, power and superiority, is a general finding Lilliputian or barely visible drawings are associated with severe anxiety. But anxiety is also expressed in this group by heavy, 'frantic' scribbings." Children with

familial difficulties will often restrict their drawings to animals which are common in their communities in order to avoid the disturbing area of human relationships. In Oregon, however, horses and dogs seem to be the most often drawn among the animals. Anastasi and Foley (4, p.720) have stated that horses are the most widely drawn among all the animals.

"It has been observed (16, p.386) that drawing serves not only childish but human needs through: (1) the expression of bodily tensions and emotional catharsis; (2) communication in a social setting; (3) symbolic mastery of the environment and especially of anxiety producing aspects of the environment; and (4) perceptual development."

Many writers and psychologists (4, p.689; 9, p.33; 29, pp.6, 342; 72, p.111; 111, p.7) consider the free and spontaneous drawings of children to be a fruitful field for research.

Murals

A mural painting drawn in a school is generally done by the whole class. The making of a mural includes the work of selecting the content and outlining the parts of the drawing as well as the actual painting. This method of art expression often develops social consciousness and tolerance in evaluating the work of the other children. Group projects - sometimes after periods of stress and strain -

increase the children's self-control and respect for honest differences of opinion within the group. The large working space of the mural requires large and bold movements, and these frequently inspire spontaneous expression among the children.

D'Amico (46, pp.51-52) distinguished between easel painting and mural painting when he pointed out that the results of easel painting are highly personal productions, whereas the mural more often results in social satisfactions and must bear the test of the ideals and values of the majority of the group. The increased sizes of murals often point out difficulties in drawing, design, structure, and composition which were not noticed in the easel painting and, in this way, challenge the child to exert his greatest skill.

Finger Painting

Finger painting is a direct carry-over from mud-pie days. Most children enjoy playing with damp and pliable materials. Writers and psychologists (20, p.308; 34, pp. 59-69; 80, pp.70-75; 124, p.130; 159, pp.1-7; among others) are in agreement about the values of finger painting. The principal gratification seems to lie in the chance to smear and to be messy. Although it is messier than brush painting, it encourages greater freedom for the user. Aesthetically, it encourages creative expression and freedom in

experimentation. Most children enjoy the slick, sticky feeling of the paint and are pleased with the patterns and pictures which they can make. Psychologically, it has been found to be effective in overcoming certain inhibitions, in evoking free flow of fantasy life, releasing frustrations and over-aggressions, and in exploring such aspects as timidity, hostility, insecurity, expansiveness, and sensitivity to sensory impressions. The ability to portray feelings and emotions and then quickly erase them helps to release tensions. It has been the observations of Hartley (81, p.288) that the child who has been made too conscious of cleanliness and conformity finds in finger paint an opportunity to get dirty. On the other hand, its messiness is so apparent and unrelieved that it may produce acute conflict among those who rebel against demands for orderliness. In others, it may have too close an association with certain anal interests to permit free expression. Restraint in the use of finger paint is a fair indicator that the child has been subjected to greater requirements for cleanliness and conformity than he can assimilate. Finger paint may be used as a substitute for playing with mud or exploring body products, both of which may be forbidden by parents.

Bernard (20, p.308) and Hartley (81, pp.292-293) indicated that the colors selected and the vigor and type of movement used seem to offer a clue to the child's inner

state. The child with problems tended more often to choose dark colors, to use less varied parts of the hand, and to make more restrained designs. It is believed that the general approach to the use of parts of the hands, to body posture, the vigor, and the type of motions are more revealing of personality trends than is choice of color. Arlow and Kadis (81, p.270) found that the ability to create recognizable objects paralleled improvement in adjustment and that the inhibited and insecure child could not or would not accept finger paint. Others, less inhibited, worked in the central part of the paper, while the over-aggressive or insufficiently inhibited child would not limit his movements to the paper. Theoretically, finger painting is a means of expressing emotions, ideas, fantasies, and deep personal feelings. Generally, the productions are pleasing and can be used in many interesting and decorative ways. These paintings may express more of present sensations than past experiences.

Napoli's (124, pp.130, 231) observations of finger painters, including the actions, idiosyncrasies, verbalizations, and reactions during the performance from beginning to the end of the procedure, were all used in attempts at personality appraisals. Revealing stories by subjects gave clues in uncovering the bases and origins of many fears, conflicts, frustrations, hates, and rejections.

Too much must not be read from a finger painting, however. "A finger paint product is essentially private and personal (81, p.291), not to be derived except through the verbally expressed association of the child."

Paper and Texture

D'Amico (46, p.9), among many others, observed that small children generally selected large pieces of paper on which to draw, whereas the large sizes were not so prevalent among the choices of the older children. Often, the paper given to the young child is not large enough to accommodate the long sweeps of his brush. The paper should be large enough for the child's concept of space and allow him to work out his ideas on a large scale, for example, the first grade pupils who asked their teacher to fasten another paper to the one on which they were working in order that they could complete their illustrations of their families. The eighteen-by-twenty-four-inch paper did not furnish enough space for all that they had "to say."

Waehner (156, p.20) wrote that small areas do not allow freedom and the full development of the possibilities of the child. Selection by the child of the small sizes of paper is more significant of reduced energy than are large ones for increased energy or aggression. Most of the depressed and anxious children prefer small sizes. Large and

middle sizes are more natural on the average. Preference for large size decreases with increasing age.

"Texture" refers both to the surface of the paper or other media and to the quality of the drawing. The paper may be smooth or rough, tough or fragile, slightly colored or uncolored, or thick or thin. While children will draw upon any surfaces which they have, they have preferences among them if they are allowed to experiment.

Breckenridge and Vincent (26, p.357) found that judgment of texture developed in the pre-school period, but that perfection and discrimination were refined throughout life. "Hard, soft, rough, smooth, slick, or furry - all 'feels' are welcome to the fingers and the minds to which all these awarenesses are new and fascinating Clay and bread dough help children of primary and elementary age to satisfy the urge to handle texture." Finger paint, besides satisfying the desire to mess, also satisfies the urge to feel textures.

The drawings themselves may vary as to edges, line, form, content, spacing, and in other ways. There may be distances between the figures or there may be over-drawing. Color may be piled upon color to note the effect or just because the child is full of energy. The texture of the drawing may show something of what the child is thinking about, once it has passed most of his experimental stage.

Painting as Activity

No phase of art is better recognized than painting. Children learn to paint as naturally as they learn to speak. They exhibit great joy in putting simple colors on paper and seeing them take form. They can paint with meaning long before they communicate messages in writing. If materials are available, painting is one of the first means of expression employed by the child and is often used before drawing. Hartley (81, p.22) wrote: "Some point out that painting is first of all a motor activity and an extension of the child's movement In mirroring movements the painting may also be expressing what the child is feeling, since his body is still his primary vehicle of expression." The child, when first confronted with paint, may be interested in it only in a material way and will explore all of its possibilities with his senses by feeling it, rubbing it on his skin, smelling it, or even tasting it. The child later finds a channel for his spontaneous urge to say something with paint if he does not have a fear of the medium.

D'Amico (46, p.27), Mendelowitz (120, p.5), and Ott (126, p.6) observed that children do not consider painting as work. It is an activity to which most children will return after being interested in other activities. Painting, as an expression of art, changes at different age levels

because children of various ages employ it and respond to it differently. The young child uses it as a medium of release or play, while the older child regards it as a specialized activity.

"Children can use paint and crayons to express absorbing experiences and preoccupations which they cannot yet express in words. This may be because the experiences are still at a feeling level not sufficiently clarified to express in words, or it may be that the young children have not yet sufficient vocabulary to express their feelings which are impelling and forceful They paint to express their emotions and experiences that are stirring within them, that are welling up and pushing for expression. Louis Danz in a recent novel offers the meaning of painting as: 'the design of the hurt and happiness of life' (2, pp.6-7)."

Case analyses studied by Alschuler and Hattwick (2, p.502) showed that the young child who paints beyond the surface of the paper generally shows one of two contrasting patterns: (a) immaturity or the lack of motor control characterized by dependent, uncontrolled, and asocial behavior; or (b) over-assertiveness and the deliberately going out of bounds which reflects the flouting of social expectancies.

In regard to easel painting, they (2, pp.544-547) found that the balanced work in easel painting showed more

self-directed and adaptive behavior. Children who prefer easel painting have or are seeking warmer interrelations with other individuals. Children two to five years of age who showed a major interest in easel painting tended to be restrained or repressed and to be subjective and emotional (1, pp.616-617). They seemed to find in this medium a means of expressing feelings which they could not express otherwise. The young child who has a large output in easel painting also shows more self-centered and emotional behavior, together with high standards and a background suggestive of pressure (2, pp.573-575).

"Easel painting products by themselves may not safely be used to predict behavior. If we regard painting products as possible clues to understanding the child's personality and his emotional flow, and integrate the painting facts with all other available information about the child, these painting products may supply some of the missing clues needed to build a workable understanding of the child (1, p.625)."

Crafts

Crafts offer such a wide versatility that, if one line of endeavor does not suit the needs of the individual, he can be shifted to another activity which will fill his needs.

"Crafts in general (133, p.8) have great therapeutic value for many persons who are physically disabled or emotionally maladjusted. The coordination necessary between the hands and the thoughts in the creating of a beautiful object constitutes a healing process, for both the mind and the body of the creator." The joy, exhilaration, and satisfaction which come from creating and the self-realization that is gained upon completion of the article bring unity and harmony to the whole personality. Through its absorbing interest, craft work has a unique value both emotionally and socially because it engages the whole of the intellectual and muscular powers of the child. Craft activities aid in the working off of bad moods and in the reestablishment of wholesome attitudes.

Weaving has a soothing effect upon nervous or restless children. They are fascinated with the color, design, and texture which they can obtain through originality and individuality. It develops self-control through the slowing up of activity, and it develops self-assurance through the satisfaction of achievement.

Working with wood, either pounding, carving, or whittling, furnishes outlets for aggression, fantasy, or excessive energy. Carving can provide a harnessing of energy and develop an awareness of perceptual spatial relationship.

All forms of woodcraft furnish opportunity for ingenuity and originality which bring pleasure and satisfaction.

Clay is one of the oldest and most universally used media in the craft field. Since clay is rich in possibilities for manipulative skill, it offers many opportunities for individual experimenting by children of all levels of learning. It has been found that in clay work there is more freedom and more opportunity for quick momentary expression, and - because fewer tools are needed - the fingers are given more play than in any other medium. Because of its plasticity, simplicity, and pliability, clay is a valuable aid in the working off of bad moods and in the re-establishment of wholesome attitudes.

In surveying the literature on the values of clay by such writers as Bender (17, p.221), Bernard (20, p.308), D'Amico (46, p.117), Hartley (81, pp.3-4, 188, 204, 212-217), and others, it becomes evident that working with clay has many therapeutic values, namely: it enables children (81, p.204) to translate fears, feelings, and fantasies into action; it offers the best outlet for over-aggressive, counter-aggressive, or destructive impulses of any of the creative materials available to children; it serves as a projective tool for the child who cannot communicate inner difficulties verbally; it gives to the child from the disturbed home the help he needs in meeting his problems and releasing his feelings; it serves as a raw material out of

which things may be made, thereby imparting pleasure as well as skills, both verbal and manual; it may also help the child solve problems such as body composition, body posture, and curiosity towards anal and genital regions as well as a release for hostility and over-aggression; it drains off energies which might find expression against others; it offers, in a word, an unexcelled medium both for destruction without guilt and for construction with satisfaction. It gives the inhibited or socially insecure child the sharing of a common activity, the freedom to talk, and an opportunity for making or inviting advances.

As was found with the messiness of finger paint, Hartley (81, p.214) and many others have observed similar reactions with some children in regard to clay. They withdrew from it in disgust, showing some difficulty in adjustment. This inhibition seemed to disappear after snowstorms when children had an opportunity to play with and mold the snow. Other plastic materials, such as bread dough, papier mache, and sawdust mache may be substituted for clay if it is repulsive to a child.

McCoy (110, pp.32-33) wrote: "An important value of crafts in education is the great satisfaction one gets from creating something. This indeed is an opportunity to teach the principles of art, especially of design and color Still another field of value in education is the value of crafts to good mental and physical health." In all, he

listed fourteen crafts (110, p.267), with their variations, as having possible places in the junior or senior high school curriculum but listed twenty-six others that had local or otherwise peculiar values and which were suggested as having values in at least some localities by those who were actually teaching them.

Puppets

"Puppet" is the family name of the little figures worked by the hand of man. Puppets have been used as a form of entertainment for many centuries in European and Asiatic countries. Although records are given of their use by the Greeks before 422 B.C., puppetry was not used extensively in this country until about 1915 (129, p.101).

There are many kinds of puppets, from the simplest cardboard-stick replicas or finger-and-fist puppets to the elaborate marionettes controlled by many sets of strings and the large figures controlled by a person hidden inside. "To children puppets are real people A puppet is an elf, half human, half sprite, who borrows life from his player, but adds to it his own individual vitality when he takes shape here and there - vivid, changeful, magical (59, p.xv)."

Puppets can be made so simply and of so many different kinds of materials that they can be made and used by all children. Bender and Woltmann (19, pp.342-344) used hand

puppets in their studies with children because they found them "to be more direct in their action, more convincing in their movements and capable of more aggressiveness than the string marionettes."

Frank (77, p.3) wrote: "Many of us are possessed with strong but unexpressed feelings we dare not show. Through puppet plays we can release these feelings in action and speech without injuring others or risking retaliation or punishment. Once these feelings are expressed we can often begin to think more freely and constructively, to discuss with others, and participate in seeking some more fruitful ways of dealing with difficult situations and relationships."

Bender (18, p.238) wrote that: "Puppet plays have proved to be particularly effective psychotherapeutic methods for use with problem children who need an opportunity to express their infantile aggressive tendencies, their anxieties and feelings of guilt, and to clarify their love relationships, as well as their fear of aggression, with their parents, siblings, and the world about them. All these feelings and emotions are interwoven." Hawkey believed that puppets are valuable in formulating children's fantasies. "To a young child (83, p.214) the puppet seems to be real, and the guilt he feels about the bad fantasy is projected on to the puppet. It is the puppet who is doing

the 'bad' things, not the boy himself. Because they are puppets they are not permanently harmed by bad deeds."

"The relief that comes from letting off steam or acting out one's not-too-kindly feelings is particularly keen when one is not going to be either blamed or punished (79, p.6)."

Bender (17, p.250) and Bryan (28, p.33) also found puppets valuable in identification processes. Through the use of the puppet, a child is able to project his problems into the character and work them out. From the nature of the puppet and its inability to be hurt, the child is able to express freely his emotions without any feeling of guilt, anxiety, or apprehension.

"On an empirical level, puppetry has been found to be extremely helpful in the understanding of the etiology of maladjustment in childhood (5, p.637)." It also constitutes a very valuable therapeutic technique through which groups of children can learn to understand the complexities of deviating behavior and find solutions that promise a more harmonious future.

Puppets are valuable in the establishment of rapport between the leader and the group. "The leader (77, p.6) learns more of group and individual mores, derives insights as to the nature of community life and the impact of events on the family." With the aid of puppets, a large variety of feelings and ideas are expressed and various experiences

cited - humor, pathos, wisdom, bewilderment, and clarity of concepts.

The Andersons (5, p.37), Bender and Woltmann (19, pp. 342-344), and Hawkey (83, pp.206-214) subscribe to the belief that interaction between the puppets and the audience is a prerequisite for successful puppet shows. The show is at its best when the group takes an active part in answering the puppets and in giving advice or warning of immediate hazards or dangers. Even though the puppets encounter great dangers, the children seem not to be too concerned about the tragedies. "Instead of taking in everything quietly, the children can immediately release their emotional feelings verbally and physically (jumping up, shaking fists, etc.), expressing desires and dislikes and help to find the proper solutions (19, pp.342-344)."

Grossman (77, pp.5-6, 39) found puppets of value in several other ways. Many children become less shy and less self-conscious in expressing their feelings when they have something to do with their hands, and they seem to enjoy laughing at themselves and at others. "Sometimes those who talk very little in a group come out of their shells when they use puppets (77, p.39)." Others enjoy expressing creative ability to give voice and action to experiences they have had, as well as dealing in bits of fantasy. Puppets are also good fun for both actors and audience.

In the puppet play, repetition of many steps is an important event for the children. "Repetition in child psychology is a very important feature The repetitions are, of course, never real repetitions; they are always slight variations. This same feature is seen in all children's activities: plays, drawings, early speech, games, sports, etc. (19, p.346)."

"Although the puppet shows themselves (5, p.637) carry strong cathartic values, the real therapeutic nature of puppetry lies in the follow-up discussions. The material elicited during group discussions also provides good starting points for follow-up individual therapy."

Bender and Woltmann (19, p.352) also found the puppet shows valuable material for the physician for further discussion. In the same manner as dream materials are used, the child would be asked to retell the story and then answer questions about the way the puppet thinks and feels rather than what he has done or thought.

ART SUBJECTS

Creative expression is an absorbing pastime to the young artist. Through inventing new ways to increase his expressive power the child is showing development. When a child feels secure in his environment, he can produce a multitude of drawings with little encouragement or stimuli

from adults. All he needs is materials and a convenient place to work.

Although there is a similarity in the subjects chosen by children the world over, each child has a special way of representing his ideas, feelings, and experiences, as he conveys his message. This way of expressing experiences is one of the child's important activities. No subject is too difficult for the young artist to attempt. He will participate wholeheartedly in any form of expression unless he is inhibited by some conscious or unconscious pressure. Great differences in the content and modes of expression in children's pictures are due to the differences in the intelligence and to physical and psychological make-up of the individual and the effect of the impact of the environment on his psycho-biological composition.

From time to time as the child reaches different levels of artistic maturation, his actions change from uncontrolled to controlled activity. The forms also change, new methods of drawing are introduced, different color applications appear, and varied techniques are adopted. As the observation, interest, disturbances, imaginations, and fantasies change, so do the subjects of the pictures change. The individual variations that take place are the outgrowth of the experiences, the environmental influences, and the physical and mental growth of the child.

Contents of Drawing

"The drawings of the earlier years tell frankly what the child likes to draw; those of the later years reveal what he dares to draw, dares in the teeth of criticism (12, p.197)." Maitland (108, p.92) wrote: "Children's drawings give us one of the surest ways in which to reach the contents of their minds."

Waehner (156, pp.59-61) and Elkisch (53, pp.379-385) have observed that many of the contents of children's drawings may be considered as having certain meanings in relation to the personality of the child who made the drawing but, without knowing the history of the child and the influences and environmental stimuli involved, the possibility of interpretation from drawings should not be overestimated. Both knowledge and caution are needed when one is looking at the free and spontaneous drawings of children with interpretative purposes in mind.

Maitland (113, p.78) and Lukens (108, p.95), each in studies of more than 1,000 drawings, in 1895 and 1896, found substantially the same results. Between the ages of five and seven years of age, forty-five per cent of all drawings contain human figures, forty per cent objects of still life, thirty-three per cent plants and flowers, thirty-two per cent houses, twenty-three per cent animals, five per cent conventional design, and three per cent

ornament. "In children between fourteen and seventeen years of age, conventional designs and ornaments rose to thirty-seven per cent, while human figures, animals, plants, and houses fell to five per cent, ten per cent, eleven per cent, and four per cent, respectively (67, pp. 130-134). As age increases there is a loss of spontaneity in the number of different drawings."

In agreement with these observations are those of Ballard (12, pp.185-187) in his studies in 1911 of drawings by London and Glamorgan (Wales) children. He found the age of nine to be critical in many ways. Before nine, garments were usually only decorative or symbolic; after the age of nine more attention was paid to details and even to current fashion. Forty per cent of the girls between nine and fifteen drew plant life, while boys between five and twelve drew ships. Landscapes were numerous in drawings from sea-side places at this age. At some time after nine, imaginative drawing tended to pass over to observational drawing. "The positive influence of the environment is manifest. More animals than human beings are drawn by country children, more human beings than animals by town children. Town children more often represent vehicles than do country children. Children of Glamorgan drew more landscapes than London children (11, p.129)."

Jolles (92, pp.113-118), in his study, observed that children between five and twelve years of age more

frequently drew figures of their own sex than of the opposite sex. Opposite sex drawings were more frequently drawn by the younger children or by girls of eleven and twelve than by boys of this age.

Hall (12, p.193) stated that the order for children below ten years of age was: the human figure, animals, plants or houses, mechanical inventions, geometrical designs, and ornaments.

McCarty (109, pp.32-34) classified the subjects of children's compositions into five groups. Boys, as a rule, drew social or industrial subjects, or the mechanical or scientific aspects of life; while the girls drew activities relating to children, domestic life and nature, and tended more toward the aesthetic. Pictures in nature study rose in number from one per cent at four years of age to nine per cent at eight years of age. Human figures diminished in importance and frequency as interest in Nature increased. Nursery stories were of greatest interest in the drawings among children at six years of age, but declined at seven. Environmental influence was also quite evident. The most significant inference is that drawing activities must be closely related to the other activities of children if their full values are to be realized.

Anastasi and Foley (4, pp.714-718), in their review of the contents of children's drawings from forty-one

nations, made numerous observations. They found that outdoor scenes were most prevalent in the drawings of American Indian children and the children from Brazil, Chile, Colombia, Greece, Jamaica, New Zealand, Palestine, Sweden, and Turkey, whereas interior scenes were most prevalent in the drawings of children in Denmark, Japan, and Mexico. Snow-covered landscapes were most numerous among the landscapes drawn by the children in Canada, Russia, and Sweden. Mountains appeared more frequently in the drawings from Chile and Greece than in the drawings from other nations, whereas hills were most numerous in the drawings from Scotland. Water scenes were very common among the drawings from Cuba, and cactus-covered land in the drawings from Mexico. Drawings showing much bare brown ground were numerous among the drawings from Jamaica.

Bright and sunny colors (4, pp.714-718) predominated in the drawings of children from Greece, Hawaii, and Jamaica, whereas the drawings from England were often dark and dreary in coloring. Numerous drawings from England, Mexico, Russia, and Spain contained many people and attempted to portray social or group activities. Those from England showed most often recreational activities; those from Mexico religious activities; and those from Russia and Spain political activities.

Maitland (112, p.447), in her study of sixty-five drawings from Eskimo children, found that motion was

portrayed in eighty-five per cent of the drawings. "The first thing that strikes one on considering the drawings is that they are full of action. The figures are all moving energetically and are busily engaged." Human beings were shown in forty-eight of the sixty-five pictures, and animals in forty-seven. Occupations of the region were shown, but there were no pictures showing vegetation - and the sun was shown in one picture only.

Bender (17, p.311) made the observations that immature children were more often interested in nautical scenes than in other subjects; that children who were having unpleasant experiences with their families often drew animals; and that the mentally deficient older children drew houses and other simpler objects more often than others.

"The visually-minded child concentrates on the whole, while the nonvisually-minded child is particularly concerned with the details which are emotionally significant to him (104, p.190). The first draws as he sees it, the latter as he feels it."

Symbols and the Supernatural

Mendelowitz observed (120, p.22): "The child artist, like the adult artist, expresses what he sees to the degree that he comprehends what he sees and finds it relevant to his expressive purpose As the child's vision of the world becomes more objective, the proportions in his

picture become more accurate. As the child becomes more analytical his paintings become more detailed."

"A process of symbolization goes on: certain forms perceived or transformed in movement or both become symbolic for every normal child; other forms will become symbolic to a certain degree for every child and will be strongly over-symbolized by one child (155, p.15)."

Boas wrote (95, p.97) that "in the symbolic method those features are represented that are considered as permanent and essential, and there is no attempt on the part of the draftsman to confine himself to a reproduction of what he actually sees at a given moment."

On the other hand, "the discovery of an established relationship between representation and the thing represented satisfies and fascinates the child in the beginning of the pre-schematic stage all lines are not in direct representational relationship to the object. The child establishes substitute lines which lose their meaning when separated from the whole (106, pp.87-89)."

Graves (108, p.81) called line "a symbol of emotion expressed in rhythmic movement." He wrote that lines may take powerful tempestuous swirls, crawl slowly or stiffly or painfully, or scamper gaily. They may show restraint, austerity, excitement, or aggression.

Further in his discussion (108, p.82) of line, he described the following: the slightly curved line is slow,

lazy, passive, gentle, and feminine; the more curved line is active and forceful; the spiral curve representing living, growing things is more dynamic; the zigzag line, with its sudden abrupt change and spasmodic and staccato rhythm, is nervous and jerky. The horizontal line shows peace, calmness, and restfulness, in harmony with the gravitational pull; the vertical line soaring severely and austere suggests balance and a strong firm support; and the vertical or the diagonal line by itself seems incomplete, but suggests movement and demands a contrasting or balancing direction.

It has been the observation of Jersild (91, p.116) that children in their attempts to draw are able to make vertical lines before they can manage horizontal lines. Gesell's data (69, pp.137-140) suggested that linear marks may be a developmental step before the use of curved or wavy scribbles. Scribbles, as the chief form, have been seen in children's drawings from the age of a few months to two years.

Alschuler and Hattwick (2, pp.462-464) offered many implications in the meaning of different lines. Children who worked in single-line and straight strokes were held to be outgoing, impersonal, and more assertive; while those who used continuous curved lines indicated more affection and dependence. More emotional problems and inadequate

adjustment were shown by use of vertical lines whereas horizontal lines emphasized well adjusted and friendly children.

McCarty (109, pp.108-109) inferred that outline drawing is normal with about three-fourths of the four-year-old children, and the change to mass is partly due to instruction in school. From the beginning through the fifth year, girls use mass more than boys. This may be due to "the greater precocity of girls, assuming that mass drawing is a matter of maturing power; or their greater amenability to instruction."

Similar observations were made by Waehner (155, p.28): "The curved line and preference for curved forms seem to be a more introversive factor than the preference for sharp edges and angular forms. Few curved lines and many sharp edges were used by students described as aggressive (overtly) and with low adjustment. Many curved forms and few sharp edges were shown by the well adjusted, slightly passive, introversive productive types. The unadjusted students who used these were brilliant but had severe problems. They were more on the passive than the aggressive side. The more curved forms present, the more we find sublimation. The more edges present, the more we find open aggressive trends or ideals. No edges at all, but many curves, show introversive types."

Eng (55, pp.4, 104-105) wrote: "Wavy scribbling is in the first period the fundamental form of a child's drawing Circular scribbling shows a higher form of development then come zigzag lines, angles, crosses, straight lines and other single lines and form This latter kind of scribble requires shorter, more differentiated and better adapted movements, a greater capacity of understanding, distinguishing and separating lines and forms, more numerous mental pictures, better memory, greater combination of will impulse."

Both O'Shea (1898) and Kerschensteiner (1905) concluded (109, p.128) that the drawings of the earlier years of childhood show only two-dimensional space and represent objects by the most significant features known to be there without any regard to appearance or aesthetic values.

Despert (48, p.277) wrote that the drawing of the human figure follows a definite development; a circle equals the head (full face); undifferentiated appendages (of a multiple and spiderlike effect) are next; and then the trunk and arms appear. In this, she was supported by McCarty (109, p.109), Barnes (108, p.86), and others. "As the child looks at himself (108, pp.89-90), he gets a nearly front view of himself and never a profile view. He sees no neck; the arms appear joined to the head and no shoulders are visible. They are frequently extended,

sometimes horizontally, their appearance giving an air of self-proclamation. The feet are at first drawn as if with toes, later with rounded forms suggestive of shoes. The diaphanous forms suggest elements of their consciousness of their body under the clothes."

Luguet (48, p.277) believed that the child soon realized the absurdity of the arms attached to the trunkless body (the head) and was prompted to draw the trunk, although the child ignored anatomy. Despert suggested (48, p.277) that the child might evince much interest about the head and indifference toward the trunk because so many important acts happen about the mouth and the head, while he knows nothing about the trunk even though the vital organs are contained there. The mouth-hand relationship develops early in drawing, however.

In harmony with the writings of Ballard (12, p.197), Barnes (14, pp.455-457) and others, McCarty's observations (109, p.109) were that the young child generally draws the face from a frontal view, with the eyes, nose, and mouth marked. Legs and arms appear later, with changes in the sizes of the body parts in the drawings. She also found an increase of profile drawing through the ninth year of age.

Lukens (108, pp.89-90) gave the view that the little child draws from his own consciousness, and hence puts his own consciousness into the picture. A large proportion of the human figures drawn by children have childish features.

With animal forms in drawing, the human features often take the place of the appropriate ones.

Barnes (14, pp.455-457) concluded that young children like to draw large distinct figures with a few lines. Their ideas are generally expressed in symbols and, for them, conventional forms. The number of different illustrations drawn by the child increases until the age of thirteen to fifteen years is reached.

Buhler believed (29, p.320) that the unconscious and the unrealistic symbolism of children expresses their disturbances. "A frequent or stereotyped repetition of the same content in a sequence of free drawings extending over a long period will usually have a meaning for the individual (156, p.7)."

Fontes, from his study of children's drawings of the supernatural (60, pp.71-100), noted that the child visualized the world from his own limited point of view and created fanciful beings and images in an immediate, objective, and concrete way. In a group of 8,236 drawings, only sixty-six were of God, the Virgin, the Infant Jesus, and other supernatural beings. Only four-tenths of one per cent of the drawings by boys and nine-and-one-tenth per cent of the drawings by girls were of religious types. Symbolization, thus, seems to be thoroughly normal but not of great quantity. Picturization of the supernatural has to be learned and is, at times, related to fantasy.

Animals in the Art of Children

"We know that children, like primitives, identify themselves and their parents with animals. This knowledge has been emphasized in our puppet show themes. Depressed rejected children who suffer from feelings of inferiority find it necessary, when the conflicts become intense, to identify themselves with the large animals whose aggressiveness is modified (17, p.177)." Money-Kyrle (17, p.177) wrote that the totem of a savage clan is a parental, most often a father, symbol. Other observations by Bender (17, p.183) were that children who drew horses and birds frequently gave a history of truancy and vagrancy. Cat and dog pictures appeared to symbolize children in the home. There was a small number of such pictures which seemed to portray a contented mother with her children. They were generally drawn by overly-aggressive and rejected persons.

"In the Rorschach Test, animals proved to be an indicator of stereotyped thinking, that is, people with more fantasy see fewer animals whereas those with little fantasy see many animals (156, p.47)." Waehner (156, p.47) also found, from her study of children's paintings and drawings, that fifty-one per cent of poorly adjusted children made animals in their spontaneous drawings as compared with thirteen per cent of the well adjusted children. In a group of academically superior pupils, there was no

sequence with animals; but in twenty-five per cent of the work of the satisfactory group and in forty-one per cent of the work of the unsatisfactory group, there was a sequence. When the animals were drawn or painted by well adjusted children, they were in good movement, but they were stiff or static in the work of the maladjusted children.

In a study made by Bender (17, p.183), pictures of aggressive animals were divided into four types. In Type I, there were jungle or forest animals. The psychodynamics of the children who drew these pictures showed depression and feelings of inferiority which were associated with a punitive or an absent father, whereas drawings of strong and peaceful animals seemed to be an attempt, through fantasy, to reconstruct the kind of father the child desired. In Type II, ferocious and attacking animals seemed to stand for the punitive father or other person. Type III was made up of attacking animals. In this type, the child was identified with the aggressive animal. In Type IV, an animal picture showed phobic features, or was understood to do so.

The animals drawn bear a definite relationship to the particular countries. There is a close correspondence between the number and species of animals drawn and the presence of such animal forms in the individual culture.

Anastasi and Foley (4, pp.134-137) found in summarizing their own work and the writings of others that the horse is found in more drawings and from more countries than any other animal; Eskimo children drew fish, walrus, reindeer, birds, and whales; Indian boys drew horses; girls from the Congo favored fish, birds, and cats; and children from Siberia drew reindeer and elk. In other words, the child drew either what was familiar to him or what he wished were true even though it was not.

Dreams and Fantasy

Long (103, p.8) believed that "the young child lives very close to the unconscious, and the mechanisms are very clearly seen. To understand the mental conflicts of children we must look at their emotional life." This author further stated (103, pp.39-40): "The child's dreams and fantasies give a clue to his behavior and afford a hint as to the right line of his future endeavor The life of the typical child is haunted with two demons. They are Fear and a Sense of Inferiority. The functions of fear are to warn and teach foresight or to paralyze and produce panic."

"Dreams and fantasies (103, p.109) spring from the basic foundation of life, and unfold to us the origin of thoughts, feelings, and intuitions. The unconscious, which is the dream-originating mind, is in ceaseless activity,

moving beneath and around consciousness which it is perpetually influencing. The dream is one sort of signal, the neurotic symptom is another. Others are unreasoning fear, prejudice, trivial mannerisms, ready wit, slips of the tongue, intuitions, as well as the phenomena of neurosis, delirium, and madness." "The image-making power of the unconscious relates to man's basic and primitive way of experiencing. His dreams and fantasies are originally released as pictures; translation of such images into graphic designs therefore becomes a more direct mode of expression than words. Deeper and more primitive than our intellectualized verbal communication is the demand of the unconscious which still speaks in images, and asks to be heard (124, p.4)."

Zachry (163, pp.188-189, 238) found daydreams serving useful purposes. Daydreams bring relief to the adolescent from a too great challenge to strive for achievement; they bring relief from pressures of teachers, parents, or other sources; and relief from the challenge of social relationships. Daydreams rising in emotional urgencies may stimulate expression of creative art or science or lead to constructive action in furthering hopes and aspirations. They often serve as stimuli to constructive life adjustment and to a better understanding of difficulties. "All creative activity is based on daydreaming In daydreams he withdraws to the satisfaction of fancied success

and popularity, present or to come." The value of this depends on whether daydreaming leads to preparation for success or to further daydreaming with its disparity between success in dream and success in actuality.

Kubie (81, p.6) emphasized "the importance of exploring fantasy and giving the child the right to express his feelings without any sense of sin or danger. It is called 'group therapy' for adults and 'group preventive education' for toddlers. It would help to lift the taboos on secret feelings which isolation always imposes."

"When we tell a child (99, p.16) that his thoughts or feelings are wicked or when we demand that thoughts and feelings should not follow their own natural laws, the child becomes both rebellious at the imposition of so unfair and impossible a task, and equally guilty and fear-ridden. This is the starting point for the split into conscious and unconscious streams of psychological processes out of which evolve the neurotic process and delinquency."

Slavson (144, pp.47-49) listed as sources of ego deficiencies: "(a) impaired libido development, (b) frustration or blocking of autonomous drives, (c) identification with and imitation of faulty models, such as weak and inadequate parents, (d) neurotic conflicts and feelings of guilt and fear, (e) ambivalence, and (f) organic and constitutional deficiencies." Bender (17, p.5) described the

intellectually inhibited or blocked child as one who is suffering from a neurosis caused by poor child-parent relationship, which occurred before or during the period of rapid speech acquisition. For treatment, she recommended psychotherapy or play therapy in group situations which encourage the child to articulate in areas other than language. She also recommended puppets directed specifically at the problem.

Bullis and O'Malley (31, p.171) claimed that when boys and girls and even adults try to evade or postpone facing up to their duties of meeting unpleasant or disagreeable situations, they revert into daydreams. Daydreams help us to relax and rest, but they can constitute a dangerous habit. A very great deal depends on whether the daydream results in action which leads toward its realization or toward further retreat from reality. In the neurotic, it is the latter.

ART PHILOSOPHY

Art education in the program of child development today involves implications for personal and social development for all children, not only those who might show special talents in the arts. The aim of such education is to develop the individual to his highest capacity through experiences resulting from his original thinking and activity.

The experiences of children should be enriched through interesting art activities that carry over into daily living.

An exploratory course in art education places emphasis upon abundant experience with a variety of art media and materials. There is great need for motivation and for sympathetic guidance and evaluations in the clarifying of child expressions so as to obtain maximum creative growth.

These creative activities should be concerned with:

- (a) meeting the individual needs of every child;
- (b) increasing the joy and satisfaction of the child in appreciative as well as creative activities;
- (c) furnishing opportunities for emotional release (love, hate, fear, insecurity, inferiority, or rivalry) and the expression of imaginations and fantasies;
- (d) presenting a challenge and a stimulus to each child, thus promoting individual growth and development;
- (e) developing attitudes, tolerances, personal tastes, and consumer values;
- (f) developing the artistic ability of each child to the fullest;
- (g) contributing to the development of group cooperation, social awareness, and civic responsibility;
- (h) building confidence in the child's own abilities to produce through expressing his ideas in the solution of problems and in evaluating his results;
- (i) furthering individual development in the attainment of self-realization; and
- (j) giving liveliness

and meaning to other subject areas as well as to everyday activities.

Sufficient time should be allotted in the school program for this fulfillment of the purposes of art education. A well balanced program calls for planning and observation on the part of the teacher in budgeting her time in order to include and relate sufficient and varied experiences about many things so as to reach each child and to develop within him personal sensitivity, reliance on his own taste and judgment, and a feeling of belongingness and security.

"In this indirect approach to the teaching of art (35, p.369), the student's body is liberated, his emotions expressed, his consciousness deepened, and his horizons widened. This spiritual awakening will create its own form. As a result, his art changes miraculously and to an immeasurable degree quite beyond our powers to achieve by direct teaching."

The teacher of art should (a) understand child growth and development; (b) furnish a warm, stimulating, and enriching environment free from fear and conducive to experimentation and creativity; (c) show appreciation and enthusiasm for the creative efforts of each child commensurate with his need; (d) plan exercise and activities with the children suited to their interests and the needs of their stage of maturation; and (e) demonstrate techniques and skills when needed in working with materials.

Art experiences are necessary to the well balanced growth and development of the child. They integrate his personality: (a) through situations which demand self-control and self-criticism, and (b) through self-assurance derived from the satisfaction aroused by achievement.

Aesthetic Experience

Skinner (143, p.497) defined aesthetic experience as "a heightened emotional response to certain configurational stimuli which, in general, inspire some form of expression." He believed that: "Aesthetic experience (143, p. 97) grows out of knowledge of the environment. Unless there is a wealth of environmental stimulation the experience cannot develop from within." "The joy that children experience when they are able to express themselves through painting is clearly evidenced by their rhythmical body movements, by singing, dancing, smiling, by their absorption and their unusual warmth toward others and in their generosity in giving away their products (81, pp.226-227)." Puffer (135, pp.8-9) called aesthetics the science of beauty. "The work of art, on the other hand, as a thing of beauty, is an attainment of an ideal, not a product"

D'Amico (46, p.49), Gaitskell (66, p.5), and Puffer (134, p.13) seemed to agree that aesthetic values are best

learned through personal experiences in harmony with the conditions offered by our senses through the harmony of the insights, suggestions, and feelings they arouse within the whole organism. "Appreciation of aesthetic experiences is established well before artistic expression. By the time the child is eighteen months old he has been responding to music, pictures, and rhythms for many months, but his creative expressions are still very limited (69, p.258)."

Skinner (143, p.498) suggested three ways to help the child feel more effectively: "(1) Teach him to see. Present an abundance of stimulating experiences at his level of readiness to appreciate them, giving enough time to accumulate a wealth of experiences and to perceive insight. Encourage him to express what he feels through color, sound, or plastic mediums even before he is able to vocalize his feelings. (2) Teach him to interpret what he sees. Emphasize creativity. Provide sufficient plastic and graphic materials for experimentation and encourage him to express what he sees. (3) Teach him to choose the good experiences from the bad. Make available good music, art, movies, literature, etc., written at the child's level, so that it becomes familiar and satisfying and gives insight rather than just amusement." Read (126, p.4) expressed his views on the value of creative experiences when he wrote: "Aesthetic enjoyment proceeds from an instinct as natural and spontaneous as any of the pleasures of life

It must be developed from the child's delight in color and self-expression and not from books or lectures or museums. These will play their part, but passively Such knowledge can deepen our aesthetic enjoyment." He (126, p. 97) listed four types of aesthetic expression among more advanced artists but which have their elements among the young as well: (a) realism which shows the thinking imitative attitude toward the external world of nature; (b) expressionism which expresses sensations; (c) surrealism which shows the feeling reaction to the external world; and (d) constructivism which includes intuition, preoccupation with abstract forms, and the qualities of the artist's materials.

Creative art develops thinking and reasoning through consideration for organization, planning, and designing, as well as through the use of various art media and techniques. Properly guided and directed, art activities can help lay a foundation of richness and resourcefulness that will carry over for many years in a pupil's life. They will create ability to use old experiences for new associations. They will increase aesthetic taste and discriminative ability as well as stimulate more intelligent choices of the valuable things of life and develop enriched appreciation of beauty in the simple things of everyday living. False or destructive standards of art or beauty lead only to incorrect beliefs, but they have a way of reoccurring

throughout the years. Aesthetic growth leads from what many hold to be false to what many hold to be more correct.

Artistic Ability

The difference in artistic ability among people has been observed throughout the ages. The degree and closeness of artistic ability to abnormality has also been discussed, usually with only a few illustrations. Farnsworth found both in his studies of the relationship between music ability, art ability, and the abnormalities. As "it is expressed (58, p.94) in the first four grades, ratings were obtained for music and art ability, for effort, adjustment to the teacher, adjustment to classmates, handedness, and for speech adequacy The data gave evidence that those rated as high in music and art ability are considered to be significantly better adjusted than are those who receive lower aesthetic ratings. There is even a slight tendency for the former to be more right-handed and to have fewer speech troubles."

After a ten-year study, Meier (117, p.140) presented his theory of talent which "indicates interaction of inherited aspects of talent with the learned phases The view presented here places the greater emphasis upon constitutional stock inheritance." He further wrote (117, p.158): "The special ability known as artistic capacity, refers therefore to developmental potentialities which

when used through the volition of the individual lead to extraordinary accomplishment in this area The individual therefore, and not the inheritance nor the environment, is the final determiner in the situation." No doubt the influence of the home and social backgrounds would enter in here. Mind-set and incidental practice would, too.

In dealing with the normal group, Tiebout (150, p.123) believed that "artistic ability is a special ability in the sense of being only somewhat related to general intelligence as measured by established tests and there is a tendency for a higher than average degree of intelligence to be present with artistic superiority as indicated by the average I.Q.'s found in the case of the selected groups. It appears that the use of artistic potentialities is evident in the achievement of marked success in art."

One can assume that a person with an intelligence quotient of 130 and another with an intelligence quotient of 65 have equal artistic feelings, but the former only is likely to have the intelligence, energy, and home background to get together the needed supplies, plan his picture, and then persist in working at it and changing what is not pleasing to him about it. Tiebout (150, p.131) found the artistically superior children had more complete and accurate observation. They recalled observed materials

after intervals of ten days to six months, and were more unique in imaginative and original expressions of observations and comparisons than the artistically inferior.

Thom (151, p.105) also stated that: "Special abilities unaccompanied by superior general intelligence are particularly misleading during adolescence, for during this brief period of blossoming, they are likely to show to best advantage." He found (151, p.111) that unless the intellectually superior child is also emotionally stable and physically sound, he cannot make the most of his powers; and will fall short in his own satisfactions and happiness.

Dow (49, p.93), from her studies on playground behavior, wrote: "The artistic child plays less with other children and is less physically active in his play. When materials are present they prefer to play with them to the exclusion of social and active behavior, they seem less masculine in behavior than their more physically active companions. There was more material and non-social play on equipped playgrounds, and more non-material and social on unequipped playgrounds. The non-artistic boy excels in individual cooperative play, while the artistic boy is less sociable." This may or may not apply correctly to larger numbers of children and those with different social backgrounds.

Evaluation

Creativity and mental growth are difficult, if not impossible, to evaluate by a rigid scale. Two important factors in the meaning of art education (107, p.6) necessary to keep in mind when discussing the evaluation of creative products are: "The influence of art education on child growth, and also the fact that the working process is of greater importance than the final product. Creative work must be evaluated on individual merits. This is highly significant and is true for all levels of teaching. The meaningfulness of the work to its creator must never be disturbed by 'objective evaluation.'" As general criteria for the evaluation of art work, Bookbinder (25, p.21) gave "purpose, form, value, and originality." Lowenfeld (107, p.9) listed: "self-identification, and meaningfulness to the child which depend upon the developmental stage and specific interest of the child, as the most important criteria of evaluation."

The chief profit from evaluation is the aid it furnishes the teacher in gaining greater insight into the child's total growth and into further need for meaningful motivation keyed to the child's level. "Criticism, encouragement, or discouragement should only be applied after knowing the child in his development as well as in his individual needs and intentions. Objective criteria can

only be applied after these subjective evaluations have been carefully weighed (104, p.27)." "The inseparability of the art product and the art process places the teacher in the position of receiver of the communication rather than that of objective critic. Such a role demands understanding not only of art materials but of the creating individual as well (100, p.11)."

Emerson believed (54, p.15) that the teacher's purpose in evaluating is that of helping the pupils to form judgments for themselves, to develop in them critical judgments, greater sensitivity to design qualities, and self-confidence in making choices in regard to art objects. She stated further (54, p.17): "At any age, evaluation is useful when it is applied to a particular situation which has arisen from the student's own creative desires. It is detrimental and restricting when proclaimed as a dogma into which a concocted situation is made to fit Evaluation shall not be exclusively intellectual, but will give equal importance to emotional, intuitive values."

Evaluation should become more strict as the maturation of the child increases, that is, to evaluate a six-year-old according to a twelve-year-old maturation would probably drive the child out of art. "An experience which may be insignificant and meaningless to a child of seven may be full of meaning to a child of twelve (107, p.6)."

Baruch and Miller (14, pp.186-203) presented examples to illustrate the fact that children's creative work can be understood only in terms of their associations. Their associations come from varied sources - through actions, movements, songs, speech, and facial expressions. Through their creative activities, children project their fantasies which one can read through the clues which they bring.

Anderson concluded (6, p.86) from her study of tests that: "Predictions with respect to artistic potentialities need to be based upon a composite of samplings of attitudes, analyses of interests, and case history data." Lowenfeld contributed to the same idea when he wrote (104, p.31): "Very often the mistake is made of evaluating the child's creative work by only one component of growth, most often by external aesthetic criteria - the way a creative product 'looks,' its design quality, its color, shapes, and their relationship. This is unjust not only to the creative product but even more to the child, since growth does not consist of external criteria and not at all of the aesthetic only. Aesthetic growth constitutes only a small fraction of the total growth of the child." "The more the art program calls for and honors the varied abilities of children (90, p.118), the more children there will be who have a chance to achieve something. The personal satisfaction and social recognition that can be derived

from being able to do something well are important factors in emotional and social adjustment."

According to Meier (117, pp.140-156), the individual likely to attain success in art possesses six interlinked traits and abilities. He lists these as: "(a) the craftsman attitude - a demonstrated interest and facility in activities requiring good eye-hand coordination, together with traits of patience and painstaking application; (b) volitional perseveration - the self-initiated desire to carry on sustained planning and assiduous work; (c) aesthetic intelligence - aspects of general intelligence which permit the artist to profit from past experience; (d) perceptual facility - the ease and readiness with which the individual responds to and retains experience, particularly that of a visually-experienced type; (e) creative imagination - ability to utilize vivid sense impressions effectively in the organization of a work having some degree of aesthetic character; and (f) aesthetic judgment - the ability to recognize aesthetic quality residing in any relationship of elements within an organization."

Care must be taken that the work is appropriate to the maturation of the child. As Lowenfeld stated (104, p.5): "Any work that is forced upon a person creates tension and dissatisfaction. When the individual feels unable to perform a task, he becomes conscious of his own insufficiencies and develops lack of confidence, or even feelings of

inferiority." Criticism should also be given in terms that the child can understand, but care must also be given that the work is not too simple for the individual. "When a child's abilities are never challenged by something that takes real effort to accomplish, he is apt to fall into slovenly habits of working and thinking (158, p.160)." Children need to feel successful. The teacher should extend to each child the due praise and appreciation for each effort and accomplishment.

Patzig (127, pp.599-600) believed that development in art does not depend solely on acquiring information and developing skills. There is involved an emotional factor that is responsible for expressiveness, including originality of thought, spontaneity, and interesting handling of media. The emotional drive stimulates thought, personal effort, integrity of expression, and self-criticism. As yet, there is no test - standardized or unstandardized - that measures these factors.

SOCIO-PSYCHOLOGICAL FACTORS

In creative art, the inner personal emotions shape the forms of the objects or the pictures produced. They are reflections of the child's general feeling toward the world in which he lives. In understanding the child, it is necessary to know his maturational level as well as something about his emotional life, its needs, and his relation to

the adult-formed world. "A measure of conflict is apparently unavoidable in the process of growth and training (115, p.137)."

One aspect of this psychological orientation is evident when the child begins to draw or paint. This spontaneous communication will produce a sense of satisfaction to him and reveal to some extent any ways in which his environmental influences are changing his original personality.

To the child, art is a form of communication and through it he depicts his attitudes toward people and the world in general. His feelings toward people and life have been learned through experiences in the home, gang, community, and the school. These all cause feelings that can find outlets through some art activity. His art can be understood only as one understands the driving force which causes him to work or paint as he does - be that portraying feelings of inferiority, insecurity, superiority, rejection, jealousy, fear, love, or hate. These all cause feelings that can find outlets through creative expression. The child and his environment can not always be changed completely, but both may be modified through sympathetic understanding and careful study.

To hope that the final personality emerging from the totality of these experiences will possess the personal characteristics of integrity, human sympathy, and a sense of social responsibility is an aim of education.

Drawing as Release

Drawing, including painting, offers one of the best forms of release of any of the art media. Every child, if given the opportunity to experiment with different kinds of painting, will find one or more methods suited to his physical enjoyment and psychological responses, and these will give him opportunity for acceptable responses to the endless bombardment of cultural injunctions. For the child, it is a pleasing or liberating activity. Hartley (81, p. 225) concluded that, after the first experiences with painting, it has two functions for the child: the expression of inner impulses, and the release of emotional pressure.

Alschuler and Hattwick (81, p.231) found that the children who most frequently return to easel painting tended to be: (a) among the youngest and most immature in the nursery group; (b) from homes where too much control had been exerted upon them; and (c) involved in strong emotional conflicts in which they do not react objectively and wholeheartedly to people or to situations. From numerous case studies, they (2, pp.6-7) observed that during the pre-school years there are instances where children have feelings which can be expressed in painting or crayoning but which may not receive release in more overt behavior. Young children express what they feel and the way they feel

with paint. At times, they do not intend to represent objects - they are painting feelings.

Gesell (69, pp.254-258) noted that during these years, children work in an impulsive, self-expressive, and feeling manner. They are painting the way they feel instead of what adults expect them to do. Children use crayons when they wish to tell an absorbing experience, but they also express preoccupations, fantasy, and feelings with paint. Through lines, shapes, and colors, they can project emotions and feelings without the intervention of words. Bland (81, p.225) also emphasized the use of drawing and painting as forms of communication. They provided a more basic kind of language than speaking or writing because they were more direct and immediate.

Alschuler and Hattwick (2, pp.15, 103), Bernard (20, p.308, Hartley (81, pp.225-226), and others have brought out the fact that childish forms and their colors are unconscious symbols of the child's emotional state. They are expressions of his feelings and replace the inadequacy of words in externalizing or objectifying his feelings. Specialists in general agree that color is a good indicator of emotional states, but there are large differences of opinions in regard to the specific states which particular colors and their placements signify.

In viewing "the old masters," as has often been stated, one takes away from the painting in proportion to

what he brings to it. In a similar manner, only as one knows the child will he understand his painting. "The child must furnish the clue to what a given line, form or mass means, using his own mode of expression (81, p.255)." If the facts obtained from the paintings are integrated with the verbalization of the child during and after the activity and with other available information about the child, they will help to give a workable understanding of his personality and emotional flow. "It is also true that a given overt reaction or personality tendency can take on quite different meanings, depending upon the circumstances under which it occurs and the constellation of other behavior reactions with which it is associated (2, p.383)."

"Children's creative work should be evaluated in terms of the satisfactions which this opportunity for self-expression is giving the child (82, p.293)." Observing and studying the work of the child in several media, such as crayon, chalk, finger paint, and easel paint, will give more information about the child than any single material will.

Paintings (3, pp.98-101) are revelatory in detecting recurrent or persistent tendencies in the child through his use of color, line, or form. Characteristics of line may reveal facts about the child's make-up and feelings. Happy easy-going children paint in rhythmic flowing lines with moderate pressure. Children who have frequent temper

bursts often use strong, heavy, straight or angular lines, or heavy scribbling. The way paint is applied to the paper, however, is also a part of growing up.

In color usage, warm colors associated with circular strokes tend to parallel mild affectionate emotions (2, pp. 50-51). Heavy strokes may indicate assertive behavior and a short interest span; light strokes, fanciful imagination, but also a possible lack of energy, or lack of self-expression, or less self-confidence than usual. Long strokes may show attempts at control, either impulsive or emotional (2, pp.468-486). They also found that clean paintings, without daubing or smearing, probably come from children from homes in which too much attention and more sibling competition cause unhappy adjustment, whereas dirty paintings may be the result of uncontrolled, dependent, or socially immature relations typical of the very young child or release from a too controlled platform (2, pp.491-492).

There are several points of view about over-painting. Hartley (81, p.255) summarized this by writing: "While some believe that over-painting indicates a need to hide one's feelings, others think that it may simply be the result of a succession of experiences which the child goes through in the course of his painting." Bland (81, p.256) related that she had often seen young children over-paint as they tell a story. As the story moves from episode to episode, a new picture is painted on top of the old. It

may be the sheer joy of painting. It may be indulged in because of a love of the color or the enjoyment of the motion. On the other hand: "Children who consistently overlay one color on another tended to place cold colors on top of warm colors. They showed a dearth of warm emotional responses to others There is an indication of self-restraint or of repression, of controlled impulsive drives and of controlled overt behavior (2, pp.418-420)." They also observed from their studies, that children of two to five years of age who use consistent overlay generally reflect inadequate adjustment, are dependent emotionally for affection, and are repressed. Spaced placement on the page reflects self-control, self-confidence, and good adjustment (2, p.421).

Hartley (81, pp.244-247) listed three "release functions" of painting, namely: "(a) 'Messing' in a controlled manner, which comes from painting and provides the restricted or the overtrained child with a release for his desire to mess; (b) as a 'de-inhibitor' for children who are over-controlled, sober, and socially withdrawn and are afraid to use messy materials like clay or finger paints but who can use easel paints with less fear; and (c) 'release of aggression,' that is, painting offers a substitute outlet for over-aggressive impulses and relieves inner pressures." This over-aggressive energy can also be used constructively as an effective means for expressing some

of the erratic feelings and some of the fantasies in ways that satisfy his need for expression.

Creative Imagination

The creative urge, so natural to all children, requires such simplicity of purpose, such self-confidence, such self-assurance, that it soon dies if encouragement is not almost continuous. "The right sympathetic atmosphere can exist in a village school or in a dingy barracks in some industrial city. The atmosphere is the creation of the teacher, and to create an atmosphere of spontaneity, of happy childish industry, is the main, perhaps the only secret of successful teaching (137, p.288)." Read (126, p.4) believed that: "Every child lives in a world of imagery which is far more real than the world of appearance, and, that given the means, the child will express these images naturally and with great effectiveness." The child's work will be a combination of the qualities of imagination, originality, joy or sadness, movement, rhythm, and color done in interesting modes or expressive ways with the media at his disposal, for his mind is filled with images and pictures from his experiences or from fantasy. "Children are born creators and remain so until their native impulses are killed by the imposition of adult standards concerned with skill and literal fact. For the young child creation

is joyous adventure. It is a game using color or any medium as a means of saying something in pictorial symbols with a happy recklessness which tosses skills and truth out the window without a quiver of hesitation or regret (130, p. 206)." Up to the age of nine or ten years, the child does not doubt the reality of his experiences and never questions the validity of reproducing them in creative activity. His expressions show clearly, honestly, and distinctly his deep feelings and experiences.

In writing on the creativeness of children, Bender (17, p.159) pointed out that they incorporate into their art the parts of reality that fit their needs and purposes, and that every art is not isolated from cultural influences and the persons surrounding the artist. "Imagination serves a useful end (90, p.89). In his artistic activity, a child's imagination gives him freedom to practice, to explore, to try for effects. The more the child is freed from the exactions of reality and the demands for refined techniques, the freer he will be to practice the elementary skills to derive satisfactions from what he does, and to have the incentive to go ahead." "Art teachers (100, p. 106) should know what fits in with the levels of maturation at the various ages of children, so as to be able to give the needed guidance and encouragement. Teachers often overlook the importance of stimulation, opportunity, and tryout."

As Meier (116, p.153) expressed the view of creative imagination: "There is no need for mystification, nor assumption of creation 'out of one's mind' - which does not make any particular sense. One does not construct 'out of' unless some basis for such construction is there. And this can come only from one's experience, or as is usually the case from composites of experience."

The more experiences the child has or the more fantasy he indulges in, the more he will be able to illustrate. Landis (101, p.108) believed that "in order to stimulate meaningful art creativity, it is important (1) that the child have something to express, (2) that he be made aware of the possibility of expressing his ideas and feelings in art materials, and (3) that he be helped to understand, enjoy and appreciate the materials, organization, and the meaning of his work and the work of others."

Today, the understanding teacher, instead of depriving the child of experiences, takes him on excursions to obtain ideas, and then encourages him to make compositions. Conversations among themselves reenforce these ideas.

Grippen (76, p.80) listed the sources of children's imaginative concepts to be "suggestions from the local environment; books, movies, magazines; physical aspects of incidents in the local and immediate environment; as well as home experiences and travel." Television may now be added as an influence in making the images clearer.

Zachry (165, p.55) justified the encouragement of creative expression by its value of freeing the individual and thus revealing to adults the child's conflicts, ambitions, hopes, and other emotions with which he is struggling. "Imagination has its roots in experience but, through it, new linkages and meanings are formulated (100, p.114)." "It is as normal (111, p.39) for the artist to have the urge to create as it is for the average man to eat and drink. He must, for his very life's sake, objectify himself in some outward form in order to relate himself and to feel his relatedness to his world."

MacDonald's (111, p.27) requisites for "creative expression are a kind of moral courage - a spirit of adventure, a play instinct, an ability to 'take the chance,' also that the individual must not be afraid of his environment. It needs to be warm, inviting, and encouraging, giving a sense of security."

Moholy-Nagy (121, p.69) found the young child's drawing similar to the work of the primitive man in regard to space and time. "Primitive man had a limited understanding of space and time He felt little, if any, need for comparing or measuring His visual comprehension of the figure was not connected with the understanding of the surrounding space. The figure and the background were not in organic interdependence Children's drawing reveals a similar attitude. Spatial elements are not yet

grasped in their interconnections. They have no unified frame of reference. Because there is no coherent spatial background to which to relate the elements, drawings on a picture-plane have only accidental organization. Children draw until the figure reaches the limits of the paper. Then they turn the paper over and fill in the available space."

Personality

Personality is a resultant of many integrating forces and factors - physical, mental, social, emotional, attitudinal - as they are influenced by the environment. An individual's personality is a composite of his: (a) physical appearance and constitution, (b) attitudes toward others, (c) overt responses to the stimuli in his environment, (d) emotional behavior patterns, and (e) his endowment. Personality is the total picture of a person's organized behavior in social situations (overt acts and inward feeling tones), especially as it can be characterized by his fellow man in a consistent way.

"Personality is not given (62, p.17), not something fixed and complete at birth Personality emerges as the product of a prolonged process of growth, development, socializing and culturizing of the child who develops his highly individualized way of participating in social order, of accepting and carrying a tradition, his idiomatic

personal way of establishing and maintaining his interpersonal relations, always with emotions or feelings that are peculiarly his own. Each child has a unique heredity, his potentialities for growth and development."

Certain other writers (26, p.428; 69, p.32; 97, p.117) define personality as the sum total of human behavior, as the end-product or record of the individual, or the interaction of the environment and the physiological elements of heredity. Gesell (69, p.32) and others support the theory that personality patterns possess a degree of permanency at an early age. The total pattern of the potentialities, however, can apparently change if the environmental climate is changed early enough in life (36, p.159; 70, pp.209-235). Personality is rooted in one's physical and mental potentialities, responses to attitudes, emotional drives, interests, ideals, and overt behavior. Personality can be improved primarily by the addition and the rearrangement of ideals, beliefs, attitudes, and interests. These aspects constitute a core of personality. Personality is also influenced and revealed by the depth and variety of interests that develop.

The responses or interpersonal relationships of the individual to his environment are determined to a certain extent by his inheritance. Heredity endows the individual with certain constitutional characteristics, predominantly mental and motor energies, which determine his total

potentialities. His physical traits include his basal metabolic rate, his level of stamina and fatigue, his glandular secretions, his growth mechanisms, his sensitiveness to disease, and other physical stimuli. These inherited dispositions determine the kind and strength of the responses to environmental pressures. Personality emerges during the progression of mental, emotional, and physical growth, development, and maturation, as the individual becomes integrated through the confronting and the solving of life situations. "The energy level of a child is extremely important in determining the pattern of behavioral and personality responses to an expanding environment. Personality needs constant feeding (97, p.387)."

Parental attitudes have a basic influence upon the personality development of children. Davis and Havighurst (44, p.27) believe that "what children learn to desire, to enjoy, or to scorn; what they will work for, what they will admire, and what they will hate depend in a great part, therefore, upon that particular culture in which their parents train them. Their personalities are, in large part, the direct and indirect result of this cultural training."

Keliher wrote (94, p.38) in part: "Personality is made - not born. The richness or meagerness of the person depends in great measure on the quality of life with which he is surrounded. Warmth, beauty, and sensitivity surrounding the child provide his chance to develop these

attributes. Much of the 'learning' of personality is on the unconscious level. Children absorb what is about them as they use the sunlight and air. They do what the people around them do - not what they say."

Four major areas (44, pp.45-47) that exert influence upon personality are listed here, namely:

- "(1) Physiology - that is, children in the same family inherit different combinations of genes from their parents and have different uterine and birth environments which lead to psychological drives of unlike strength.
- (2) Social training and learning are factors. His personality is influenced by the culture taught him by his ethnic group, his family, his social class, and his play group.
- (3) Emotional relationships with his family. His emotional environment begins at birth, because he is (a) actively wanted, (b) tolerated, or (c) resented by mother or father. His emotions are developed and channelized through his responses to his parents as they attempt to train him.
- (4) Sources of chance, that is, his race, white or black, rich or poor, sex, physical stamina, order of birth, good-looking or ugly, small or large, whole or deformed, may have a great deal to do with his later experience."

Buhler and others (29, p.113) believed that "to be rejected by other children because of an objectionable social, economic, or cultural background, or to feel different from others can be a severe security-shaking experience."

Brown (27, pp.286-290) wrote what many others have written, that is, that "the home environment is a dominant factor in the development of the total personality of the individual There is a need to study parents of exceptional children and to work with them on their problems. Through conferences, parents gain a deeper insight into their own problems and the need for understanding those of their children."

Environment

If one accepts the definition of environment to be "all of the surroundings or external circumstances, collectively which exert influence on the development of a living thing (155, p.335)," then "the individual cannot be viewed apart from the total setting in which he grows and lives (143, preface)." "The more enlightened among the social scientists (143, preface) are accepting this relationship of the individual to his total environment; physical, economic, familial, social, the total culture, and the values of the world in which he lives."

Munro (123, p.272) believed that: "There are several environmental determinants of art ability and of other aesthetic phenomena. Some are physical, geographical, and climatic. They include the differences between one locality and another. The presence or absence of materials has had an influence on art forms." He listed other determinants, which are social or cultural. These include (1) national and local differences in culture, language, and special traditions; (2) social and economic class influences which make a difference whether a child grows up on a level of luxury, of modest comfort, or of bare subsistence; (3) type of school, for example, is it a free progressive school or a strict military academy; (4) companions, who may be friendly or snobbish; and (5) the family or the drama of personalities provided by the parents, and sisters and brothers. The family influence is heavily stressed by psychoanalysts and child psychologists.

"Two general factors (10, p.3) seem to be necessary for an understanding of the behavior of parents. (1) the emotional attitude of the parent toward the child; and (2) his intellectual philosophy of child care. These depend upon the parent's adjustment to the satisfactions and frustrations of parenthood, which in turn depend upon various factors in the personality of the parents, the personality of the child, and the mores of the subculture to which the parents belong. Parent behavior may include such variables

as severity of disciplinary penalties, affectionateness toward the child, or restrictiveness of regulations."

"Emotional security (29, p.51) can be provided principally by parents alone because the depth of affection necessary for such security arises from a relationship that is based on long association and mutual need." The most frequent cause of children's problems and of their emotional disturbances usually result when the bond between the child and the parents is disturbed by sibling rivalry for the parent's affection, by parental instability, or by parental rejection or neglect of the child. "Within limits (29, p. 51), children seem to be able to endure poverty, privation, poor neighborhoods, or even poor schools if their relationships with parents are sound Most children have an amazing ability to adapt to environmental vicissitudes, but their worlds become chaotic when parental stability and love are unpredictable."

Davis and Havighurst (44, p.26) believed that children from working class families are stimulated by their culture not to feel fearful and guilty. They are taught not to be afraid to fight, nor to be intimidated by the teacher and the police, nor to fear injury or death, as keenly as the usual child. They are not protected from the crises of life. Their chronic poverty does sometimes breed fear of eviction, of homelessness, and of starvation.

Clifton and Hollis (38, p.20) found that certain environmental situations, such as, neurotic, delinquent, and psychotic parents; the absence of one or both parents from the home; financial deprivation (inadequate food, unattractive clothes, poor housing, poor medical care), and situations that arouse and stimulate the child's sexuality and over-aggression before the ego is strong enough to deal with them, are strong factors in the formation of personality disorders. The loss of affection due to a crisis in the family or because of disturbed or inadequate parents will also deprive the child of the needed support for emotional growth. Other crises of childhood which they noted (38, p.93) are: birth of siblings, separation from home because of surgical or medical care, illness or death of a parent and inadequacy and parents to support and comfort the child in his uncertainty and fear. "Every child needs a rational explanation of crucial events that occur in his family (38, p.93)." Through the benefit of special guidance or treatment, or if conditions at home are changed so that the child feels secure, his intelligence and other quotients may be found to be close to what they actually are or should be.

Adjustment and Maladjustment

"The adjustment of a person (115, p.12) may be defined as a characteristic way in which he perceives, reacts to,

and solves the main problems of life. The main problems of life may be classified into three categories: (1) problems set by external reality in its biological and physical aspects; (2) problems set by the culture in which the person lives - its demands and prohibitions, its habits and taboos, its internal conflicts and inconsistencies; (3) the problems set by internal psychological demands; namely (a) the need for comfort, gratification, and the avoidance of pain; (b) the need for self-esteem, independence, achievement; and (c) the need for security, the love of our fellow man and a feeling of belongingness."

Failure to understand what is expected also causes maladjustment. "When the seeking-effort to satisfy the basic needs is blocked devious paths are taken to bring about satisfaction and the individual is said to be maladjusted (8, p.12)."

Children with special problems who have deviated from the normal paths and need special help are said to be maladjusted. Some of the basic causes of maladjustment are: feelings of insecurity, feelings of inferiority, feelings of guilt, and conflicts of ideals and actions. These are often caused by the lack of fulfillment of the need to be accepted or to be recognized as an individual of worth, by repressive discipline in the home and the school, and by a thwarting of the need to accomplish and to

be independent. Moral standards which are too difficult for the individual to comply with in terms of his maturation, as well as invidious comparisons with siblings and other children, are known to be powerful factors in the production of maladjustment (20, pp.69-70).

Hammer (71, pp.7-10) observed the personality adjustment of one hundred forty-eight Negro and two hundred fifty-two white children and found the ratings of the Negro children to be less good at all ages and that they tended to retain the same poor rating throughout grade school.

Children may become anti-social because of chance - poverty or great wealth, color, race, religion, or place in the family. Davis and Havighurst (44, p.28) who wrote on personality from the social and cultural points of view stated: "The sullenness, the destructiveness, and the unlovableness of children (at times) is often their response to the endless bombardment of cultural injunctions which the parents feel they have to throw out. Especially the middleclass mother probably instructs and 'trains her child too much.'"

Axline expressed (8, p.21) a similar thought. "The 'babied' child who refuses to learn to read when sent to school at first glance seems to be fighting independence and maturity." Just as the over-protection frequently given an only child will cause maladjustment, so will the neglect of a child in a large family. The Andersons (5,

p.9) believed that man is "not only a product of his environment but also a victim of it; for some children are literally scorched; others are indeed brought up in a chilly climate."

Many writers agree that the most chaotic children come from tense family situations, which are more serious than homes broken by divorce or by death, unless these have also been tense or until they cease to be. Children from such homes are deprived of needed affection, daily contact with understanding and well adjusted parents, and normal parental guidance. The tendency in the schools today is to consider the delinquent child as a mentally disturbed child. He has been unable to meet or has refused to conform to life situations and the demands of society and, therefore, he is in reality a socially maladjusted individual. He may, however, be psychopathic mentally and in need of different treatment altogether.

Hollingworth (87, p.282) found that children of a different kind - those having I.Q.'s of 160 or more - developed special problems of adjustment which are correlated with personal isolation. Their problems were largely functions of immaturity. "To have the intelligence of an adult and the emotions of a child combined in a childish body is to encounter certain difficulties." Witty stated (161, p.257) that: "Gifted children need what all children need - love, care, and understanding, so that

their emotions as well as their intellects may be nurtured. They need also the capacity to live with others, to solve their problems and conflicts in constructive, positive ways. They need the tools of learning, the skills for living in the world today, and they need some creative drives to give meaning and purpose to their lives."

Since many of the problems of the classroom are social in nature, they furnish clues to emotional adjustment. The children who are generally the active behavior problems are the ones who have trouble with the teacher, but the mental health workers are more concerned with the very quiet children who withdraw from social activities. The withdrawing child usually has problems that prevent him from joining freely in the group.

Studies of the differences of opinions of caseworkers, mental hygiene workers, teachers, and parents concerning the criteria of adjustment have been made by Peck (132, p. 75), Stogdill (147, pp.813-827), and Wickman (143, p.247). It is generally agreed that in any instance and before evaluating the problem, consideration should be given to the degree of difficulty, the age of the child, his mental and physical abilities, his maturation, and his total environment.

Much can be done to solve problems of maladjustment or, in severe cases, to improve them. A thorough understanding of the individual will be necessary, a knowledge

of his fears, dislikes, and enthusiasms, an appreciation of his special skills and abilities as well as his limitations, and a general improvement of his environment will often be essential. Ridenour (139, p.71) recommended that the child be protected from the things that destroy confidence. Repeated failures, too much competition, neglect, criticism - these are only a few. The child needs, however, to learn to face fears, hurts, and failure commensurate with his maturation, as well as to grow accustomed to basic love and respect. He will be much more likely to grow into a confident, independent youngster at fourteen, if his fears are dealt gently with at four (139, p.7).

Buhler (29, p.226) also expressed the idea that: "All children need control, for their immaturity leads them to make many mistakes in the complicated process of growing up. Whatever the causes, all the children must be helped to learn appropriate ways of behaving."

"Since personality structure is merely a more general and inclusive view of the child's behavior patterns, we would expect both maturation and learning to be important factors in personality growth (153, p.627)." As stated in the 26th Yearbook of the American Association of School Administrators (57, p.121), "The school is more important in the lives of problem children than in those of normal children, as it is not only an educative force but often is the only agency giving them an opportunity to acquire habits

of adjustment to the world in which they live. However, the educational program frequently is concerned with a narrow intellectual development, ignoring the needs of truants, incorrigibles, and delinquent children for personality adjustment, attainment of emotional stability, and the experience of genuine security."

A study by Pilzer (134, pp.193-210) in the elementary schools in New York showed, on the basis of Rorschach testing, that more than half of the children who were well adjusted in classroom life were poorly adjusted in the home. The remaining number were found to be poorly adjusted both at home and at school.

The school today is becoming more and more concerned with the whole child in his environment. The true aims of education are desirable lines of pupil growth and are not limited to mastery of subject matter. To accomplish this aim, the curriculum of the modern school must give consideration to the differences in abilities, interests, capacities, experiences, and the particular backgrounds of the children. The child's own view of the situation in which he functions should also be considered. There is effective learning and growth only as the child is capable of gaining insight into the learning situation. Enriched experiences, motivation, successful participation, and encouragement are essential to good mental health.

A human being's behavior is influenced by a host of potential desires and cravings that operate as driving forces. Motives arise out of natural urges and acquired interests, dynamic forces that affect thoughts, emotions, and behavior. A quiet and orderly environment free of emotional conflicts but firm and kind and granting freedom and a chance for self-expression will aid in preventing or in removing maladjustment.

A varied and enriched curriculum to meet the abilities and the propensities of different individuals can make use of many areas of art experiences. On the value of art in the classroom, Zachry (163, p.52) stated: "Through motivation, consideration of individual differences, use of many media in classroom activities, individuals can be provided with constructive outlets for their daydreams. The things that they create in their imaginations may have social values and their inner conflicts may find mentally healthy and constructive outlets of expression through some medium. It is our business as teachers to find out the type of creative activity that is possible for each type of child to succeed in and through which he can make a contribution to the total endeavor of the group." She further stated (163, p.58) that: "Creative endeavor through art has more to contribute to wholesome living than any other single factor."

From the psychological approach, Munro (123, p.252) and Winslow (160, p.484) concluded that art activities are being used more and more as correctives for mental and nervous maladjustment. Art serves as a release to the child. The art activities serve as a form of mental catharsis whereby the individual externalizes his difficulties, diverts his attention from himself, and affords a means of escape from his anxieties. "Some children (89, pp.144-145) have had a little more than they can take in their home situations. They may be over-protected, pressed hard, held to too high standards, or upset by family bickerings. These are the children who make life difficult at school by their disturbed behavior. These are the children who need safe ways of letting off steam." She recommends as safety valves in art through which children can release their feelings: pounding or hitting clay or wood, opportunities for getting dirty through clay or finger paint, and free periods for drawing and painting in their own way.

Stereotyped patterns or pictures are also sometimes held to be a form of escape. When children show no emotional creation and an inability to see new situations, they escape into patterns. Encouragement, praise, and a warm comfortable environment will strengthen the child's confidence in himself to explore and to express his feelings.

Projective Techniques

Through projective techniques, underlying needs, feelings, purposes, and conflicts are displayed in forms of expressive behavior. In fantasy behavior, defenses are caught off guard and activities can be accomplished which could not be done in reality due to social pressure or ego defense. Through the many forms of expressive behavior, the personality organization of children can be inferred. "Every person has great depths of feelings and attitudes which do not appear to the lay observer and which motivate behavior and in exceedingly different ways determine the type of personality reaction peculiar to each individual (26, p.428).

"Projective techniques are most valuable in cases where individuals are under the influence of attitudes of which they are not aware or the existence of which they are loath to admit to themselves or to others (145, p.713)." "The essential feature of a projective technique is that it evokes from the subject what is, in various ways, expressive of his private world and personality process (63, pp. 46-47)."

"Since the individual (140, p.314) learns early in life to conceal what he believes, thinks, and how he feels on many aspects of life, especially interpersonal relations, projective methods often make possible the revelation of

what the subject cannot or will not say." Henry (85, p. 259) found that it is not always the socially disapproved resentments and hostilities that are acted out in creative activities. They are often feelings of love and affection which the child in his naivete is loath to express openly, but can do in the uncriticized, unbiased world of creative expression.

Henry (85, pp.258-259) further observed: "In an impersonal world of paints and blocks and make-believe, experimentation with mixed-up feelings of love and resentment can go on safely - safely for the adults, in that the child does not actually act out his resentment; and safely for the child, in that the playing out does not arouse the retribution of the outside world, nor arouse his own guilt at having feelings of which his parents disapprove." In this way, projection is a means of therapy. As the individual projects himself into the activities, many of the hostile feelings and tensions which have mounted up within him tend to disappear through the creative products.

"Other benefits (85, p.259) to the child of participating in creative activities, in addition to sheer pride in self-made objects, are: (1) They permit the child to explore with immunity his confused and often resentful feelings about life experiences which he does not yet understand. (2) They serve as an effective catharsis by permitting the acting-out of feelings which the world around him considers

improper."

"The belief (74, p.370) that the art of children is primarily a language, a form of expression, is by no means new, but its emphasis has shifted. Earlier studies were for the most part based on the oft-repeated statement: 'A child draws what he knows, rather than what he sees.' At the present time, many students of child art would revise this hypothesis to read: 'A child draws what he feels, rather than what he sees or knows to be true.' In spite of the charlatans who have exploited the method and others with poor scientific training who have used it unwisely, evidence that the child in his drawings frequently gives outward expressions to his inner life of thoughts and feelings, to his fears and his desires, to his hopes and his frustrations, is steadily accumulating."

Persons having psychological disturbances and who are unable to cope adequately with reality may reveal their fantasies, needs, attitudes, and conflicts in several different ways. Maslow and Mittlemann (115, p.579) said that: "A person through projection is ascribing to others modes of behavior which in reality are unconscious wishes or character traits of the individual himself."

Thompson (153, p.33) stated that children show their wishes, interests, attitudes, aggressions, aversions, and emotional conflicts most clearly through free-expression activities. Much of this haphazard and meaningless

expression of behavior may go unnoticed by the average observer while to trained personnel this will be indicative of deep-seated desires and frustrations. The projective methods (153, p.33) may always be difficult to evaluate unequivocally because they involve so much emotion, but reliability and validity are far less important than results in children's behavior afterwards.

Clifton and Hollis (38, p.13) and the Andersons (5, pp.xii, 3) believe that in moments of ego weakness there is a normal amount of projection or unconscious placing of blame and responsibility outside of oneself, but it reaches abnormal proportions when the ego is consistently unable to correct distortion.

Bender (17, p.164) found that the mildly retarded and schizophrenic children used art as a means of expressing the inhibited aggressive drives, such as their struggles with emotional disorganization and their primitive perceptual experiences.

Cameron (33, pp.166-169) wrote: "Projecting is a habitual technique which reduces the tensions of need and anxiety by attributing one's own characteristics, intentions, motives, thoughts, or attitudes to others. The child may consider, with adequate support, that others are as he is. He unjustly attributes to others that which is his own, disclaiming it for himself, either directly or indirectly. This is usually in relation to the socially

forbidden or the socially disdained. One tends to attribute selfish motives, evil intent, and stupid attitudes to others and disclaim them for oneself. Such disowning projection grows out of simple childhood techniques of escaping punishment or loss of prestige and affection." The Andersons (5, pp.xii, 3) seem to be in agreement with the views of Cameron, that a person unconsciously projects when he ascribes to another person a trait or desire of his own that would be painful for his ego to admit.

Jersild (90, p.87) described projective techniques as procedures which provide situations in which children can "project" or act out their feelings by ways of external situations. Through this method, understandings of the child's inner life can be gained and clues provided for study in other lines. Jersild listed story-telling, drawing, painting, playthings, and dramatic play as well as many others as good avenues for projective techniques. He advocated caution, however, both in the use of these techniques and in the interpreting of child responses. Almost anything or any activity in the classroom or on the playground will offer opportunity for understanding the individual and could be utilized as a projective technique.

Another way (122, p.206) in which adults can help children to grow emotionally is by providing them with certain kinds of play materials. The best play materials are those which are not definitely structured, that is, which

do not have clear shape or form. It is through these unstructured items, such as clay, finger paints, sand, and water that children can most easily express their feelings. Other media which are especially valuable include dolls and doll furniture, puppets, blocks, rubber knives and guns, scissors and paper, crayons, balloons, large comeback toys, and nursing bottles. These may be used by the child in spontaneous dramatic play, free associations, and role playing.

Some children (122, p.206) may use these media to express joy and happiness and good will. They may be used by others to work out hostilities and resentments. Jealousy, anxiety, and hatred may be projected into these inanimate objects in an effort to release pent-up inner emotions.

"Through his play (122, pp.206-207) the child may act out perceptions of himself, his family, and others that he would not dare reveal in his real world. These imaginary expressions themselves may enable him to live more securely in the world of reality While play itself frequently offers emotional release to children, it is not automatically accompanied by emotional insight."

Data from the study by Sanford (141, pp.3-16) show: "(a) that it is possible for interviewers relatively untrained in psychological procedures to administer projective devices on the doorstep, (b) that the responses obtained are readily and objectively coded, (c) that the

repeat reliability for simple projective devices is substantial, and (d) that the responses to the projective stimuli fall into consistent psychological patterns, patterns that are congruent with an independently derived theory of personality."

In the use of art activities as projective techniques, Bernard (20, p.300) suggested that the teacher correlate these with what he knows about the child from school records, relationships with classmates, conversations with parents, information from other teachers, and his previous observations of the child in other activities. If one is not too anxious to draw conclusions from the drawings, he will have gained a better understanding of the child; may have helped the child by allowing freedom of expression; and will have gained a supplementary view of the child which may lead to wiser individualized treatment of him.

The Andersons (5, p.ix) believed that "the usefulness of a projective test, like that of a bacteriologist's microscope or a surgeon's scalpel, is no greater than the training and skill of the person using it. This training and skill include a consistent conceptual structure or theory of personality and behavior." No doubt sympathy and empathy are very important as they supply the ability to follow with at least some accuracy the mental and emotional processes of the other person. Imagination or controlled imagination should be helpful also.

Bender (17, p.117) concluded that discovery of personal and emotional problems can be made from art productions but, to understand the form of a picture, it is necessary to have a knowledge of the personal and emotional problems of the child. "Art as a projective technique is a new development that has important implications for the teacher. In general, the term refers to a means whereby a more or less neutral situation is given meaning by the individual responding to it (20, p.303)."

Cane (35, p.80) found inertia, fear, and pride to be the most common inhibitors to creative expression. "These are usually symptoms of underlying psychological attitudes which vary with the individual." Inertia, the most common block to individual growth and creative activity, is frequently caused by a lack of the psychic energy which has been spent in conflicts or inhibitions. If the teacher can understand the hidden meaning in the symbols of the children's art work, she will be able to penetrate their problems and needs. Through a study of their needs, she will find what it is that prevents complete expression of self.

Caution must be shown in considering the analysis of art work. Children respond differently to different situations for distinctly different purposes. They use the same art materials in their responses to distinctly different stimuli. Art as a projective technique should have

supporting data, especially those from explanation or verbalization.

Children Needing Psychotherapy

Slavson (144, pp.111, 122) classified primary behavior disorders into three groups: "(1) Habit disorders, remnants of childhood behavior which persist such as thumb-sucking, crying, temper tantrums, language peculiarities, bed-wetting, and masturbation. (2) Conduct disorders manifest themselves in behavioral patterns, such as school failures, disobedience, destructiveness, hyperactivity, dawdling, and disorderliness. These disorders are directed against parents, other adults, the school, and society. (3) Character disorders are the individual pattern of his personality that make him specific and unique, resulting from pathogenic conditions and relations to which the child had to adapt himself from his earliest years."

Slavson (144, pp.31-32) also listed eight types of individuals that the child comes into contact with during his periods of growth and by whom his ego building and social adaptation are influenced, namely: (1) The family - giving acceptance or unconditional love. (2) The nursery school or play - furnishing social experimentation and socialization. (3) The school - offering creative-dynamic expression. (4) One sex - giving identification (socialization)

and sexual reassurance. (5) Heterosexual - providing heterosexual adjustment. (6) Occupational - yielding social adequacy and economic security. (7) Adult voluntary - assuring social acceptance (socialization). (8) The family - bringing mating, parenthood, and self-perpetuation.

Long (103, p.37) explained that extra-sensitive or neurotic children often develop nervous symptoms during puberty because of the many new adjustments which are required in the giving up of childish dependence. "The child is at a point where the emotional life must be developed, since in this case it is behind the intellectual life."

Kubie (99, p.164) wrote: "There is no surer way to produce delinquents than to give youngsters a sense of shame for conduct over which they have no voluntary control." "The psychoanalytical treatment (65, p.200) of patients suffering from neurotic illness or character disturbances of various kinds showed that through the release of repressions and the bringing of unconscious conflicts into consciousness, the adult personality may undergo a profound change; neurotic symptoms will disappear by the resolution of fixation points and by progress in the formerly arrested libidinal development; undesirable character traits, built up as a defense mechanism against anxiety, will disappear also."

Bettelheim (22, p.7) wrote that: "In contemporary society, with its illy-defined values and mores, it is

difficult for parents to carry out the best intentioned efforts in all ways. It is important that the right thing be done at the right time and be done with emotions that belong to the act."

Slavson (144, p.112) believed that when discipline displaced nurture too early, frustration of growth needs, self-assertion, and autonomy resulted; and character disorders appeared because security was threatened. Severe anxiety often resulted in neurotic reactions. The type and intensity of reactions to external strains are usually determined by constitutional factors and the general predisposition. He stated (144, p.17): "The child's inner authority is derived from external authority which he absorbs or internalizes. The relationship with and the example set by important persons in the family have a permanent influence upon the future of the child's emotional development, the quality of his responses, and his self-discipline. For this purpose teaching and discipline must be applied without violence or the evocation of resentment and defiance." Effective regulative powers and control can be influenced in the developing child by calm, capable, and self-controlled parents.

Bullis (30, p.209) wrote that: "Many of us are nervously upset - a result of the serious unresolved emotional conflicts within us." He gave (30, p.209) as the chief reasons for emotional instability: "(1) Our inner

inadequacies, our failure to adjust to and accept our own emotional problems, and our inability to get along well with others in our family, school, occupational or community groups. (2) Our worry over influences we cannot control. Our inner inadequacies are largely the result of (a) unwholesome family and environment conditions which cause frustration, fears, and emotional conflict within us, (b) the breakdown in family life, which give a poorer emotional training to our youth, (c) the great amount of time spent in useless worry about the future, (d) the insufficient training in the home and school with regard to teaching children how to get along together, (e) children are not aware of their emotional strengths and weaknesses, and (f) the extreme dearth or absence in our lives of religious faith."

Child Psychiatry

"In the field of child psychiatry (17, p.3), the emphasis has been on the child's needs, strivings, and growth tendencies in a social and cultural background and on the variants and deviations in any of these areas which create problems for the child."

Bender and Woltmann (18, p.19) stated: "We have arrived at a view of psychotherapy which entails an understanding of the child as a social individual in a society and in his family, dealing with his emotional (therapeutic)

situation; also as a growing individual with maturation levels which must be understood and dealt with as they arise (sometimes with special intelligence or motor disabilities that require special training); as an integrated individual capable of expressing himself creatively in different media or play situations by a repetition of meaningful and revealing patterns, and finally capable of arriving at a new level of social adaptation, biological maturation, and integrated behavior due to new experiences and insight which permit of greater self-fulfillment."

The foundations of personality, according to Zachry (164, p.249) are laid in the home. It is the role of the parent to give security to the child and at the same time to free him gradually from emotional dependence and authoritarian control in order that he may develop into maturity by widening his social relations, finding his major interests, and gaining the strength needed to regulate his own life. The school should continue the cultural heritage free from emotional pressures, meeting individual needs, and giving increased responsibilities necessary to develop independence. Detection of symptoms of emotional disturbances and referral to therapists is another function of psychiatry which the school and the parents can perform. The school can also be a help in educating the parents in the field of mental hygiene.

Zilboorg (167, p.328) wrote: "Psychoanalysis is not confession, nor is it like confession. Confession is a conscious act of repentance, and a ritual. Man can confess only that which he consciously knows, that which makes him consciously guilty; as a result of confession and the officially given absolution man feels relieved, and he is admonished and inspired not to sin any more. In psychoanalysis the patient cannot confess in the usual sense of the word. The patient gradually reveals the unconscious sense of guilt of which he has been unaware; he is not given absolution, nor does the psychoanalyst have any means at his disposal to relieve the patient of his guilt. What the psychoanalyst does do is listen and watch how the patient learns, gradually and almost imperceptibly, to differentiate fantasy from reality, infantile form from adult impulses."

Slavson (144, p.118) wrote that the aims of psychotherapy and psychiatry are to develop individuals emotionally and to render them more autonomous by preventing the onset of anxiety or of establishing the ability to bear up under it when it is aroused.

Kubie (99, p.16) wrote: "The neurotic in human nature causes all that is ridden with anxiety, driven by anger, paralyzed by depression, and lost in confusion. This occurs because our most important inner conflicts take

place on levels to which our conscious self-perceptions cannot penetrate without outside aid." Insight, from a therapeutic standpoint (99, p.34) is effective when it fills the gaps in memory and leads to an appreciation of the relationship between buried experiences and the unconscious conflicts out of which arise both the neurotic components of the personality and the neurotic symptoms themselves.

Kubie (81, pp.5-6), in dealing with preventive treatment in mental health, wrote: "We must learn how to free the child, while he is still a child, from his conflicts, his terrors, and his rages. It is not enough merely to overpower him and to force his rebellious conflicts underground as we do today." He suggested for preventive treatment that each episode be treated early and intensively in such a way as to remove the roots, giving the child an opportunity to express all his fantasies, fears, misinterpretations, and misconceptions, all of his painful angry yearnings and conflicts, and all of his exaggerated fears and guilts without fear of retribution except, possibly, in willful violations of the social code applicable to young people of that maturational level.

Psychotherapy and Art

Munro (123, p.252) observed that: "Art activities are being increasingly employed as a corrective for mental and

nervous maladjustments in both children and adults. Their therapeutic value results in part from bringing into active play muscular, sensory, and other functions that may have been too little exercised in a sedentary life, thus restoring balance and helping to rest the overfatigued nerve centers."

Axline believed (8, p.18) that "therapy is a challenge to this drive within the child that is constantly striving for realization." "In art therapy (125, p.3) the patient is encouraged to release his fantasies and dreams into graphic forms; and he is encouraged to associate freely to the art that he produces Spontaneous graphic art becomes a form of symbolic speech which may serve as a substitute for words or as a stimulus which leads to an increase of verbalization in the course of therapy." "Art serves as a release to the child. He gradually gets a sense of independence and a desire to be self-sustaining. While he wishes to conform to a group pattern, at the same time he wishes to stand out from it through some special ability or skill (160, p.487)."

Anything or any way that one can encourage the child to habitual and confident outpouring of his feelings will help him to adjust to his world. Zachry (165, pp.51-58) believed that: "Art provides opportunity for the child and adolescent to translate his daydreams and fantasies into form and color, to get them outside himself, so that he

may not be tempted to live in a dream world when life becomes difficult. In putting his daydreams and his fantasies, his own idiosyncratic ideas and beliefs into art products, he can begin to deal with them constructively, modifying, changing, discarding what may be too bizarre, too private and idiosyncratic."

Children need opportunities to fulfill basic drives and to release nervous strain. They need opportunity to use their muscles, to release tensions, and to express imaginations and fantasies. In crowded cities where children do not have opportunities for digging, planting, climbing, wrestling, and other motor actions that use up excessive energy, art activities such as clay modeling, weaving, puppetry, finger painting, and easel painting should furnish suitable outlets.

Creative expression should furnish one of the best avenues for emotional release. "Art as an expression of the individual (121, p.28) can be a remedy by sublimation of over-aggressive impulses In this way art is a rehabilitation therapy through which confidence in one's creative power can be restored."

Heffernan (84, pp.166-167, 171) believed that "the main object in creative expression is that the child shall have a feeling of achievement, shall have found a means of expressing his thoughts, a release for his feelings, and emotions. Happy or unhappy experiences may have outlets in

this way. Therapeutic value is derived when children paint out feelings of anger and frustration." When such expressions of emotional disturbance are frequent and are tied up with other manifestations, there are indications of a need of psychological guidance for the child.

Children who are usually over-controlled, sober, and socially withdrawn seem to benefit greatly from the painting experience. For obviously aggressive children, painting is sometimes an outlet for hostile impulses. Once they have given vent to their feelings without coming to harm, they can often go on to much more direct expressions and healthier impulses. It helps to relieve their inner pressures. Some children (81, p.240) are able to give expression to anxieties and become relaxed through painting, while others who express their difficulties through over-active and over-aggressive behavior find painting an added stimulant, at least temporarily.

"The responsibility (8, p.155) to make choices and to institute change should be the child's as often as it is possible to make it so. In a therapeutic situation, this is a basic principle If the child is given an opportunity to act in the classroom like an intelligent individual, this type of treatment becomes a technique by which the child may develop self-reliance, dependability, and initiative." Every minute during a drawing activity is

not filled with deep feelings, but those feelings do come out as the work progresses.

"Many of the social problems arising in adolescence (151, p.87) follow continuous failure on the part of the child to make a place for himself in society. Much of juvenile delinquency represents an attempt of young people to compensate for feelings of failure. He needs aid in finding a place in life where his emotional needs will be satisfied without bringing him in conflict with society."

Bernard (21, p.180) wrote: "It would seem that the causes of delinquency are not obscure; they are legion. Take the blame cited in a given case. The policeman says, 'bad companions.' The judge says, 'neglect by the authorities.' The caseworker says, 'poor home environment.' The psychologist says, 'retardation due to low I.Q.' The teacher says, 'improper motivation.' The physician says, 'poor nutrition.' The psychiatrist says, 'paranoic tendencies.' The sociologist says, 'shallow cultural backgrounds.' The psychoanalyst, bless him, after seven months of probing, decides: 'He hates his father as a rival for the love of his mother, and takes it out on society, which to him is the father-symbol, except when it is the mother-symbol.'"

In her dealing with gifted children, Hollingworth (87, p.299) found: "Of all the special problems of general conduct which the most intelligent children face, five which

beset them in early years and may lead to habits subversive to fine leadership are: (1) to find enough hard and interesting work at school; (2) to suffer fools gladly; (3) to keep from becoming negativistic toward authority; (4) to keep from becoming hermits; (5) to avoid the formation of habits of extreme chicanery."

"A boy can spend three times the energy in play without being weary as he can spend on work. On the physiological side this means that endurance is dependent on the supply of nervous energy; on the psychological side, on interest (43, pp.27-28)."

Hulse (88, p.67) compiled observations from a study of "family drawings." Where there are intrafamilial conflicts in different forms and to different degrees, these manifested themselves in obvious distortions. The child projected his deeper emotional feelings for members of his family into his drawings, giving proof of the fantasies of the parent during certain periods of his development. If there is a good secure ego, his own figure will usually take a central position in the picture. Sibling rivalry is shown by the size and place given to brothers or sisters in relation to the parents. These family drawings represent projections of unconscious conflicts. The developmental conflicts of childhood are recognizable in all family drawings in the latency period and after.

Boas asked whether or not art must always be tied to some utilitarian need. "The imaginative life (24, p.538) is as real at certain times as the physical life, but imagination is not exclusively concerned with fairy flowers or lollipop trees, or particularly of fantastic creations. Imagination also plays with the materials of real life, transforming them into new and unusual arrangements of beauty Fantasy has its rightful place, but it must not supersede the life of reality."

"Mere mechanical manipulation of tools and materials (66, p.26) attained by following patterns may tend to aggravate the condition of persons suffering from disorders of the personality whereas the use of simple creative procedures tends to alleviate these disorders The work for the child with a low intelligence as well as for normal children, should be of creative nature, so that the total personality of the affected person may respond properly at the art programme."

It is important to gain insight into the history and the psychological problems of a child before attempting to interpret or to examine his art or other work and behavior. The problems of personality form the fundamental basis for art productions as well as all other human endeavors. Caution must be used in applying these techniques and interpreting the child's work or responses.

Thom (151, p.156) asked, "Who shall say with certainty where the blame must rest, in case of failure, without a careful analysis of the child's innate and acquired capacity, his emotional life, his physical organization, and his social milieu?" He pointed out: "All of the child goes to school - not merely his intellect. His mind is in the custody of his body and his body affects his mind. His emotions determine his application and exertions, and his interests influence his emotions. His social reactions guide his intelligence and his intelligence determines his social experiences. The educational system affects the totality of his being, and his entire personality affects his school standing and his relations in the school. If there is a marked lack of harmony, he is a school failure, whether he be deemed good or bad."

Payant (128, p.90) wrote: "Since the World War occupational therapy has proved the great value of handicraft as a rehabilitative influence This type of aesthetic experience has been found invaluable for emotional stability, mental alertness, and real physical betterment."

"In both cases, the child as well as the mentally ill, sincerity, strong fantasy, and penetrating power of expression are predominant. Here 'art' is not a matter of professional performance nor the result of high intellectual standard. The measure of quality is proportional to the emotional intensity with which the individuals express

themselves The expression of the child or psychotic person is mainly an emotional release without idealogical connotations (121, p.325)."

In casework processes, Clifton and Hollis (38, pp.19-20) found that "the evaluation of the child's ways of meeting difficulties also yield pertinent data. Some children in the midst of bad situations stand out as unusually well adjusted. Trouble signs can be detected in the unhealthy use of defense mechanisms, the presence of neurotic symptoms, fear, rituals, tics, and overly-aggressive or anti-social behavior. The signs of a too strong conscience or the absence of a conscience must be assessed as important because the conscience marks the child's taking over of self-direction. When the final stages of a comfortable maturity have been achieved, the conscience guides the ego instead of dominating it." Their social studies were based on observation, parents' accounts, and direct contact with the child. Sometimes this information had to be supplemented by special psychiatric and physical examinations or psychological tests.

Munro (123, p.283) wrote: "Psychoanalysts would counsel us to pay close attention to the function of art on the child's fantasy life, both as means of escape from reality and as means of effectively dealing with reality. In any case it is wise not to hurry the child artist or appreciator into adult attitudes toward art, but rather to let him

derive from it what he needs at each step on the way."

Goodenough (73, p.104) stated that drawings have been successfully used by some psychiatrists and clinical psychologists as one approach to diagnosing emotional problems on individual children who find matters too painful to put into words. They seem to be able to put their thoughts and feelings into their drawings, however. From these, they were often able to discuss their troubles.

Kris (98, p.17) wrote that psychoanalysis has made a potential contribution to the study of art when it considered the study of documents of culture, foremost among them works of art, as a field in which supplementary evidence could be gathered. "The intensive research activity which followed on the opening of this nonclinical field was mainly concerned with three problems: first, the 'ubiquity' in mythological and literary tradition of certain themes known from or related to the fantasy life of the individual; second, the close relationship between the artist's life history in the psychoanalytic sense and his work; and third, the relationship between the working of creative imagination, the productive capacity of man and thought processes observed in clinical study."

Bender (17, p.3) reported: "Techniques in child psychiatry are derived from the arts, the humanities, and the sciences. They are used for the examination, evaluation, training, and therapy of the normal child, as well as the

child with developmental behavior, psychiatric or neurological problems. Child study has contributed to these techniques in all areas of psychology."

Bender and Woltmann (18, p.27) also believed that the psychiatrist could obtain valuable information from the child's graphic art. Through art productions, the child records his fantasies; and often may reveal the courses of his mental, emotional, social, and intellectual problems. It is a valuable tool for those children who encounter difficulties in verbal means of expression. It is also used as an additional approach to the emotional and unconscious life of the inarticulate child and as a re-interpretation to the child of his emotional problems.

Children with speech handicaps are helped through art activities, both by manipulating all types of art materials and by oral expression as the result of the work. Puppet shows are excellent examples. After the creative craft work is completed, the child in his part as the concealed puppeteer projects his feelings into the action and the conversation of the puppet.

Some children are nonverbal and are unable to grasp abstract concepts involved in academic learning very well. Art for these children may be the one avenue to success, recognition, and satisfaction of achievement. Through group work in art, their morale can often be lifted as they gain a feeling of belonging and of being understood through

their creations. Guidance must be given in order that the work assigned is not too difficult and will assure success.

The coordination necessary between hands and thoughts in creating a drawing or a three-dimensional piece of art work often constitutes a releasing or a healing process for both the mind and the body of the creator.

Randall (166, pp.256-258) expressed the opinion that every individual, no matter what his age, should have opportunity for participating in art forms. Through some activity, he can gain release and enjoyment throughout his life as every individual has the capacity for some means of aesthetic release and appreciation. Art gives to the child an opportunity to reveal hidden emotions, suppressions, and joys that might lie dormant within him.

This writer (166, pp.264-275) also wrote of the way one's awareness of the value of art in life adjustment increases as he learns to understand children more and more. The imagination should be utilized, enlarged, and directed through a creative and meaningful program. Creative activity is one of the best means of emotional release and personal satisfaction, providing relaxation and wholesome escape. In art, everyone should be allowed to succeed at his own level of attainment. A well directed art room is a desirable place to direct and study life adjustment. Psychologists have attempted to establish ways to study or to determine behavior patterns by studying children's art

work. Care must be exercised in order that the untrained person will not read too much into a childish drawing.

Read (126, p.3) wrote: "From our present point of view, the whole question of talent is immaterial; we begin with the assumption that every individual has certain sensations, emotions, intuitions, and certain impulses to express these states of mind; and that it is desirable to encourage these tendencies. Human life includes an aesthetic activity as well as a practical activity, and an education which ignores the aesthetic activity is only a half-education, or no education at all."

CHAPTER III

THE ORIGINAL PROBLEM

Purpose of This Study

It is natural for children to enjoy working with art. Some children find one medium better suited to their needs, while others prefer one of a different type.

Through free drawings, children may spontaneously release tensions by projecting the problems they are trying to solve. The problems expressed are usually those common to growing personalities, but may be aggravated to any degree at any age. The art work - through free self-expression - reveals the emotional, mental, social, and physical tensions or impulses caused by a disturbing environment with which the child has to deal. Through free art activities, the child indirectly expresses his state of mind.

The purpose of this study is: (a) the location or the identification of maladjustment in children from their free drawings; (b) the later use of mental test results, the writings of teachers and parents, the verbalizations of the children themselves and, in a few instances, casework studies of the children by a trained caseworker and a skill-psychologist; and (c) the making of a rating scale from the drawings in order that a score may be attached to the degree of maladjustment.

In all, some 5,000 children were observed in the course of the writer's work as a supervisor of graphic art over the last six years. Of these, a large but indefinite number were ultimately chosen by empirical methods for acute observation because they seemed to have personality maladjustments.

The objectives which have guided this formulation and the administration of this project have been:

- a. to work out a set of criteria common in the work of children with problems, as shown in CHAPTER II of this thesis;
- b. to make a record of the verbalizations of the children, written reports of teachers and parents, test results, case studies, and other records of the children selected by the chosen criteria as shown in this thesis only in the case studies accompanying the scale;
- c. to collect adequate samples of the work of sufficient numbers of children in the areas of free painting and free crayon drawings to allow the writer a wide choice of samples.

The method of securing the drawings varied slightly in different classrooms with different teachers. In general, the children were given paper and permitted to produce pictures of their homes, pets, hobbies, community activities, or other interests as these were related to their classwork

or just to fantasy. The children, largely forgetful of the adults' presence, worked in a permissive atmosphere, on tables, on the floor, or at easels adjusted to their heights. The teacher and the writer moved quietly about the room conversing with the children, hearing the children's verbalizations, watching silently, and making mental notes. The verbalizations were recorded later, as soon as it could be done without the children knowing that it was being done in particular cases.

This study concerns itself with the personality developments of the individuals. The evidences of adjustment and maladjustment are considered as indices to general behavior patterns. The drawings have been taken from the classes of some teachers only. Some teachers "over-teach" and do not permit the child enough time nor opportunities to put down his own ideas and feelings. Other teachers "dominate" the class and teach "art for art's sake," feeling that they must train the child from the first to be an artist, to learn art principles, and to have practice in applying these principles. Still others permit insufficient opportunity for creativeness by failing to furnish adequate materials. Some claim that there is not sufficient time to give adequate art activities. Others do not like "messy" activities or the "cluttered" classrooms that often accompany creative activity. A number have not yet sensed the great value of drawing as a form of release.

This objective of free drawing has not yet been fully emphasized in teacher training courses nor in in-service training classes in many cases.

The intelligence quotients were not considered as chief factors in this study, since the children observed were not mentally retarded nor mentally gifted beyond those in the average classroom.

The Method Used

As far as possible, the study has been carried on in the course of the everyday life of the classroom in order that the children would not be aware of the teacher's or the writer's purposes while they worked or when they later described their paintings or other activities. With other classroom routines, such as the unit on the home, much opportunity was presented for creative expressions when the children drew their homes, the members of their families, or their activities about their homes. Other opportunities were given for fantasy through free creative periods. In some instances, the entire class used the same medium; at other times, there was a choice by the pupils among several media. No directions were given except the way to hold the brush or to wipe the bristles on the edge of the jar to avoid drops of paint and, where needed, encouragement to make the figures larger. The teacher often conversed with the children who had difficulty in getting started, thus

relieving some of the tensions that might be present. Praise from the teacher encouraged the children to work freely and to verbalize about their drawings. The information or backgrounds in the content of the drawings had been furnished from books read, stories heard, home life, field trips, imagination, or fantasy as well as from maladjustments. Aesthetic evaluations were given little or no consideration.

Materials

Children, from the primary (first three) grades of several schools in a city system, who showed evidences of maladjustment through their free drawings were selected as the important material for this study. Pictures made by these children and others were selected from time to time on the basis of composition, selection and use of color, and the methods used in applying different techniques. Many more children were chosen at first than were finally used. Those retained were kept on the basis of their drawings and their verbalizations about their drawings as well as later reports from the classroom teachers and, in some cases, from the social caseworkers.

Art materials used were colored crayons, poster paints, or calcimine, many brushes of various types and sizes, and papers of different textures, generally twelve-by-eighteen inches or eighteen-by-twenty-four inches in size, although

at times large mural paper was used. Crayons were used early because most children were familiar with them and worked freely with them. Later, simple paints were used. All children love to paint unless they have been influenced badly by early training, such as fear of "messing" or by other unfavorable criticism.

The materials from the schools' files, class records, reports from parents and teachers, standard test records, notes of the investigators, and observations constitute the additional source materials. Other sources were the information gathered by the special personnel, such as the psychologist and the caseworkers, and from the literature in the general field.

Background of and Need for the Study

While working with and observing children as they drew spontaneously with art materials, the writer, as art supervisor, became interested in the drawings from a point of view she had not previously considered. She felt that those children who were permitted freedom while doing art activities were at the same time disclosing clues concerning their innermost feelings.

The enjoyment, relaxation, and complete absorption displayed by these children as they participated in the free art activities, as well as the wide interest shown in

projective techniques, has apparently justified the investigation of free drawings at this time.

Other values which could be derived from such a study might well be:

1. further study of a technique of detection of maladjustments which is at present only fairly well developed;
2. the training of actual groups of teachers in the use of this technique; and
3. possible encouragement of other teachers of art in the use of this technique.

The child's attitude toward his home, the members of his family, his playmates, and his school life is of great significance in the development of good mental health. Teachers and parents need to be aware of the causes and evidences of maladjustment so they can guide the instruction of youth to fit his immediate needs better.

There is a great need for a better appraisal of the techniques related to children's social understandings, attitudes, and behavior, as well as a broader and deeper insight into the role of the emotions in learning, the significance of developmental tasks, and the concept of the individual child. There is a need for a better understanding of the child's home and community background in order to take into account the total environment in which he

lives, grows, and develops. A greater awareness of the kinds of experiences the child has outside of as well as inside of the school seems necessary. From parents, we can gain a keener knowledge of the child's physical well-being, his personal problems, his interests, his hobbies, his attitudes toward people and toward school, in other words, the values he brings to school from his home and neighborhood.

Definition of Terms

Before making a study of this kind, it is well to have in mind an understanding of what is meant by general terms used in the paper, such as "complexes," "maladjustments," "personality," "projective techniques," and "therapy."

"Complexes" may be interpreted as the individual's mental set that dominates him consciously and unconsciously and which is out of proportion to his accomplishment as compared with his words. A complex is a normal trait which, for some cause or other, has gotten out-of-hand.

A "maladjustment" is simply an unwholesome, inadequate, or undesirable adjustment or way of meeting events or circumstances. It is sometimes made when a strong motive is thwarted. Maladjustment is the inability of the individual to adjust to or cope adequately with reality and

the principal problems of life. The term is used variously to refer to any psychological disturbance or to mild disturbances, particularly of behavior.

"Personality," as used in this study, means the product of biological dispositions as they act and react with the social, emotional, and environmental experiences which reflect the culture of the group. These include the individual's conscious, unconscious, and subconscious behavior reactions.

A "projective technique" is a method of studying the personality through a situation to which the pupil will respond according to what that situation means to him in light of his experiences and the way he feels. The projective techniques are based on the idea that individuals reveal their desires, interests, aggressions, aversions, and emotional conflicts most clearly when they are involved in free creative activities in which they express these activities indirectly and through someone or something else.

"Therapy or psychotherapy" is any technique which aims to help the individual solve his problems. Effective regulative power and control can be engendered in the individual by the warm emotional support of other calm, capable, and self-controlled persons; but includes a great deal of

sympathy, empathy, and understanding - which may or may not be revealed to the person who is receiving the therapy.

Limitations

The administration of this study has had certain limitations, namely:

- a. as a supervisor of art, the writer did not have the opportunity to observe the children so very much in the classroom, on the playground, in unsupervised play, or in their homes. Observations were limited to occasional visits to their classrooms;
- b. the selection of much of the material was first made by the classroom teachers under the direction of the writer. Much of the verbalization was also noted by the teachers;
- c. the choices of the pupils studied were limited to certain classrooms in certain buildings rather than on the amount of maladjustment noted in some cases since some teachers were not fully cooperative nor did they fully understand the true implications of art as therapy as well as art as art;
and

d. the drawings which were chosen as typical of well or poorly adjusted children and the classification of these paintings and drawings into a tentative rating scale were made by one person only albeit she was assisted by others.

Criteria of Drawings for Selection of Pupils Who Show Maladjustment

The criteria of drawings for the selection of children who showed maladjustment include techniques which were apparent in the observations of children at work as well as in a study of their finished drawings and paintings. The list included: line, form, texture, color, media, feeling tone, distribution on the page, content and details, and amount of time spent on the productions, as well as the verbalizations of the children themselves, and any special studies which were made of them.

In the actual study, line was taken up first because line is the simplest of all of the features of a drawing. Lines may be straight-horizontal, straight-vertical, or at any angle in between. They may be wavy in any degree from the simple and regular (inactive) to those which are sharp, angular, and show much motion (forceful). They may be slightly, unifiedly, vigorously, rhythmically, or

monotonously curved to any extent, or may be a combination of these. They may be short or long, independent of their purpose. They may be continuous or broken, with or without regard to the way they fit in. They may be light or heavy, broad or narrow, or combinations of any or all of these. The lines may or may not have sharp or heavy edges, or clear-cut or broken edges. They may be forceful or weak. They may be strong vertical lines proclaiming aggressiveness or strong feelings of repression. They may be heavy or light in pressure, in addition to the foregoing, so that the line may be light or heavy and may or may not show the amount of pressure used in making it.

Well adjusted children, as a rule, use regularly curved lines showing force, unification, and rhythm; and the lines in their drawings are not markedly light nor heavy, nor broad nor narrow. They use few or no sharp, heavy, or broken edges nor do they use zigzag lines much.

The edges of their lines are neither light nor heavy except in cases in which the development of the hand or of the child in general is not commensurate with his age. The prevalence of lines that are vertical, horizontal, or diagonal depends more upon the maturation of the well adjusted child than upon degree of adjustment.

Additional information about lines in children's drawings may be found in the section on Drawing on pages 62-70 in CHAPTER II of this thesis. On the succeeding page are three kodachrome plates showing examples of line in the drawings of well adjusted children. On the succeeding three pages are case studies of the pupils who made the original drawings from which these plates were taken. This plan is followed throughout this part of this chapter of the thesis.

Kodachromes of line as it is seen in the drawings
of well adjusted children:



PLATE 1



PLATE 2



PLATE 3

Plate 1

Wilbur is a well adjusted and happy child, coming from a home lacking in modern conveniences and comforts but rich in warm family relationships. He is a small, physically immature child of six years of age with an I.Q. of 112, and is the second in a family of five. He is fond of his step-father and an uncle, and talks much about them. He is very affectionate and kind to everyone and willing to help others with their work, but does not seek extra favors for himself. Some of the first grade subjects are difficult for him, but he enjoys art work very much. In his drawings and paintings, he starts from the bottom of the page. From the observation of many children's work, it has been noted that working from the bottom of the page shows a placid disposition, stability, and constructive tendencies. He generally uses a combination of curved lines and forms to fill the page and gives a happy theme to his drawings. The curved lines show his happy nature. The lines are drawn firmly, with long forceful rhythmic sweeps. The short vertical or diagonal lines add strength to his curved lines. He spends a relatively short time on his drawings, putting in only the details he feels most necessary to clarify his story. The colors in his pictures follow no set pattern, although he may accept a definite choice of

colors as he grows older. Color choices have also been discussed on pages 43 to 53 of CHAPTER II of this thesis.

Plate 2

Dicman, a handsome and radiantly happy boy, is the middle child of a family of three. He is six years old, and has an I.Q. of 113. He is very good in all his class work, and especially active and rhythmic in his physical education work. He is well liked by his classmates, and is willing to help with any classroom task.

Dicman comes from a very good home, with intelligent and cultured parents who understand and care for the needs of their children and give them many advantages suited to their degrees of maturation.

The many vertical lines used in his drawings reflect his self-reliance, outgoing interests, good social relationships and self-confidence, as is also shown by his behavior and his verbalizations. His picture of the father and son who went hunting in the forest and saw the birds and a bear is characteristic of his free treatment of line. His strong vertical lines are well balanced with curved forms, showing his objective behavior. The colors are true to the natural settings and the light line coloring is characteristic of his good adjustment and freedom from worry. Careful or dainty coloring have been observed in the children who express only a mild emotional drive.

Plate 3

Mary, a small child and of slight stature, with a happy disposition, and good emotional balance is very popular with the other children. She is eight years old, in the third grade, and has an I.Q. of 110. She comes from a well established home, of good parentage, and from a close family circle. Mary is an industrious child, a leader in her group who participates in all classroom activities, and one who is considerate of others.

The figures in her drawings are large and are made from free flowing lines accented with vertical or horizontal forms or lines. Her large figures and extra flourishes seem to be ways of showing an unconscious drive to fulfill her wish to be a big person. Although her picture of the jungle animals is done predominantly in browns, she generally works in bright and warmer colors. The lines in her pictures are strong and continuous, and are not limited by the edges of her paper. The majority of her lines move out to the outside but others move in, giving her drawings a feeling of much strength, security, and continuous activity. These characteristics of line, as has been observed in the drawings of a great number of children, represent Mary's outgoing nature and love of life.

Kodachromes of line as it is seen in the drawings
of poorly adjusted children:

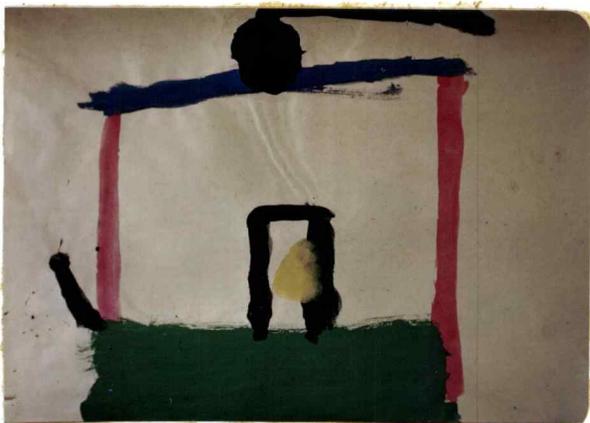


PLATE 4



PLATE 5



PLATE 6

Plate 4

Peter has a deep underlying streak of stubbornness, but basically he is an outgoing child. He often shows insecurity, and is much concerned about the condition of his older brother who is suffering from a chronic ailment. He is also very thoughtful of his younger brother who is in nursery school. They are close pals and always wait to walk home together. He generally accepts the standards of the school which expect him to be social, cooperative, and able to share. He is inattentive at times though, and seeks more than his share of attention from the teacher.

Peter comes from an average home in a housing area of simple but comfortable buildings and pleasant neighbors. His father works in a machine shop, and the mother spends most of her time in the home but does not give the children much individual attention. From the reports of teachers and caseworkers, both parents appear to be of average intelligence. The father is very strict with the boys, spends very little time with them, and therefore does not give them the attention they seem to need or to crave.

Peter was six years of age when he started to school the autumn before. His test shows an I.Q. of 100. At times, he is overly-aggressive on the playground. In his drawings and paintings, the vertical-horizontal strokes or

lines are predominant and show his assertive role. His drawings are in simple lines and void of much details. He prefers to work with dark colors, such as violet, dark green, black, or dark blue.

These dark colors have been observed, over many years of working with children, to be chosen by children who are insecure because of home conditions. They generally come from homes where there is much quarreling between the parents; much indulgence in liquor which makes the parents unreliable to the child; homes in which a new baby is expected; or from homes in which the child feels unwanted by its parents.

Peter's color selection, as well as his lines, indicate weighted emotional drives or intensified feelings. These indicate his insecurity and lack of emotional control.

Plate 5

Richard, the younger of a family of three, is the only child at home since his sisters married and moved to other cities. He was seven years of age soon after he entered the first grade. He is a child of average abilities, with an I.Q. of 111. The parents both work downtown at their place of business. The mother is a very attractive woman, socially minded, who has spent much of her extra time doing lodge work. The home is an exceptionally well equipped one in a very good neighborhood, but one built for the comforts

and needs of mature persons. The parents are very strict and take very little time to explain to or to reason with Richard on matters pertaining to his actions or needs. While at home, the boy associates largely with older people, mostly his parents and grandparents. No one has taken time to play with him. From all appearances, the boy resents this condition. He feels insecure and expresses his inability in many activities, but he is most responsive to praise and is very much pleased with whatever he does.

In his drawings and paintings, Richard expresses himself mostly with sharp, heavy, pointed lines and dark colors, such as black, purple, and red. These reflect his insecurity, serious nature, and inclination toward worry. He places his emphasis on the middle of the page or near the top, reflecting high standards of performance and high aspirations. Most of his work shows a realistic interest.

Plate 6

Dennis is a large, lanky, languid boy with a smirky look. He is the youngest child in a family of four. He entered the first grade when he was six years of age and is doing low average work although he has ability to do better. He tested 110 in I.Q. He is inattentive at times and often daydreams. In the classroom he is very restless, wants always to be first, and is constantly seeking attention.

On the playground, he is overly-aggressive, and always punching, shoving, or hitting someone. He is not a popular child with his classmates at school nor in his neighborhood, but he is very fond of and good to his dogs.

Dennis comes from an average appearing home, but one that is inadequate in size for a family of six. The children are given little individual attention, and are alone a great deal in the evening after school. The mother is of the "glamorous" type, interested in social affairs, and fails to follow any regular routine with her family. The father is a professional man with a substantial income but his work keeps him away long hours from the home.

Dennis draws many pictures which are characterized by many lines and sharp points going in all directions. His pictures often have fanciful stories connected with them. The important parts of his pictures are generally placed near the top of the page. His lines seem to reflect his impulsiveness, lack of confidence, disorganized and distractible nature, and his inadequate adjustment.

Another criterion of children's drawings is form. Form is used here as synonymous with the way in which a thing is drawn rather than with the thought behind it. The forms used by these children to express their ideas seemed inexhaustible. Some of the children gave attention to the appearance of the form alone. Some worked in great

simplicity whereas others added details of many sorts. These details might or might not be pertinent to the subject but they usually referred to something either prized or especially troublesome in the drawer's life or in his drawing; for example, buttons, hair, ribbons, guns in the drawing of the boys in the "Hopalong Cassidy" tradition, dolls and doll buggies in the drawings of the girls, and many flowers - because flowers are a local civic tradition and because children also love to decorate their papers. Television, which is relatively new in this community, has begun to show in the aerials drawn on the tops of houses.

Some children stress the action or the emotional tone of the form; for example, a picture of birds flying through a sky filled with the notes from their songs, or the fireman at his work, or the dairyman in a truck - since they have seen both of the latter in operation from their "excursions."

In most cases, the significant parts of the forms are exaggerated in relation to their story value, regardless of the grotesqueness of the figure. An example of this would be the house with roof bent in a half circle and the entrances at both the back and the front showing because both have things of interest to the children. In another example, the mother, who is picking apples, is larger than the apple tree because she was the more important. In

still another example, the grandmother, who was in the flower garden, was much larger than her house because she had much more to do with the youngster.

The timid child, if left to himself, will usually make his forms small. Form also changes from maturation level to maturation level. Form is, thus, influenced by the environment of the individual as well as by his imagination, by details, and by the action or emotional tone of his drawing.

Chance, imagination, or changed trends of thought play large parts in the explanations of the pictures. An example of the first is that what an adult sees as an animal was meant by the child to be the rear end of a car. In another illustration, drippings from a painting may change the form or what the form was intended to be. The red, for example, from what started to be a sunset may end up being a forest fire - with both of which the children are familiar. An example of imagination is made up of angular "saw-teeth" mountains which show a sense of order and, at the same time, involve their steepness and the effort included in climbing them even a little way. A third is illustrated by the child's changing of one figure from one thing to another as he wishes a change; for example, what is at one time a bug may later be a car in the mud or in a rut. Another example would be the dog which, seen by an adult as

a horse, immediately becomes a horse to be surrounded by the grass on which it is eating.

Forms may be geometric, abstract, realistic, or any combination of these although adults should employ great caution in using these terms with children's drawings because chance, imagination, usefulness, special values or disturbances, and lack of perspective all enter in. It is much better to ask the child what his drawing means than to try to guess or to tell him. In this way, too, the verbalization of the child can be brought out.

The forms which the well adjusted and the poorly adjusted children use are really very similar except for the exaggeration of parts, of size, and of frequency of use.

Supplementary material on form in children's drawings may be found on pages 64 to 70 in CHAPTER II of this thesis.

Kodachromes of form as it is seen in the drawings
of well adjusted children:



PLATE 7

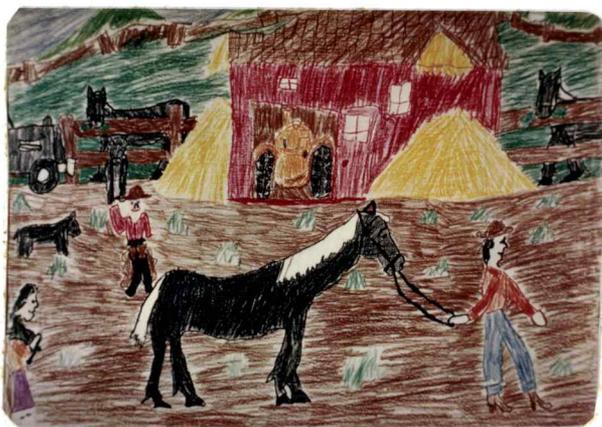


PLATE 8



PLATE 9

Plate 7

Benjamin, an attractive, happy, well adjusted boy, comes from a lovely home where much good judgment and care are exercised in guiding the children. The father works in the office of a transportation company, and the mother works part-time in an office. Benjamin has one younger brother, of whom he is very fond and is most anxious for another baby. When the mother works, the two boys stay at a nursery after the public school closes until she arrives home. He was past six years of age when he entered the first grade, and is one of the most advanced pupils in the class. His I.Q. is 120. He is always willing to share with others, and is of a generous outgoing nature. He is a leader in his class and is admired by the other children. His drawings are full of life and generally move off the page. He draws animated mechanical figures more often than he does human figures, no doubt expressing his own abundant energy and enthusiasm. The forms, slightly diagonal, rectangular, and curved have rather unusual freedom and rhythm for one as young. The bottoms of his pictures almost always have a firm base line, which seems to be consistent with him and characteristic of his own stability.

Plate 8

Since he is the only child in a home of professional people, Carlton is given many advantages that the average child does not receive. The home is a modest but attractive one, and the family gives much attention to their general appearance and to their family life together. The boy is given opportunities to travel with the parents on business trips and seems to have developed his perceptual ability more than the other children in his class have done. He is in the second grade at the age of seven years and has an I.Q. of 105 by the test given at this time. He includes many types of form in his pictures, such as people, animals, houses, other buildings, plant life, and machinery. The tractor in the barn doorway in this picture seems ready to roll forward. The whole picture gives a feeling of movement and the forms are well scattered over the page. His larger and heavier forms are generally placed near the top, showing his desire for high standards and his care in planning. Most of his figures are in motion, giving a feeling of alertness and drive. The horizontal movement across the page and the vertical lines show rational thinking, predominant masculine interests, and a constructive pattern in his general activities.

Plate 9

Donald is an attractive and well-dressed boy in the third grade. He is an average pupil, with an I.Q. of 98. He is a happy, carefree, and good-natured child. He is liked by his classmates, and comes out of any fights good-naturedly. At times, he seems immature. He has a little two-year-old sister of whom he is very fond. He talks about her often at school.

Donald comes from a good home which furnishes many advantages for the boy. His parents are college graduates and are much concerned about their children's welfare. The father is a contractor, a fact of which Donald is very proud. He is very fond of his parents and often says: "Mother will be pleased because my picture is nice." Much affection is given the two children, as is shown by Donald's sense of security and lack of sibling rivalry.

In his drawings and paintings, Donald uses many types of forms, but generally he has a wide variety in the sizes of the objects he includes. He makes good use of the paper, with some of his forms going off the edges. His general forms radiate from a darker central figure, and his large areas are broken by many smaller forms. His pictures show no rigidity in composition nor any set forms. The variety of forms which he generally uses reveal self-reliance, assertive action, adaptive behavior, and warmth of personality.

Kodachromes of form as it is seen in the drawings
of poorly adjusted children:



PLATE 10



PLATE 11



PLATE 12

Plate 10

John is a small, pale, very expressive, and extremely sensitive child. He comes from a home which has been broken for more than two years by the serious illness of the mother. The older woman who takes care of the home is very strict and lacks understanding of the child's needs. John reverted to bed-wetting, pinching, running away from home, and other behavior which showed his confusion and want of attention. He has had a complete reversal in his handwriting.

He was six years of age when he entered school, and has an I.Q. of 104. He is really a very affectionate child, and is liked by other children. He enjoys drawing and painting. When he is enthusiastic about a picture, his energy is very great and his attention is active. He draws a picture or tells a story as if he were actually living it and could visualize every detail. He adds many of the minutest details, however.

In his drawings, he uses many sharp angles and solid forms, showing both the inside scenes and outdoor views on the same page. He chooses dark colors for many of his pictures - purples, black, red, and much brown - put on with pressure, which show his emotional disturbance. Areas of his pictures often remain uncovered, giving a stronger contrast to the colors. Instead of listening attentively to

class work, he often scrutinizes the pictures on the colored pages of his book for even their smallest details.

Plate 11

Bruce is an intelligent child, with an I.Q. of 127. He is seven years old and in the second grade. He comes from a beautiful home in an average community, of parents of sufficient financial means but lacking in knowledge of child care and development. Bruce has a young brother and a little sister who receive the favors extended by the home. The father is very demanding, quick-tempered, and petulant in the home and does not understand how to handle the boy. The mother is also rather unfriendly and often cruel in her attitude toward him. She contrasts his physical weak points, of which he is sensitive, such as his protruding teeth, the glasses he hates to wear, and some of his unfavorable actions, with the seemingly better qualities of his brother. He is whipped and punished in other ways by both parents. He retaliates with stubbornness and disinterest. The mother spends much time participating in community club work. At times, she is defensive and resentful toward the school because of Bruce and at other times she is solicitous of help from any source.

Bruce's defiance, irresponsibility, and over-aggressiveness reflect the rigidity with which he is handled at

home. He is also poorly adjusted at school and has much trouble with other children, especially on the playground. He always wants to be first and will start a fight at every opportunity which he finds. He seems to resent girls, especially in the classroom.

He enjoys his art and works at it diligently and laboriously, adding many details. He is anxious that objects look realistic. He likes to draw planes and war scenes. His pictures always show some power or fierce action. His picture here of the fairgrounds is characteristic of his consistent use of circular forms intersected by rectangular forms. This shows his in-turned personality and his struggle between the submissive and the assertive role. His machinery and other forces of action are representative of the driving force within himself. He uses much red and other warm colors in dark values with a great deal of black. This also shows his worried state of mind and his emotional imbalance.

Plate 12

Melvin is a large well developed boy with a colorless personal appearance. He is six years of age, with an I.Q. of 100. He is sensitive, and a little stubborn but not resentful. At times, he seems quite self-assured and talks a great deal in an indistinct tone of voice. He seeks much

attention from the teacher by coming to her desk or standing beside her, speaking in a low tone. In general, he is insecure, overly-aggressive, and introverted.

He comes from a home of average financial means. The father works in a shop downtown and is quite strict with Melvin and his two brothers. The mother is a very nervous woman who "cannot endure" the noise of children, and requires them to be quieter than is normal for healthy, growing children. This restricts their play. Melvin seldom speaks of his parents. Although he is the middle child, he seems to take the responsibility for the younger boy.

In his drawings and paintings, he uses well defined forceful vertical and horizontal forms which show his fear and insecurity. He seems to prefer dark colors, applied with much pressure. This also shows his rigidity and the expression of strong emotion. The sharp angular forms, such as are shown in his bridge construction, show the sudden changes that appear when he seeks a leading role. His pictures often have a note of tragedy in them, for example, the black car and the man falling from the bridge into the water beneath.

Texture may be defined as the surface quality, visual or tactual, of the paper or other material or the way in which the paint or crayon is applied to the paper as it appears to the eye or feels to the touch. Paper may be

absorbent or water resistant, tough or easily torn, soft or hard, colored or uncolored, thick or thin, smooth or rough, transparent or translucent, or large or small.

The crayon or the paint as it appears, visually, on the page may be thick and heavy or thin and transparent. It may appear on the paper to be dry (have little water) or wet (appearing to drip water). Tactually, it may be smooth and shiny, rough and pebbly, or scratchy or streaked. Texture may also be shown by techniques, such as cross-hatching, dotting, checking, or by stripes made with the crayons or the brush. One paint or crayon may be dripped or piled upon another. While the children must often use the paper that is supplied to them, there are qualities in the paper which are more desirable for them than other qualities are and sometimes they may choose their own.

The ways in which they apply the crayons or the paint indicate, more or less, their degrees of adjustment or maladjustment, especially when combined with other crayon or painting factors.

Added discussion of texture in children's drawings may be found in the section on Paper and Texture, pages 74-75 of CHAPTER II of this thesis.

Kodachromes of texture as it is seen in the drawings
of well adjusted children:



PLATE 13



PLATE 14



PLATE 15

Plate 13

Pauline is a small blonde girl with a pleasant smile and an over-protective nature. She is the fifth child in a family of eight children. She is a lower-than-average pupil in the second grade, with an I.Q. of 90. She is a happy well adjusted child and is well liked by the other pupils.

Pauline comes from a poor home in an average community. There are many children to play with. She is very kind and thoughtful to others, and is popular among the children of the community. Her home is poorly furnished, with little decoration, and the children are simply clothed. The father is a truck driver. The home furnishes few advantages for the children, and Pauline assumes much responsibility of the care of the younger children while she is at home.

In the picture of the three bears, she applied the paint in solid masses and in curved strokes which shows a compliant, affectionate, happy manner. The light textural quality gives a feeling of movement to the picture. The topic comes from the well-known story of the three bears.

She generally shows much freedom in her selection or use of paint to gain feeling or movement in her pictures.

Plate 14

Robert is a small, quiet, wiry boy in junior high school. He is fourteen years of age, and has an I.Q. of 130. He is an only son. He has a tendency to be effeminate, is soft spoken, sympathetic to the arts, and withdrawn. At times, he is a dreamer. Robert is a very good listener, drinks in the material given in a lecture, has the ability to retain it, and has an unusual ability to copy an art technique which he sees. He is always well dressed and well groomed. He restricts himself to a few close friends, is congenial with others, and in general has a sense of security.

Robert comes from an excellent home in a very good community. The family is well established in business. The parents are considerate of their child's needs, and are anxious to give him additional cultural advantages.

Robert enjoys art work and has experimented with many techniques and media. The general light application of the brush to the paper would indicate good adjustment as well as training and practice in painting. The pink peach orchard reflects a delicate feeling and sensitiveness. Carrying the theme of the picture high on the page reflects his high aspirations. The heavier ground with its broken horizontal strokes of darker colors characterize his stability and placid disposition. The vertical tree trunks

seem to hold the two parts of the picture together. His use of the complementary colors shows his well rounded development and good adjustment.

Plate 15

Fritz lives with his parents and two brothers, one older and one younger, in a lovely and apparently congenial home. The mother reports that Fritz is very fond of the baby brother although at times there are some evidence of sibling rivalry. The father, a successful business man, is older and rather "high strung" while the mother is very calm. The parents have endeavored to give the children many opportunities that the average child does not receive. They have their own play room, take part in week-end community activities but, living some distance from other children, they do not have much opportunity for group playing except at school. When Fritz entered school at the age of six years, he was very timid and lacked confidence; but later he became more assertive and better adjusted although never a boisterous child. He is an average pupil in most subjects. He tests 113 in I.Q.

He likes to paint. His pictures are characterized by vertical movement across the page and by many pastel colors. His pages are always neat and clean. He enjoys experimenting, and uses varieties of technique in applying

the paint. He also has fun using a small sponge. His animals seem to have an inquiring expression in their faces. He often leaves the backgrounds of his pictures uncolored, by way of contrast.

His variety of textures shows his security in feeling free to experiment. The many short strokes and dots show his somewhat impulsive behavior and happy adjustment.

Kodachromes of texture as it is seen in the drawings
of poorly adjusted children:



PLATE 16



PLATE 17



PLATE 18

Plate 16

Leo is a very upset, distrustful, and distraught child who scribbles on almost everything. He throws away many of his drawings because drawing is more muscular with him than it is mental. His eyes twitch, and he makes faces while he works. He refuses to look at the teacher. He learns easily, but is listless much of the time. He is always fearful lest something happen to his mother. The father is in the military service overseas, but neither trusts the other morally. Both parents are well educated. The mother blames Leo's emotional problems upon the father and herself but, at times, she is unable to control the situation. The grandmother also blames her and does not trust her. The boy realizes this enmity, and worries about it. Although the father loves the boy very much, he quarreled a great deal with him when he was at home. When Leo and his mother planned to join the father overseas, the boy became better adjusted. When their plans were changed, he reverted to his earlier reactions. Leo is not a dull child. He tested 110 in I.Q. His difficulty in maintaining the general growth made by the other children in school work is charged to his emotional immaturity.

Leo had had little experience with drawing or painting before entering school and all of his first drawings were just unintelligible lines. Practically every picture that

was recognizable was centered by a large house, a symbol of his insecurity. Most of his work is done in black, red, and purple - with much pressure used in applying the crayons to the paper. This gives his drawings a smooth or even slick texture. The dark colors and the hard rubbing of the crayon on the paper indicate repression, aggressiveness, and lack of self-confidence.

Plate 17

Grace, a slight attractive child, is over-emotional and fanciful rather than realistic and objective in her approach to life. She is much concerned about her appearance, seems to crave "glamour," and is always seeking the attention of the boys. She is most happy when she holds an autocratic, domineering role. She is very affectionate, nervous, and overly anxious to be in the limelight. At the time she was being observed, she was about twelve years of age and in the sixth grade. She is a poor pupil, with an I.Q. of 85, and little interest. She shows some ability in drawing and painting, however.

Grace is the only child of a marriage that ended in divorce. The mother, grieving over the separation and having various interests outside the home, gave the child little attention. Both parents later remarried other people. In the home, the mother is very strict although the

step-father is good to Grace, according to the reports of the caseworker. The child has never received enough affection in either the first or the second home to meet her needs. There is no apparent sibling rivalry between her and a young half-sister, but she is constantly unhappy and anxious about family affairs.

In her paintings, she uses an abstract treatment of color. She puts the color on in large solid masses and then dashes on a second color in an overlay technique which gives a light three-dimensional and often fantastic effect lacking in solidity and stability, a characteristic of her own personality. Her selection of warm colors may be identified with the expression of her affectionate nature and the presence of strong emotional disturbances.

Plate 18

Delmer is a frustrated boy from a broken home. He is tall for his age of eight years, and is retarded in his school work although he tested 112 in I.Q. He is unpopular with his classmates because of his overly-aggressive manner, self-centeredness, and lack of cooperation. A reading difficulty has been one of the causes of his retardation.

The home has been a bad influence on Delmer. His mother divorced his father when Delmer was very young,

remarried, and was again divorced. There had been much quarreling in the home. When the mother worked, Delmer and his little brother and sister were left with a baby-sitter. The mother is of a nervous, erratic nature, and this also added to the child's lack of a sense of security. They have moved four times this year, and the homes have been poorly furnished and unattractive in appearance. They generally live in low rent houses in poor or average communities.

Delmer had never painted before coming to this school, and used this medium exclusively as a form of release. In the painting shown here, he simply took a brush in both hands, and as he said: "I walked it all over the page." First, he vehemently splashed red and yellow over the entire paper. Over these splashes, he daubed brown and green. This shows a hidden fear and lack of affection. The splashing and daubing techniques were freeing experiences and a change from his former scrubbing with the brushes. This aggressive application of the paint gives release to his pent-up emotions. He becomes excited as he works, and he has to be watched closely to keep him from throwing the paint about the room. In this painting, his relatively uncontrolled infantile daubing shows his inadequate control, his emotional immaturity, his over-aggressiveness, and his attention-seeking drives. The covering

of warm colors with cold colors show that the external pressures to which he is subjected are beyond his emotional readiness.

In children's paintings, color is almost always present. The feeling for or the ability to handle color seems to have little or no connection with the ability in expression, that is, the idea in the painting. The children may select their colors because they are gay or somber, dark or pale, rich or delicate, or luminous or dull. They may appear on the paper to be smooth or uninteresting, highly saturated or unsaturated. They may appear clear or muddy, heavy or light. They may be applied in solid masses or in pale washes, lightly or with pressure. Colors may be applied in small spots or in large areas. They may cover the surface in rhythmic curves or in small disconnected spots. The colors may be mingled, clearly separated, or over-painted, that is, one color placed over another. The selections may be monochromatic, analogous, or complementary; or the children may not follow any set plan. There may be any number of combinations of the foregoing. At first, the children may pick up any colored crayon or brush with any colored paint with which to draw; for example, a purple crayon to draw a tree or an orange crayon to make a man.

As a general rule, the children who paint or otherwise color with gay, rich, luminous, interesting, and clear colors are well adjusted, although there are exceptions to these rules. By the same token, the children who choose somber, dark, dull, uninteresting, unsaturated, or muddy colors are likely to be not well adjusted. Timid or repressed children often use pale colors, well separated, and do little or no experimenting with mixing colors or with their arrangement on the page. When children color lightly or use pale or delicate colors, yet experiment with mixing and arrangement, they are generally well adjusted.

Young children who use monochromatic colors are often afraid from their earlier environments. Children who use analagous colors need more colors to express their ideas or they need to be encouraged to be more observing of the colors in their environments. The frequent use of complementary colors may show less observation, but these are often evidences of vitality and liveliness. Children often tend to favor special colors, either for short times or for years. One's decision on this subject depends on many drawings from the same children and upon other factors about them.

Other discussion of the importance of color in children's drawings may be found on the section on color on pages 43-53 in CHAPTER II of this thesis.

Kodachromes of color as it is seen in the drawings
of well adjusted children:



PLATE 19



PLATE 20



PLATE 21

Plate 19

Martha radiates warmth of personality. She is a tall blond girl in the third grade. She is naturally quiet and seldom takes any role which she does not have to. When she does she almost always has some pleasant home situation to relate, especially about her little brother. She is a diligent pupil of nine years of age and with an I.Q. of 109. Martha is well liked by her classmates and the children in her neighborhood.

She comes from a good home in which much affection is given to her and her little brother. The family is of average financial means, but is unusually considerate of the needs of their children and of their cultural development.

Martha generally uses a number of related colors in her drawings and paintings, and tries to use the colors which she has observed in nature or in science pictures. Her emphasis on warm colors, especially the oranges, show her self-confidence, lack of repression, and the influence of a good environment. She is unusually careful, for such a young child, in her placement and balancing of color.

Plate 20

Orpha is a strong wholesome child. She is an average pupil, with an I.Q. of 97. She is unspoiled although she comes from a lovely home in a good community and of well-to-do parents and grandparents. The parents spend much time with Orpha and her brother, and keep in close touch with her advancement in school. They give proper consideration to her maturation. The children are given much attention by the grandparents, also. Orpha is always well groomed and beautifully dressed. She is well adjusted, both emotionally and socially, and is naturally a leader in her group. There seems to be no sibling rivalry in the relationship between her and her young brother. She seems to enjoy playing with him. She is a popular child among the children in her community.

Warm colors are emphasized in her painting and are spread freely over the pages. Her gay colors and strong vertical forms are characteristic of her freely flowing and expressive drives. The warm colors are indicative of her friendliness with others and the influence of an environment where she is not intellectually stimulated beyond her emotional readiness and mental ability.

Plate 21

The last picture on the preceding page of plates was painted by Cason, a junior high school pupil. Cason is a fat and good-natured boy of fourteen years of age, and with an I.Q. of 115. He is an able pupil. He takes part in many school activities and is well liked by his classmates and teachers for his friendly manner, initiative, and cooperation in social relations. He is well adjusted in every apparent way. He comes from an average home in a good community. His mother works in an office, but his father is now retired.

Cason's work shows a keen observation of the colors of autumn in the countryside and observation of the land formations. The colors in the picture reflect the effect of training in obtaining the low values and in the greying of the colors. The colors used reflect the slow, deliberate, and painstaking characteristics of the painter. The predominance of warm colors also reflects his friendly manner and good nature.

The eye of the observer is led by the arrangement of his subdued but warm colors from the top of the picture to the bottom, giving evidence of his consistent amicability and outgoing nature.

Kodachromes of color as it is seen in the drawings
of poorly adjusted children:



PLATE 22



PLATE 23



PLATE 24

Plate 22

Henry was the only boy and the middle child in a family of three children. He was six when he entered the first grade, and has tested 105 in I.Q.. Apparently, he is an extrovert with lots of energy and very restless. He takes pride in doing everything well, however. He had much difficulty adjusting to his playmates at the first of the year. Because of his aggressiveness and self-centered nature, he is unpopular with the children at school.

His father and mother separated when he was three years old. The mother later remarried and has a baby girl, who has caused Henry much anxiety. Before her second marriage, the mother had been over-protective of her children and now the boy has become quite a discipline problem. He resents the baby taking his place in the home, and has become rebellious and overly-aggressive. The step-father, having a better understanding of children's maturational needs, is attempting to train him well. He also contacts the school in regard to Henry's progress.

The family lives in a good neighborhood, but there are few children of Henry's age for him to play with. Much money has been spent on furnishing the home. The father has a government position, and the mother spends her time in the home except for time spent in community functions.

Henry spends a very short time on his drawings and paintings. Many of his pictures have a large house at the center. This may indicate his feelings of insecurity. He uses dark colors - red, black, purple, and green - extensively and puts them on the paper with much pressure. His choice of color and the amount of pressure used are indicative of his over-aggressiveness in non-acceptance of home conditions, his emotional drives, his self-centeredness, and his depression.

Plate 23

Hazel is a quaint little girl with long braids. She is six years of age. She has an I.Q. of 91, and does average work in her studies. She had difficulty learning to play with the other children when she first came to school. This may have been due to her restrained behavior. She is timid and retiring with other children, but is more aggressive with adults.

Hazel comes from a home of average standards and advantages. The mother is an older woman. There were three grown children in the family before Hazel was born. The extra adult attention accounts in part for her immaturity and her aggressiveness with adults. Hazel seems very fond of her big brother.

Hazel's paintings show controlled reactions. This is also evident in her mingling of paint on the paper. In her drawings, the figures are immature. She chooses dark colors - red, blue, green and brown - and uses much pressure in her coloring. She seldom fills in the background of her pictures. In her paintings, the mass technique shows evidence of strain and emotional disturbance. This is also evident in her mingling of the paint on the paper. Her exposure to mature statements and restriction in the home are reflected in her handling of color.

Plate 24

Glade is a tall handsome child, very sensitive looking, and well coordinated physically. He is nine years old, and in the second grade. He is an intelligent boy, with an I.Q. of 115 but is a non-reader, a condition that worries him very much. He constantly disturbs other children unless the teacher moves his desk so that Glade is by himself. On the school grounds, he is very aggressive and on the way to and from school he often threatens to harm the other children. On account of the results of his actions, he is dejected and solitary much of the time. Glade had become very upset from attending Sunday school. He is much concerned about dying and talked about his fear of hell. He has been seen by a child psychiatrist and a

psychologist, but no treatment has been organized since he is soon to leave this district.

Glade, his young sister, and his mother live in a rented house which is sparsely furnished and the blinds are kept down all the time. This is the third time they have moved this year, and as many schools have enrolled the boy. His mother left his father when Glade was four years of age and soon remarried. There is a little sister two years of age. Glade says he is very fond of her but, at times, there are signs of much sibling rivalry. The mother works in the evenings, and the children are left with a babysitter. The mother has kept the boy infantile by her excessive attention and over-protection. She is very critical of the school.

Glade's paintings are unintelligible. At first, he did not want to paint anything and was never satisfied with his paintings. At the easel, he did much over-painting. He first used brown swirls with the brush all over the paper. To the right of the page, he painted red over the brown while to the left, he piled black on in puddles over the brown, then blue over the black, and finally green over the blue. When the teacher asked him if he liked to paint, he answered, "I hate it. I will do another."

The consistent overlay of colors shows his marked repression, the hiding of strong personal feelings, and his

inner drives in conflict with imposed and poorly accepted demands. In this overlay of cold colors over the warm ones, he is releasing emotions which he cannot otherwise express, or may not dare to express. It shows his desire for acceptance and affection and his desire to overcome his infantile role.

Feeling Tone

The story which the pupil uses in his composition is its feeling tone or its emotional coloration. This expression of either a clearly conscious or a barely conscious feeling or experience is often shown in the illustrations selected or the verbalizations made about them. These feelings may be of joy or of fear, happiness or sadness, affection or hate, love of home life, or sibling rivalry. These feelings may be projected in the form of people or of animals, of landscapes without either people or animals, of buildings, of fanciful forms, or of abstract forms.

Children whose experiences have been pleasant choose happy subjects whereas those whose lives have been colored by acts of violence, tragedies, or of much rivalry choose unhappy subjects or select scenes in which no people appear and perhaps they even omit all animals. Maladjusted children are also likely to seek unusual forms in size, color, and pressure. Although the impulsive child may make big

lines and big drawings, size is more often an estimate of value, for example, a father who is regarded affectionately is drawn large while one who is considered with antipathy is either drawn small, disguised, or left out entirely. Continuous use of buildings and other structures in the drawings is likely to indicate insecurity.

Additional information on feeling tone in pictures may be found throughout CHAPTER II of this thesis.

Kodachromes of feeling tone as it is seen in the drawings of well adjusted children:

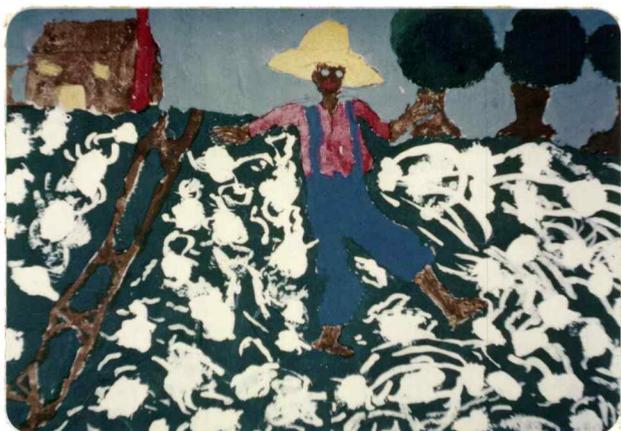


PLATE 25



PLATE 26

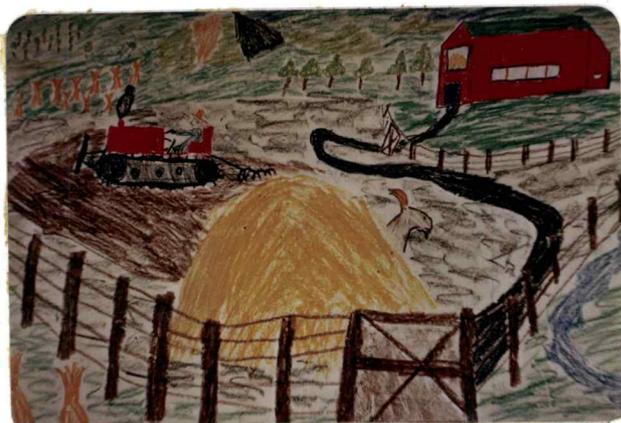


PLATE 27

Plate 25

Although Lucille comes from a home where there is much bitterness and criticism of other peoples' activities, she is a happy, contented, emotionally stable, and well adjusted child at school. She is a conscientious pupil eight years of age, in the third grade, and tested 105 in I.Q. She is a good pupil, very industrious, and enjoys the regular routine work of her school. She is well liked by the children in her class and is often chosen as a leader.

Lucille comes from a home of average financial means in a good neighborhood. The situation in the home has been very tense. Lucille seems to have accepted her step-father very well. She takes much bossing from her older sister, but seems to make the best of everyday activities. There may be some overcompensation in the happiness she shows, that is, a determination to make the best of things.

In her paintings and drawings, she always shows the happy side of the situation, as may be seen by the Negro boy's dancing and skipping in the cotton field. She generally chooses subjects outside her everyday life, as these are not always pleasant. She is fond of bright colors, both in her clothing and in her art work. She appreciates praise or recognition, and works very diligently on her drawings and paintings.

Plate 26

Bette is a child of six years of age, with an I.Q. of 110. She has three older sisters and two younger twin brothers. She comes from a bright cheerful home where the children are well cared for by intelligent parents. The mother says that Bette is the most poorly adjusted of her children. Bette thought she was "pushed out of the nest too soon" by the twin brothers. She is a pretty child, and had attracted much attention until her brothers were born. All of the children are attractive, and people talk much about how pretty and cute they are. She does very good work in school, and seems well adjusted with her classmates. She is very affectionate, and wants to be sure the teacher loves her.

She enjoys all types of arts and crafts. She works independently and finishes every picture although her projects are sometimes lengthy. After a few months in school, she is better able to tolerate her younger brothers and has numerous other interests that occupy her thoughts. Her pictures are imaginative, and may include the sounds of the birds or animals as well as the animals or birds themselves. She often makes little formal design pictures, such as three birds in a group, or two or four cats, or a pattern of bees buzzing. She generally uses only two or three colors, quite often yellow and black. Her use of three

forms often seemed to include herself and two rivals. Many times, the forms are arranged so that one is quite a distance from the other two. Although there is a gay tone in her pictures, her heavy coloring and the seriousness she portrays while she works seems to release some of her inner tensions and she feels better because she has drawn or painted.

Plate 27

Harry is a large, wholesome, happy boy of nine years, with an I.Q. of 110. He is very dependable and popular with his classmates, although he was raised alone by older parents. The parents' first family was grown and married before Harry was born, but the mother kept numerous other children in the evenings after school while their parents worked, and Harry learned to play and share with other people of his own age. The parents were very strict in their dealings with the boy, and he was taught to respect and to care for his mother who was not very well. The parents are day laborers and their home is in a poor community with meager comforts and conveniences, but the boy is a well adjusted child at school in every apparent way.

Harry enjoys his art work and works long periods of time on his drawings. He seems very fond of the outdoors, and enjoys making scenes of country life. From his keen

observation, he is able to include many details of a scene and this often brings out the feeling of the pleasant side of outdoor activities. He can tell with great detail in his drawings or in his verbalizations about the thrill of driving a tractor and of caring for the animals on the farm. His joy of living is reflected in the many vigorous curves in his landscapes and in the spots of warm color in his haystacks, the machinery, the houses, and the corn stalks. No doubt, his insecurity in drawing animals prompts him to place the goat behind the haystack or he may have done it from a sense of humor.

Kodachromes of feeling tone as it is seen in the drawings of poorly adjusted children:



PLATE 28



PLATE 29

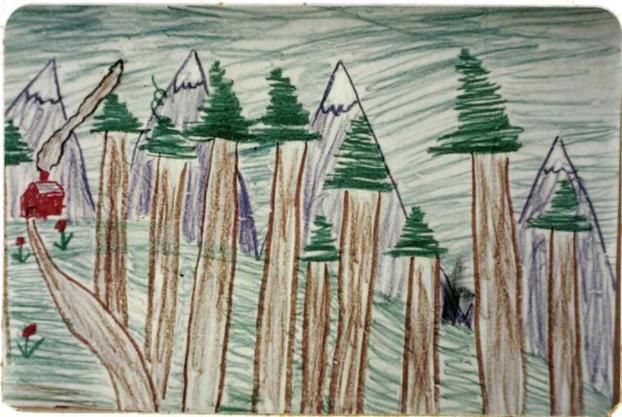


PLATE 30

Plate 28

Virgil is the oldest child of a family of three. He is seven years of age, and is in the second grade. He has an I.Q. of 103. Virgil is a quiet boy, cooperative in all school activities, overly serious, and seems to retain impressions of frightening experiences. He worries about these experiences. He is a reliable, studious, and dependable child. In group work and on the playground, Virgil is very popular with the other children and is cooperative in social relations.

Virgil comes from a home of average financial means. His parents work. The home is a comfortably furnished one. The caseworker believes that the parents are firm, overly serious, and sometimes too strict with the children but are interested in their progress in school. The neighborhood is made up of small homes but the families there are of good reputation and have well controlled children.

Virgil draws or paints in a realistic manner, remembering many of the details he sees. His all-over-the-page work seems to be the result of deliberate, controlled action, and highly adaptive behavior. He seldom verbalizes about his pictures. They seem to reflect his controlled thoughts and his overt behavior. His dramatic drawing of the fire shows the firemen conscientiously performing their tasks against a fire which seems out of control. This may

reflect his fear of destruction. He has used much black and red and these also may indicate his repressed emotions since the firemen's uniforms that he has seen are blue instead of black. He generally uses much red in his pictures, although in this one it is necessary in depicting the realities he has shown.

Plate 29

Marion was not quite six years of age when he entered the first grade. He has an I.Q. of 129. He is a bit "high strung," but has a keen sense of humor. He does not enjoy games involving physical effort. Marion has become overly-aggressive and self-centered.

He is an only child. His father is deceased and, for a time before she remarried, his mother worked in an office. His grandparents are prominent citizens, and are very fond of the child. He spends much time with them. His home is a very good one in a good neighborhood. He does not have much opportunity to play with others while at home. Most of his time is spent with adults.

He likes to draw, does not tire of it easily, and works a long time on one picture. He draws many pictures of ships, trains, and other means of transportation. His ships have many portholes and many indications of participation in military maneuvers. This picture seems to

express his feelings of aggression, fear, and hostility. He generally uses cold colors with small spots of warm which give his pictures a certain sparkle. The cold colors may characterize his assertiveness, repressed inner feelings, and controlled actions.

Plate 30

Weston was almost seven years old when he entered the first grade. He appears older since he is much larger than his classmates. He is an intelligent boy with an I.Q. of 143, but he does only average work in school. It is recommended that he be double promoted. He is not popular with his classmates because of his over-aggressiveness and his self-centered manner. He has a strong sense of rivalry.

Weston comes from a simply furnished, modest home in a good community. He is the youngest of four children. The parents are overly religious and devote much time to the religious training of the children. The father is an educational director in a state position. He worries a great deal about his position and seems very insecure. The mother is a large, buxom, good-natured woman who seems to be interested in her four children but neglects much of the training that is needed by these growing personalities. She works part-time, but is generally at home when the children return from school.

In his drawings and paintings, Weston uses dark colors and strong vertical and angular forms. His picture of the small red home at the foot of towering mountain peaks and tall pine trees with their angular tops shows insecurity, lonesomeness, aggressiveness, and asserted mannerisms. He is no doubt worried about problems within the family.

Distribution on the Page

Placement of the drawings on the page may be in the central part of the paper, to the left or to the right, near the bottom or at the top of the paper, or running off the edges. There may be a definite place for each form on the page or there may be some overlapping. There may be consideration of a ground or base line. The forms may be arranged on the paper as furniture or people appear in a room or there may not be any plan that conforms to reality. There may be inside and outside views arranged in the same drawing. There may be one level or base line showing or there may be a continuous story extending in layers or compartments, each telling its part of this continuous story. Timid or repressed children often make their drawings at the bottom of the page. The figures in them are usually small. The bold or aggressive child likes large untrammelled gestures, and often draws large figures.

Additional information on the distribution of drawings on the page and sizes of drawings may be found in several sections of CHAPTER II of this thesis, especially the sections on Drawing and Contents of Drawings.

Kodachromes of distribution on the page as it is seen
in the drawings of well adjusted children:



PLATE 31



PLATE 32



PLATE 33

Plate 31

Joe is a sturdily built boy with brown hair, blue eyes, and a ruddy complexion, and is an average pupil. His I.Q. is 92. His general behavior is of the socially adaptive and outgoing type. He is active, strong-willed, and a popular leader with the boys. He comes from an average home in a good community, and of working parents. Little, however, is known of the actual home relationships.

Joe seems to have spent much time with his father and likes to draw pictures of experiences they had together or of stories he has heard. He has so much to tell each time that he cannot get it all on a twelve-by-eighteen inch paper, with the result that he has extended each section of his story into layers, one above the other. His picture shows his father's friend pulling down a tree with his tractor one day. On the next day, the men took the tree away on a logging train; and, later, some men came in trucks and took the lumber away from the mill where it had been cut. He divided his paper in angular forms, working from the bottom upward until he had no more space. His firm foundation and his upward movement show his calm and placid disposition. He has a long attention span. His selection of dark colors and his use of black lines may well be an indication of repressed emotions or inner worries or this may be due to his recollections of the dark shadows of the logged-off land.

Plate 32

Thelma is an attractive, little brunette in the first grade. She is well mannered, shy, but well adjusted. She is liked by her playmates and takes an active part in school activities although she seldom strives to be a leader. She is an average pupil with an I.Q. of 100.

Thelma is the youngest of three girls. The other two are several years older than she is. The mother is over-anxious about her children and is inclined to push them beyond their natural developments.

The home is a comfortable one in an average community. The father is a salesman. The mother keeps a few young children in the afternoons for working mothers. She realizes the advantage of having other little children in the home for Thelma to associate with.

Thelma is good in art work for her years. She has clear mental pictures of what she wishes to put on her paper, and places the objects on the page as she visualizes them.

In this picture, she has drawn a blue car on a red street and then places the large trees on each side of the parking. She has shown her keen observation by the drawing of the telephone poles and wires, on one side of the street, literally covered with black birds. There are also a few on the street curbing. The free strokes of crayon

and the light coloring show her good adjustment. Her childlike arrangement on the page shows freedom from adult pressures and from regression.

Plate 33

Sylvia, the youngest daughter of a family of three girls, is a small, quiet, unassuming girl. She spent two years in kindergarten. She was six years of age when she entered the first grade, and has an I.Q. of 120. She is a good pupil, taking an active part in all classroom activities, and is a popular member of her class. She is always neat and clean, and is attractively dressed.

Sylvia comes from a very beautifully furnished home in one of the better communities of the town, and is the daughter of intelligent and understanding parents. The father owns his own small business establishment. The mother keeps books for him, and is also active in community affairs. She is most considerate of her children's welfare and individual needs. The children receive not only advantages necessary for the assurance of well developed personalities, but many additional cultural advantages.

The figures in Sylvia's paintings and drawings are arranged pronouncedly at the bottom of the page and even run off the bottom. This is a good indication of her sense of security, stability, and calmness of disposition. She

has attempted to show people in the background, although this is a difficult task for a beginner in the first grade. Her figures in the foreground are large and seem to be walking off the paper. They are drawn with assurance by a steady hand, showing Sylvia's self-confidence and self-assurance.

Kodachromes of distribution on the page as it is seen
in the drawings of poorly adjusted children:



PLATE 34

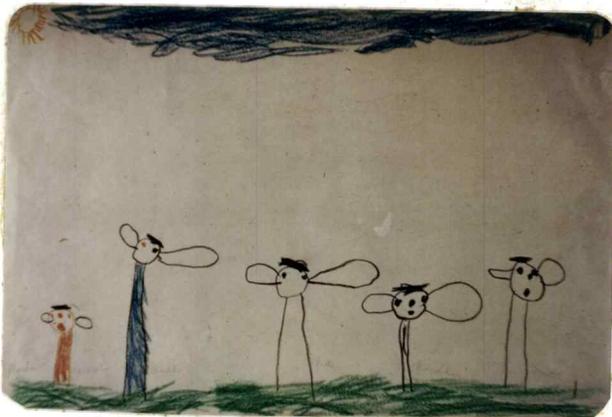


PLATE 35



PLATE 36

Plate 34

Newton, a small immature boy in the first grade, is six years of age, and has an I.Q. of 93. He has one older brother. Newton finds studying difficult, possibly because he is lacking in ambition. He also has poor muscular coordination, as is shown in his writing and in playground games. He is passive on the playground, is a follower rather than a leader in group work, but often disturbs others in the classroom by unnecessary talking or moving about.

The family lives in a modest home, simply furnished, in an average neighborhood. The father and mother both work and little individual attention is given to the home training of the two boys. Since the parents work on different labor shifts, the boys are left alone one hour every evening when the parents are going to and coming from work.

In this picture, Newton has shown the inside of the house, with both stories included and the door and windows at the front clearly marked. The two bedrooms are separated by a partition and the only spot of color is the green draperies in the parents' room. Newton has drawn the objects of most importance to him, both within the house and in the yard. The radio seems to be of particular interest. It is at least the most important piece of furniture. The wiring from the radio to the aerial is

carefully drawn through the wall and up the side of the house to the roof. He and his brother are playing cowboy near the car on the right margin, while his dog is placed at the left of the picture. He has carefully stayed within the edges of his paper, no doubt showing a lack of aggressiveness. He has used black throughout his drawing - with only one spot of green and one of yellow. His selection of color, the pressure used in drawing, and the few objects arranged over the page show his insecurity, limited range of interest, and his immaturity.

Plate 35

Andrew is the middle child of a family of three. The younger girl and Andrew have been much "mothered" by the older sister in the third grade. Andrew was six-and-one-half years of age at this time, with an I.Q. of 105. He is a very healthy appearing child, with lots of energy but a decidedly introverted disposition. He has had much difficulty in adjusting to his playmates, and was absent from school a great deal at first with a fever. He is a restless child at school, but takes pride in doing things well. He is accepted by his playmates, but makes little attempt to gain a leading role.

His parents are well educated and take an active part in community affairs. They live in a good neighborhood,

and their home shows the effects of good taste. The father's position keeps him away from home all day. The mother is absent a great deal, participating in community activities. The children spend much time with baby-sitters. When the parents are at home, Andrew is often over-protected.

In his picture of "his family," there is evidence of sibling rivalry and of his affection for his mother and one sister. He places the baby sister far to the left in the picture and himself between his mother and his sister far toward the right side, away from the baby. He draws his pictures near the bottom of the page, showing his insecurity. His small and simple figures are generally drawn in black.

Plate 36

Noland is a well-dressed, overly serious boy, eight years of age, and in the second grade. He tested 147 in I.Q. He has very high standards for such a small boy. He always wishes to be the one who has read the most books, has accomplished the most in physical exercises, or has his lessons learned first. When he does not reach the goal he is striving for, he will say: "I guess I can't always be first." He will then give some reason for his failing to reach his goal. He is aggressive, but is well liked by his classmates and is often chosen as a leader.

Noland comes from an excellent home in a good neighborhood. He is an only child. His parents are professionally trained, and both have responsible positions. They have very high standards, and expect more from the boy than he is maturationally able to do.

In his drawings and paintings, Noland works high on the page and even runs off the paper on all sides, showing his drive for lofty ideals and high standards. The placement of his forms show force and extra drive. The extending off the page of his figures reflects his aggressiveness, self-reliance, and assertiveness. He applies the paint in a heavy manner, and the crayon with much pressure. He uses much red and black which, along with the pressure in application, shows his decisive personality, a tendency to worry, and strong emotional drives.

Content and Details

Every experience has a pictorial aspect to a child. His experiences at home or at school will influence his art work. What the child creates will be influenced by his selection and retention from his experiences, from field trips, travel, stories, books, and general life experiences. Often a child reflects his own appearance in his pictures, for instance, the very thin and delicate child may make small dainty figures which show perfection in detail and a fineness in texture while an aggressive child

may make vigorous and forceful figures displaying great energy and activity.

The well adjusted child uses subjects for his drawings which show his good adjustment whereas the poorly adjusted child shows his poor adjustment in his choices of subjects which show fear, frustration, insecurity, timidity, hatred, violence, or lack of ambition.

The work of the young child is often lacking in details. As forms appear, details come into evidence. Details vary as to size, number, placement, and frequency. Details may be few or many, minute or exaggerated. There may be only a few essential and well placed details or there may be many unrelated details or scribbles which have no organized relationship to the forms in the drawing or they may be combinations from the above. Details may be added because of a feeling of necessity or just for the love of touching the brush to the paper or the swinging of a crayon.

The well adjusted child generally spends less time and care on details, generally has fewer details and, most often, has better chosen details which are usually more obvious to the viewer than the poorly adjusted child has. The reverse is often true of the poorly adjusted child who may lavish unusual care upon those things which he does not have (good teeth among the British children of a generation

ago) or upon illy chosen subjects or troublesome objects.

Added information about the contents and the details of children's drawings may be found on pages 88-92 and in additional parts of CHAPTER II of this thesis.

Kodachromes of content and detail as they are seen in
the drawings of well adjusted children:



PLATE 37



PLATE 38



PLATE 39

Plate 37

Davis was a small and immature boy. He was enrolled in the first grade in a Nevada school before he was six years of age. Later, the family moved to Oregon and the child continued in school. He is a happy and well adjusted child who tries hard to learn and to participate in all school activities. He tested 95 in I.Q. He is well liked by his classmates because of his good sportsmanship and general good nature.

His father is a professional man. Both parents are very cooperative with the school, and have a good understanding of the maturational needs of their children. They have another boy and a girl, both younger than Davis. The home is a very good one, furnished with consideration for growing children, and in a suburban area.

Davis does not spend much time on his paintings and drawings. His themes are always happy, and usually include only a few objects. The figures are large, and only the details of which he is most conscious in everyday life are added. In this drawing, he has included the great number of buttons on his jacket because he is very proud of them, although he might have drawn them because they were troublesome to him. His drawing of the boy has a full mouth of teeth in compensation for his own that are missing on account of his age. The hands have extra fingers,

either from inability to count or love of adding little marks. The whole atmosphere of the drawing shows happiness, self-assurance, and good adjustment.

Plate 38

Marvelle is a happy little blonde girl eight years of age, from a very congenial family of average financial means. The father is a laborer. The mother spends much time caring for the home and the three children. Marvelle is a very good member of the third grade, with an I.Q. of 133. She is popular with her classmates. She takes an active part in school games and activities. She is conservative, quite feminine in all her actions, and always appears neat and clean.

In her picture of the Norwegian girls, she illustrates a scene from life in Norway, showing the homes and a couple of girls. Marvelle is conservative in her use of paint and paints only the areas she wishes to bring out. She adds many details to clarify her pictures, such as the tracks in the snow and the window decorations. Her feminine interests show in the decorations on the costumes of the girls. Light strokes over most of the picture shows her sensitivity and demureness. She always spends a long time on her drawings or paintings, and is anxious to finish by adding small and interesting details. She doubtless did not copy

any one picture in her drawing, as all of the pupils had been asked not to, but it is probable that she did combine parts of several pictures to get her picture. It is, nonetheless, an excellent drawing for her age.

Plate 39

Isabelle is a very intelligent child of seven years, with an I.Q. of 137. By the end of the second grade, she had made such great advancement in her school work that the school authorities agreed to double-promote her and she was placed in the fourth grade the following year. She is physically and socially mature, a leader in her group, and exceedingly popular with her classmates. She comes from a good home, with parents of average financial means. The parents are intelligent people, devoting much time to Isabelle and her older sister, and requiring high standards of the girls. Being more mature emotionally, socially, and otherwise than her classmates, Isabelle often asserts her authority on the playground and in classroom activities.

She enjoys drawing and painting and spends a great length of time on every picture. She puts mature faces on her figures and also gives the girls much hair, as is shown on the Red Riding Hood in her picture. She includes many details, such as different kinds of birds of many colors - the canary, cardinal, bluebird, robin, and woodpecker.

There are also several different types of flying insects. Practically every bit of space is filled with interesting objects, some in simple treatment - as the group of flying blackbirds at the right edge and the treatment of the bark on the trees - while others have more form and color, such as the robin in the foreground. Her drawings show perceptual development, strong interest in collecting tiny objects, feminine qualities, and stick-to-itiveness.

Kodachromes of content and detail as they are seen in
the drawings of poorly adjusted children:



PLATE 40



PLATE 41



PLATE 42

Plate 40

Alfred was seven years old when he entered the first grade. He is small for his age, bright-eyed, sly, and somewhat undependable. He has an I.Q. of 110, but does not work up to capacity and seldom completes his work without strict supervision. The other children are always reminding him to be tidy. He often comes to school in an unkempt manner, with clothing that is shabby and unclean. He daydreams a great deal and, at times, has high ideals which he cannot carry through to completion. He always wants to handle new objects, and has stolen many simple articles from about the room. The teacher finds him a challenging pupil when he is not daydreaming, and the children accept him and try to help with his personal problems. Alfred's parents were separated by divorce when he was three years old. During the years the mother was alone, she "babied" Alfred considerably. She later married, and he now has a baby sister. There is evidence of much sibling rivalry, and Alfred has a feeling of not belonging. The parents do not fully understand the child, and consider him a serious problem. The father is a construction laborer. Little is known about the home but, from all appearances, Alfred and his older sister do not receive adequate attention or care in the home.

Alfred spends very little time on his drawings and paintings, often leaving them before they are complete or he stops work on one project to begin another of a distinctly different kind. He was very much pleased to give his painting to the writer. He said it was a picture of his house. Like all his other work, this picture was completed in a few minutes. His repressed emotions are evident in the lack of details. The dark colors seem to indicate home conditions, with which he felt unable to cope.

Plate 41

Rudolf is a boy of healthy appearance, slow in motion and apparently a deep thinker, but emotionally immature. He is dependent on adults. He was six years of age when he entered school and tested 109 in I.Q. He enjoys school life, and is well liked by his playmates. He is kind and considerate of others, and is very fond of his pets.

Rudolf comes from a good community and a good home, with parents of average financial status. He is the first child of a second marriage of his mother. His two step-sisters are much older and of high school age. Being the youngest child in the home, he naturally receives much attention but is also held to high standards for a small child. At times, it seems as if the parents do not fully understand the maturational needs of the child and expect

more from him than he is able to accomplish.

Rudolf spends a short time on his paintings and drawings and generally dashes them off with a few simple forms and strokes. They are marked by their lack of details. The "cat and the canary" is very typical of his work. He has been much interested in the canary and its life in the classroom. This picture represents a bright warm day when the windows were open and a cat slipped into the classroom and walked across the table. Since she did not see the bird, the canary escaped harm. Rudolf places his figures high on the page, showing a striving for standards higher than he is at present capable of attaining. He seems to want to complete an undertaking in a short time before something unexpected happens. He includes only the most important objects and does not return to add details.

Plate 42

Paul was almost seven when he entered the first grade. He is a handsome, well-dressed pupil, with an I.Q. of 133. He has an excellent speaking vocabulary. He is timid, introverted, insecure, and his feelings are quite easily hurt. Paul likes to cooperate and can continue a task long after other children have lost interest. He is well liked by the other children.

Paul comes from a home broken by divorce. He has one brother. He is very fond of his father who is a marine engineer, and seems to be disturbed over his absence. His mother works to help support her two boys. Paul talks a great deal about another brother's death and uses medical terms in speaking of his illnesses. He is very jealous and critical of a man who visits his mother. He likes to talk, and tells long stories about his home and his daddy and the experiences they had together.

Art work seems more enjoyable to him than any other activity in the school program and he spends long periods on his paintings and drawings. Many of his pictures are of the sea and ships. He has included ships in the water, cliffs or hills behind the ships, fish under the water, and objects in the sky. He has carefully planned his picture so that all of the parts are filled, and he has taken much time working out the details of all the objects, even to the man on the deck. The colors he chose for the water - blue, purple, and green - are unusual for so young a child. His strokes seem to give motion to the water. His well developed perceptual ability, interest span, memory for details, and - no doubt - wishful thinking are shown in his drawings.

Verbalization

The uses of the verbalizations of children are so obvious that not a great deal has been written about them. Verbalizations or the use of words by the child while he draws or paints, or afterward, or in class discussions often extends one's insight into the personality of the child. As a child makes a picture, he puts down not only what he sees, feels, and knows but also his state of mind - whether it be that of sheer joy, excitement, hatred, or fear. To him, these feelings have a freshness and clarity which adults cannot quickly nor easily assess by their methods of thinking. Oftentimes, his drawing is a recording of what he learns instead of what he sees. It is his tentative effort to express what is going on inside of him. The picture may indicate the activities of the day, the quiet recordings of a field trip, the sublimation of a loss, evidences of confusion or even violence, or any of many other feelings, attitudes, or even aspirations.

It is often difficult to use word symbols to describe graphic symbols, and vice versa; but much is added to the drawing and to projection by the use of both. By verbalization, the child may be endeavoring to clarify his own thinking and his picture, or he may feel that he makes his meaning more intelligible, or he may be expressing release or enjoyment as he relives the experiences. To the adult

these scribbles, streaks, and embryo pictures often do take on vividness and recognizable form as he explains them. They can reveal to the trained observer much information in regard to the emotional stability, mental ability, and motor coordination of the child.

More information about the verbalizations of the child while he is working or playing and the uses to which these verbalizations can be put in understanding the child may be found in the early pages of CHAPTER II of this thesis.

The uses of verbalization are illustrated in the following three cases, in none of which was the adjustment as good as it might have been and which are held to be the more interesting for that reason.

Kodachromes of drawings of poorly adjusted children and examples of verbalizations which help to explain or which lend meaning to the drawings:



PLATE 43



PLATE 44

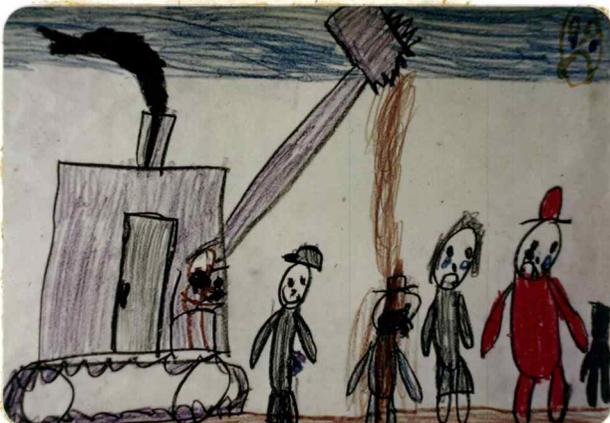


PLATE 45

Plate 43

Belle is a small, timid girl of six years in a family of five girls. She has three older step-sisters and a younger sister. The home requires much of her in the way of rigid discipline. She is an average pupil in the first grade, who tested 108 in I.Q. She is easily frightened by loud noises or angry voices. She responds to friendly suggestions and is exceedingly conscientious and thoughtful of her playmates. She daydreams occasionally, and often reverts to fantasy in her drawings. Her pictures are always well filled with many interesting objects arranged in design effects, both in angular and circular forms, and they tell long stories. She generally makes the figures of her people tall and thin, probably due to an unconscious desire to be more secure by being able to exert herself more in the home. The great number of colors she uses in her drawings are put on the paper with great pressure or heavy paint, giving strength and vividness to the drawings. Her stories, such as "the girls and the snakes," are always told in a low quiet voice. The story is:

"The little girls were out playing in the country and picking flowers when they saw some snakes." When asked if the girls were afraid of snakes, she replied, "Yes, but the girls were able to climb upon some rocks where they were safe from the snakes." She pointed to the black-and-white

and red-and-white objects below the large forms and said, "The snakes are friendly snakes, but the girls are afraid of them."

Belle's verbalizations were told as if she expected to be criticized or punished for her ideas or for speaking out loud. She speaks of objects that seem harmful, but her people are always safe at the end of the story. She shows her timidity, insecurity, and lack of confidence in her drawings and in her verbalizations about them.

Plate 44

Lowry is a large boy - loud, boisterous, and enthusiastic - and a leader in his group. He is self-centered, conceited, outgoing, and has unusual energy. He always wants to be first. He is an average pupil, six years of age, with an I.Q. of 105. He is always neat and clean in appearance.

His parents have an average income, and have a comfortable home in a new housing district near the school. Lowry and his older sister are given much affection and care at home. The father is a large, self-centered, and overly-aggressive man. The mother, although beautiful, is quiet and retiring. Both parents are active in community affairs. They visit school regularly, and are interested in their children's general welfare.

Lowry verbalizes a great deal while he draws and paints. His stories include much action and noise. Some of his stories are taken from real life, while others are fanciful. He uses strong lines, forms of varied sizes and shapes, and analagous color schemes.

His picture of a train coming around a curve with its lights flashing is one of his fanciful illustrations. He says: "The train must pass a house before it reaches the station." The house seems to have no particular part in his story. "Someone has placed dynamite on the track (the large red spot that seems to be exploding) and when the train hits it the dynamite will blow up the train." When asked if the engineer will be able to see the dynamite, he became excited and said: "No, it can't be seen." Someone wondered if it would wreck the train and kill the engineer. Lowry replied to this, after a pause: "Yes, it might, but it will make a big noise." His stories, as well as his forms, and his selections of color show his boyish and outgoing nature and his concern for external stimuli.

Plate 45

Fillmore is an only child. His parents are overly conscientious and extremely religious. No doubt there is much discussion of "worldly evils and just punishment" in the home because Fillmore seems very conscious of these ideas and portrays them in many of his pictures. The

family has travelled about a great deal because of the father's position in the ministry, and has lived for relatively short times in several states. He told of being born in one state and of visiting his "kinfolk" in another.

Fillmore is of average height and of fine physique, a sturdy boyish youngster of six, with an I.Q. of 110. At first appearance and as a rule, he seems self-reliant but, socially and emotionally, he is not well adjusted. He is the biggest boy in the room and is quite proud of his strength. He quarrels or fights from the smallest causes and is inconsiderate of others. He cries easily, however, and is often in trouble on the playground. He resents being corrected. On some days, he seems to crave the attention he gets by annoying others. He hits, pinches, or grabs caps; but cries when reprimanded or when these things are done to him. In spite of these traits, he has an infectious good humor, is a leader in planning and carrying out activities and, in general, is liked in the classroom.

Fillmore likes to draw and paint, and his pictures have vivid stories behind them. He uses black a great deal in his drawings. He has good language ability and expresses himself freely, although his tales are liberally sprinkled with "brung," "ain't" and "whapped." His tales are so tall that even the children are skeptical of them although they are so detailed and realistically told that he appears convincing if one does not listen carefully.

When Fillmore drew the picture of the steam shovel operator dumping dirt on the little boy, he said: "The boy was playing in the yard and the steam shovel man knew the boy was there and dumped dirt on him purposely. The man is laughing because he wanted to kill the boy and the little boy's father and mother are crying because now they have only one little boy." This was no doubt his projection of feeling that through all of the emotional strains of life he is safe. The other figure (near the steam shovel) is a policeman. "The policeman came to arrest the steam shovel man for killing the boy." His verbalizations show his feeling of insecurity, his fear of punishment, and also his over-aggressiveness. His selections of the darker colors - black, violet, and red - are also an indication of his lack of emotional control.

In the first part of CHAPTER III, the writer has endeavored to show through the pictures which she has chosen and the written material attached to them, the chief principles of the selection of the drawings of well adjusted and of poorly adjusted children as found in the classrooms in which they were allowed to do free drawings in contrast with being compelled to draw certain things in certain ways on certain paper by certain methods.

It is believed that this material and these drawings will be useful to: teachers in the elementary grades who teach in the field of art, to teachers of special education, to guidance workers in the elementary school area, and to any others who are interested in the welfare of the young pupils. The drawings should be helpful as indicators of good adjustment or of poor adjustment. The methods of handling the materials used by the children, the colors used, the consistent use of similar forms, the amount of time spent on the drawings, as well as the verbalizations are consistent indicators of certain forms of personality. These drawings should aid the teacher in planning activities which are beneficial to the children as well as being satisfying and enjoyable to them. Through the drawings, the teachers might first locate and then help the children to remove undue aggressions, insecurity, feelings of inferiority, and other forms of worries which children bring to school with them or develop to some degree at school.

Through art activities, every child should be reached. It is always possible to find something to praise in an art production, such as, the color, the skill with which the child handles his brush, or the story told by the picture. In this way the confidence of the child in his own ability can be stimulated, and he will be challenged to develop to his fullest capacity. The child's imagination,

reasoning, perceptual ability, and resourcefulness will be developed through use. The therapeutic values of art which provide for emotional, physical, and aesthetic outlets can often be realized in the simple daily routine in the classroom, providing the art activities meet the interests and maturational needs of each individual child. Referral to specialists can be made in the more severe cases.

In the second or following part of this chapter, the writer took the first step in the arrangement of a scale of the drawings of children in the first three grades. She arranged them by threes, from the drawings of the least observably poorly adjusted to those who were thought to be so badly maladjusted as to need the services of a social caseworker and a psychiatrist. The values of the scale range, by tens, from ten through ninety. The use of three illustrations under one quality or scale-score means that these illustrations are held to be of approximately equal value although differing in subject and in treatment. The scale extends in nine groups of samples or examples.

Each unit of the scale is estimated by the writer and those who assisted her to equal one-tenth of the difference between the free drawings of the least poorly adjusted and the most poorly adjusted of the seventy-five children studied specifically in grades one through three, although these seventy-five were selected from several thousand

children in the first place. Although no one can, at least at present, work out degrees of maladjustment of personality with any exactness of accuracy nor can anyone define degrees of artistic skill which will be at all satisfactory, there is little indeed to be said for doing nothing until a thing can be done completely and accurately.

While this scale of drawings could have been correlated with such tests of personality as the Rorschach Tests, this was not feasible (a) with children as young as these and (b) these tests, not being wholly accepted as yet as very accurate themselves, would yield correlations which would be equally as open to doubt as the drawings themselves are (148, pp.27-29).

Because the tentative scale has aroused interest in this area and has resulted in attempts to identify and to correct maladjustments in young children, it has already proved its local worth and can be used in the in-service training of teachers of art and of other subjects or grades. Whether this scale should be used widely and by different people or should be further extended or standardized lies in the future development of this and of other scales.

In using this scale to evaluate the degree of adjustment or maladjustment in the child, one is called upon to note the use of certain criteria such as line, form, color,

texture, content, detail, and distribution on each page. Inferences about the pupil from a drawing may well involve many other considerations, such as: age, grade, health, maturation, environmental influence, and zeal. One must compare the drawings of any child over a period of time for similar criteria and know much about the child who made the pictures if one is to locate degree of adjustment accurately.

In using this scale to measure the degree of the maladjustment of young children, as shown in a drawing, the child's drawing should be matched with the drawings from the scale until a drawing of corresponding quality is found. The note at the top of the scale on each page represents the value of the drawing being measured.

This adjustment scale was tried out on fifty additional first grade pupils whose drawings and whose degrees of adjustment had not been used before. These pupils and their drawings were studied by the writer and by five teachers in three different school buildings who were especially interested in free drawings and paintings as cues for the location of degrees of maladjustment in the children in their classes. In addition a few of these children were also studied by the caseworkers, the school psychologist, and a psychiatrist.

While these teachers kept a folder of all of the drawings and paintings of each child, they did not examine these until the conclusion of the study. They did take notes on the children's verbalizations, observed them while they were at work or at play for anything worth recording in anecdotal form, and wrote up any personal characteristics which they thought should be recorded. Each teacher also prepared case histories of the ten children in her classes who showed the poorest social and personal adjustments. The teachers also held conferences with the parents of these children, the children's neighbors, playmates, and their community service personnel, where the last had entered in. The reports of social caseworkers were also used, or in some cases, made and then used. In all of these reports, the characteristics common to poorly adjusted children were found in these children.

Only after these reports about each child were gathered together and summarized were the free drawings and paintings of each child compared with the scale of maladjustment as shown in the drawings of children as presented in this thesis - usually by others than the teacher involved.

The scale proved its worth not only in finding maladjustment in these children but in calculating the amount or degree of personality maladjustment from the pictures

and from later verification from the data gathered from the other sources.

Not only did the scale prove its tentative worth in locating maladjustment among these fifty pupils, but it attracted more than the usual attention from the teachers working with these children and from additional teachers to symptoms and problems of poor adjustment. In some cases, the child would be led to focus his attention on pleasant incidents instead of on irritating ones. In other cases, the teachers helped the passive child, withdrawn from his environment through fear or hostility, to gain security and self-confidence through praise and encouragement. In the more serious cases, the school psychologist and the school psychiatrist entered the case directly from having taken an interest in it or had the case referred to their attention.

The teachers found the method and the criteria of judging children's drawings in comparison with this scale not only valuable in locating maladjustment and in finding its degree quantitatively but they found the scale of great worth in developing a greater awareness of the penalties that accompany different degrees of maladjustment. The punishment meted out by society and the suffering it brings among the little folk are of great importance to them. Consideration of the total environment from which the child comes, and its effects on his personality, are matters of

no small importance in the total education of the whole child.

These teachers also found the information gained from the scale to be most helpful in solving many forms of classroom discipline, such as over-aggressiveness, timidity, fear, and daydreaming. They gave more attention to the improvement of the mental health of the children through praise, privileges, consideration for individual differences, and compensation for lack of attention or other needs which might have been neglected in the home. They used some of their findings in conferences with parents in pointing out the causes of personality problems and in stressing the value of more consideration of the maturational needs of the developing child. Through use of the scale, the teachers have become more interested in drawing as a projective technique and have made further study of its use.

The scale which helps one to locate maladjustments in children in the first three school grades and attaches a degree or number to this degree by comparison of the child's free drawing with the drawings in the scale is shown in the following pages. A scale value of ten was given to the least noticeable degree of maladjustment. A scale value of ninety is believed to fall just within the limits of normality of adjustment. The other values are intermediate between these two extremes.

SCALE I. Kodachromes of free drawings of children
showing degree of maladjustment. Value 10.



PLATE 46



PLATE 47

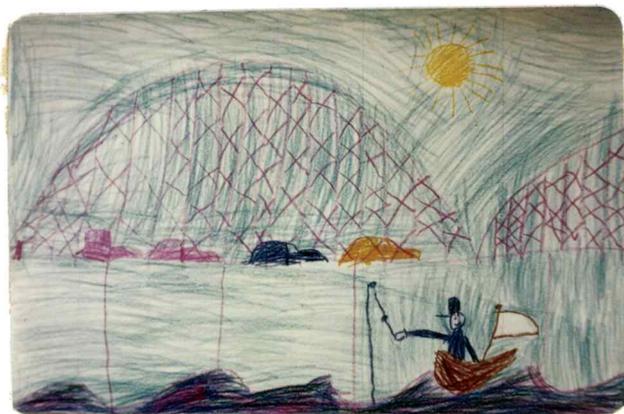


PLATE 48

SCALE II. Kodachromes of free drawings of children
showing degree of maladjustment. Value 20.

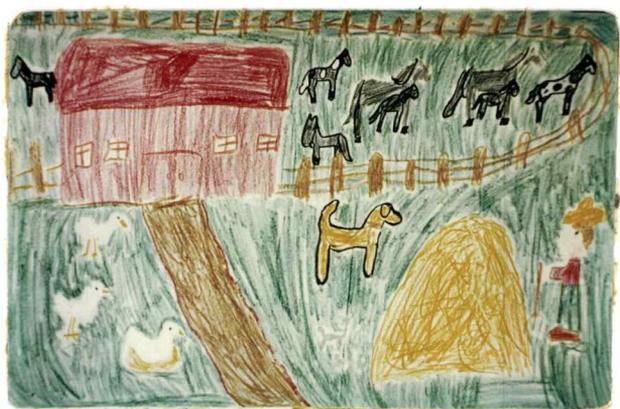


PLATE 49



PLATE 50



PLATE 51

SCALE III. Kodachromes of free drawings of children
showing degree of maladjustment. Value 30.

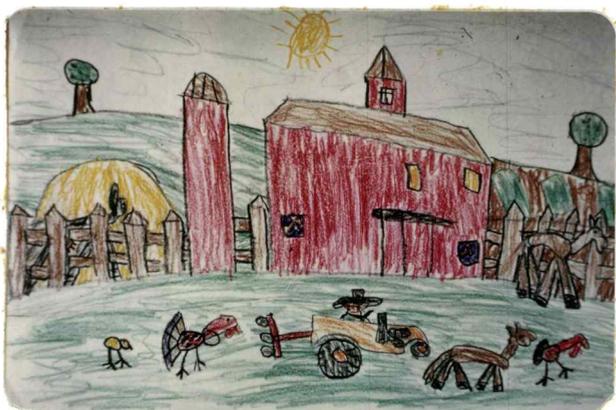


PLATE 52



PLATE 53



PLATE 54

SCALE IV. Kodachromes of free drawings of children
showing degree of maladjustment. Value 40.

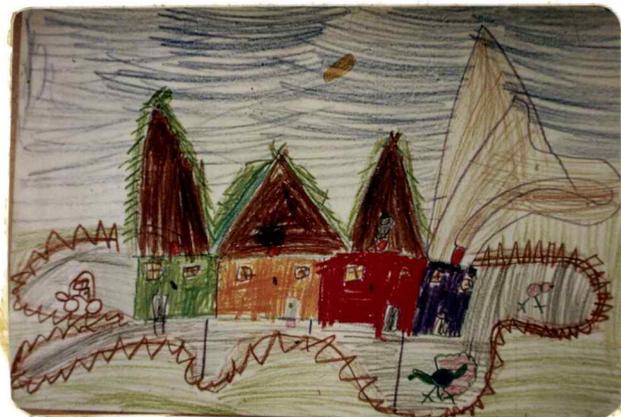


PLATE 55

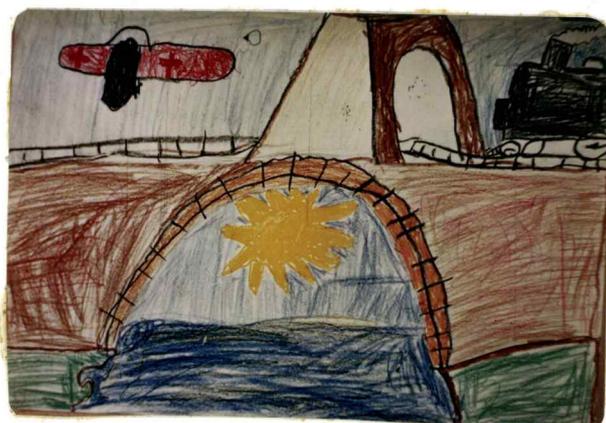


PLATE 56



PLATE 57

SCALE V. Kodachromes of free drawings of children
showing degree of maladjustment. Value 50.



PLATE 58



PLATE 59



PLATE 60

SCALE VI. Kodachromes of free drawings of children
showing degree of maladjustment. Value 60.

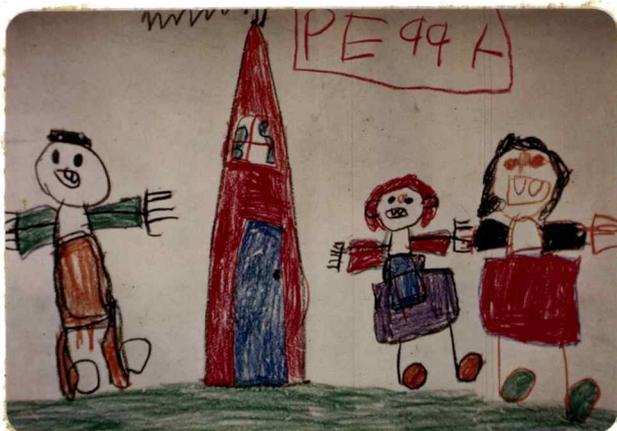


PLATE 61

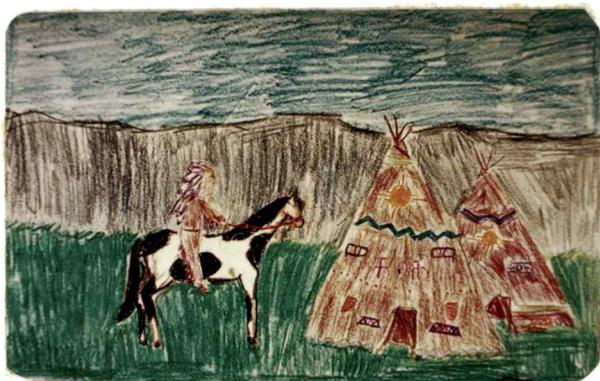


PLATE 62



PLATE 63

SCALE VII. Kodachromes of free drawings of children
showing degree of maladjustment. Value 70.

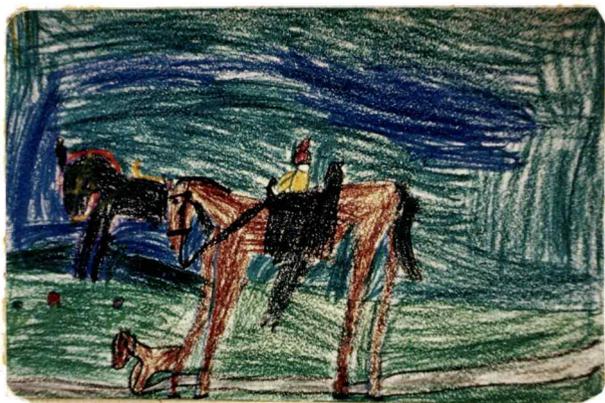


PLATE 64



PLATE 65



PLATE 66

SCALE VIII. Kodachromes of free drawings of children
showing degree of maladjustment. Value 80.



PLATE 67

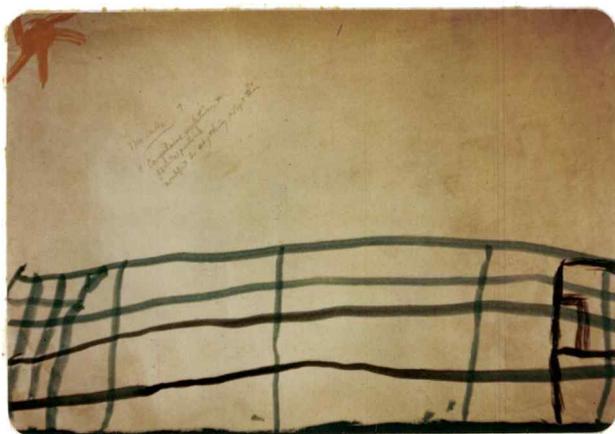


PLATE 68



PLATE 69

SCALE IX. Kodachromes of free drawings of children
showing degree of maladjustment. Value 90.



PLATE 70

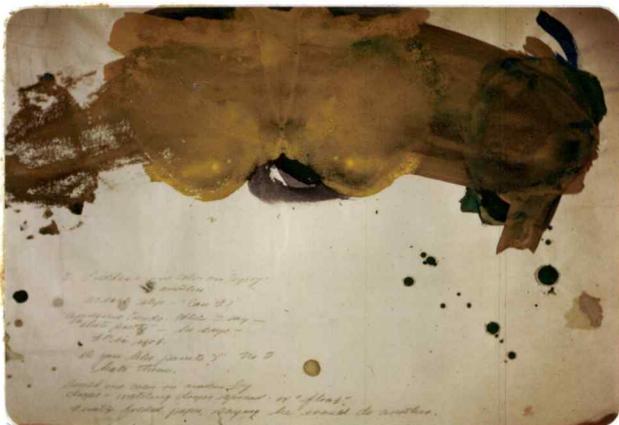


PLATE 71



PLATE 72

CHAPTER IV

CONCLUSIONS AND RECOMMENDATIONS

The purpose of this study is the location and the identification of the degree of maladjustment in children through their free drawings. Such location makes possible their treatment by teachers where their treatment is simple and elementary or permits referral to experts in cases in which treatment is more than elementary and where experts are available. Diagnosis would fall under the latter classification and would be undertaken, except where it was most elementary, only by people with the necessary training.

The study concerns itself, basically, with the personality developments of the pupils in the first three grades as shown in their art products. The aesthetic evaluations of the drawings were given little or no consideration. First, the drawings of twenty-one outstandingly well adjusted children were included in this thesis to illustrate by their consistent choice of line, form, texture, color, feeling tone, distribution on the page, content and detail, and their verbalizations what their art work tells about these children. A case study for each child was written from reports about them and from the drawings. Second, twenty-four maladjusted or poorly adjusted children were chosen to illustrate by their drawings what their art

work tells about them. A case study for each child was also written from the reports and the drawings of these children. Third, a tentative scale was made by means of which one attached a score or scale value to the degree of maladjustment found in a child through his free drawings and paintings if he was maladjusted. The values of the scale range, by tens, from ten through ninety or from the least observably maladjusted to the limits of normality of adjustment. Three illustrations of approximately equal merit but different in subject matter and treatment were used under each of the nine scale values.

This scale was tried out over a period of time with fifty additional pupils in the first grades of three elementary schools by the art supervisor and five primary teachers who were unusually interested in using free drawings as indices for the location and degree of poor adjustment in children. A caseworker, the school psychologist, and the school psychiatrist observed a few of these children. They found the methods and the criteria of judging pictures from this scale to be most helpful in gaining additional understanding of objective relationships and in the interpretation of the degree of adjustment of individual children. The teachers used some of their findings to great advantage in their parent-teacher conferences. Their further interest was developed in the use of art as a projective technique as well.

CONCLUSIONS

The following conclusions concerning the location and the identification of the degree of maladjustment in children through their free drawings and paintings are evolved from the background reading and from the data presented in the selection of drawings to show adjustment and maladjustment and in the development of the scale contained in this thesis.

1. It is possible to locate maladjustment in children through their free drawings.
2. It seems wholly reasonable to arrange pictures in a progressive scale according to the degree of adjustment or maladjustment of those drawing them.
3. Children should be permitted freedom at least a part of the time while they are doing art activities so that they may gain more pleasure or may obtain some release of their innermost feelings through projection.
4. The creation of additional interest in and concern for the pupils who show evidences of personality maladjustments is axiomatically a responsibility of the classroom teacher.
5. A part of the work of all teachers is the referral of the serious cases of maladjustment to well trained social caseworkers and a psychologist or a psychiatrist if this can be done.

RECOMMENDATIONS

1. A part of the work of all teachers is the correction of personality defects in the pupils. These can be found and somewhat classified according to the drawings and other material included in this thesis.
2. Further study of projective techniques as a method of detection of maladjustment in children may well be made.
3. All teachers, but especially teachers of art, should be encouraged in the use of projective techniques.
4. The training of actual groups of teachers in the use of art as a projective technique would further their understandings of children's needs and result in additionally better mental health - possibly for both groups.
5. Further training of teachers and parents should be given in awareness of the causes and evidences of maladjustment so that they may guide the child in such ways that his needs may be better met by themselves, by other adults and children, and by the child himself.
6. Parents and teachers need better criteria of appraisal of children's social understanding, attitudes, and behavior, as well as the part which the emotions play in the learning process.

7. Parents and teachers can gain from each other a keener knowledge of the child's personal problems, his attitudes toward people and school, his physical well-being, and all of the values which he has gained from his total environment. An explanation, for example, of children's drawings at Parent-Teacher Association meetings might be a good point of departure on this plan, but the plan itself should be inclusive of many subjects.

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