

Fostering Creativity in Elementary School Art Education in Saudi Arabia through the Use of
Selected Art Therapy Techniques

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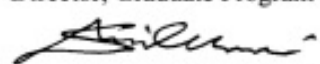
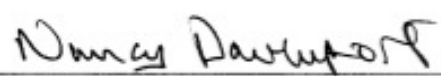
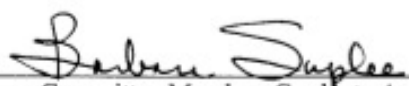
FOSTERING CREATIVITY IN ELEMENTARY SCHOOL ART EDUCATION IN
SAUDI ARABIA THROUGH THE USE OF SELECTED ART THERAPY
TECHNIQUES

by

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Abstract

Art education in Saudi Arabia focuses mostly on beauty and harmony but rarely fosters individual expression and creativity. While graduate training in art therapy is largely focused on studies in psychology as they relate to the analysis of art and training in art education largely on classroom teaching, the two employ similar visual skill sets, techniques and methods in their respective professions when they work with their clients, be they patients or students.

Researchers have shown that elementary art educators throughout the world could benefit from using certain art therapy techniques and processes to encourage the above; that by incorporating art therapy processes and techniques in the Saudi elementary art classroom in particular, art teachers may be able to encourage individual expression and creativity among their students. By doing so, it is hoped that those attending elementary schools in Saudi Arabia may be better able to explore their thoughts, feelings, desires, imaginations and experiences through their own unique forms of visual representation. This thesis provides a background to present day art education in Saudi Arabia. It also provides grounding in art therapy and its application in the United States as well as its present day minimal use in Saudi Arabia. This paper identifies the nature of the relationship between art education and art therapy and focuses on three art therapy processes and techniques: expressive painting, expressive collage and a visual journal, before demonstrating how each of these techniques can encourage expression and creativity in every art classroom, not only in those which are focused on children specifically engaged in art therapy programs.

Keywords: art therapy techniques, Saudi Arabia elementary art classroom, art education in U.S.A, art education in Saudi Arabia, expressive artwork, expressive painting, visual journal, expressive collage, children's expressive artwork, children's creative artwork.

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CHAPTER 1: INTRODUCTION

Background to the Study

In today's world of globalization, television, family relationships and the Internet, the lives and lifestyles of children have changed significantly in the space of one generation. They are now exposed to a great deal of material that they may not be emotionally prepared to process. Because of technology's influence in recent years, children do not experience real environments or tactilely engage with varieties of materials in the same way that they used to. This fact has been observed by a number of Art Educators in America and is likely to also be the case in Saudi Arabia. Unfortunately, these changes have limited the understanding and responses that children throughout the world have to different art forms and their ability to appreciate and represent them. Edith Kramer (1971), the author of *Art as Therapy with Children*, believes that industrial development has created "a hidden hunger, a feeling of emptiness and a fear of loss of identity" that drives people to seek out art experiences where they can still be found (p. 2). In Saudi elementary classrooms, older students can express themselves in speech or writing, while it is difficult for elementary students to fully express their inner feelings in the same ways. Often children in Saudi elementary schools don't yet have the vocabulary to express complex feelings. Likewise, they may not understand how to process negative feelings; a limitation common to many children irrespective of the country in which they reside.

One of the most apparent ways in which some individuals express anger in Saudi society is through graffiti that defaces public walls and buildings. This form of artistic expression mars these public spaces and seldom serves its intended purpose of either healing its creators or changing society. Capacchione (2001), in her book *The Art of Emotional Healing*, states that those children who use graffiti as "taggers" are trying to tell us something in the only way that

they know how. Their emotions come out in this negative way rather than in an appropriately positive manner. Art therapy-like projects can serve these young children well because their problems are often compounded due to the limited nature of their verbal expressive skills. Therefore, expressive art projects that, rather than being held in inappropriate spaces that offend are held in classrooms, become an alternative and productive way for them to communicate, express their feelings and expand their creativity. Figure (1) is an example of Saudi children's graffiti.



Figure1: Saudi Children's Graffiti

However, contemporary art education in Saudi Arabia focuses merely on beauty and creativity. Expressive art that may lead young students into considering their own inner natures is not taught on the syllabus. Albasiony (2000) states that it is important to pay attention in class to students' feelings and thoughts, to analyze their individual understanding of beauty. He believes that in order to increase creativity in student artwork, art teachers should focus on their students' personalities. He also believes in the power of art as a tool for helping students to grow and express themselves. Because art therapy is not widely known in Saudi Arabia and there are no art therapists working in schools, he suggests that introducing basic art therapy techniques in

classrooms can foster personal growth in elementary students. He believes that it is necessary to look again at the goals of art education and include some psychological aspects in order to help both Saudi Arabian students and their society (Albasiony, 2000).

In the 21st century, art education in Saudi Arabia does not carry the same importance as other subjects taught in schools such as mathematics or the sciences. This may be because culturally, the average person in Saudi Arabia would not consider art to be a profession. In addition, in the Arabic countries, especially in Saudi society, some people look down on both artists and their work. Consequently, Saudi people in the past have given art teachers, artists and artworks little respect, seeing them as totally different in value from, for example, doctors or engineers. Because of this situation, art education in the 20th century was minimal or nonexistent in Saudi schools and society. In the 20th century, only ten different topics would be taught each semester, of which a very limited number would include art in the elementary school curriculum. In the first three grades in elementary schools, there were two art education classes offered each week. From the fourth to the sixth grade, just one art education class was offered each week. To summarize, the number of art education classes for one grade in one semester was twenty two art classes for the first three grades in elementary school and twelve for the fourth, fifth and sixth grades (Alshehri, 2001).

However, in the 21st century, the Ministry of Education in Saudi Arabia changed the art education curriculum. There are still 9-12 art subjects per semester for each level but the goals and the subject matter of the art education curriculum have changed. In addition, the number of art education classes has changed; there are now two art education classes each week for all grades in both boys' and girls' elementary schools. However, even though the Ministry of Education has increased the time afforded to art education in Saudi Arabia, there is still a need to

consider a greater variety of art subjects in order to serve the needs of both male and female elementary students in public and private schools. This means that Saudi elementary schools may well need some classes teaching art as an expressive medium in the increasingly technologically-led 21st century. Art education can surely benefit from other professions and learn from them. Thus, the goal of this thesis is to borrow art therapy processes and techniques to foster creativity and expression in the newly expanded art curriculum in the Saudi Arabian art classroom.

Therapists work on emphasizing the images that come from inside the mind rather than those from the outside world. Therefore, art therapy processes and techniques can help children in Saudi elementary schools to express their thoughts and create meaningful artworks using a variety of different art materials. Art therapy focuses on the process rather than the final product. This means that the way children work with various media and their experiences with them are more important than the finished product. Art therapy allows feelings, thoughts, imagination and experiences to manifest themselves through the creative process. By using art therapy techniques in Saudi art classrooms to express feelings and thoughts, children may develop creative expression in their works of art and learn how to express themselves; an important tool which they can then apply in everyday life (Capacchione, 2001).

Expressing creativity is one of the primary goals in art education. Artists throughout history have created artworks that not only show beauty or decoration but also express concepts relating to human experience. According to Tom Anderson and Melody K. Milbrandt in their book *Art for Life* (2002); “One of the primary functions [for art history] has been to help tell our human stories, to help us know who we are and what we believe” (p.3). In the mid-twentieth century, creativity was the primary goal of art education. Art educators were interested in the

development of creativity and this interest is well documented by the titles of prominent books published in the art education field. That interest was recognized and made prominent during the 1940s and 1950s. According to Day & Hurwitz (2007), there have been a considerable number of books published concerning art education but the most influential are *Creative Teaching in Art* by Victor D'Amico, *Creative and Mental Growth* by Viktor Lowenfeld, and *Through Art To Creativity* by Manlue Barkan. Having long been a key interest for art educators, creativity was also important for psychology studies. Lowenfeld, who was head of a large doctoral program in art education at Pennsylvania State University, emphasized the development of creativity with his theory of personality that included information about the importance of creativity. This involved some aspects of personality growth such as social, creative, physical and mental elements (Day & Hurwitz, 2007). Lowenfeld supported creative and mental growth through art rather than by simply studying art for its own sake. "What can art tell us about ourselves and our world" (Day & Hurwitz, 2007, p. 106) is an important question to ponder in today's world. It is time to begin understanding our lives through art rather than simply understanding art as an isolated phenomenon (Anderson & Milbrandt, 2002).

Art education and art therapy are related in many ways. This important relationship is discussed in detail in the following chapter (Chapter 2: Literature Review).

Problem Statement

Given that Saudi art teachers are constantly seeking effective means to foster creativity in their students' artwork, applying successful processes and techniques used in art therapy may help children in art education to promote creative expression in their art making. This study focuses on three art therapy processes: expressive painting, expressive collage and the visual journal, which all could be used in Saudi art classrooms to foster creative expression in the

students' artwork. These techniques allow mainstream Saudi elementary students to express themselves and enjoy making art. In addition, it is easy to find the necessary materials to implement these three techniques in the typical art classroom in Saudi Arabia. The required materials are both clean and safe, and, needless to say, none of them are toxic. The chosen techniques are also fun for both the teachers and children. They are thus popular among Saudi art teachers and their implementation is not difficult. They are considered as standard art media in most Saudi elementary schools. Even though the visual journal is not known as a standard art media, Saudi students do have to pay for a drawing pad at the beginning of each semester, so art teachers can use this drawing pad as a visual journal or they can ask their students to buy two small drawing pads instead of one, using one solely as their visual journal. By incorporating specific processes and techniques used in art therapy that increase expression and creative responses from children, elementary art students in Saudi Arabia can surely learn to express themselves in more creative ways (Fausek, 1997).

Research Question

What effective art therapy processes and techniques can contribute to the development of creative expression in Saudi Arabian elementary students' artworks?

Significance of the Study

Feelings are our natural response to the world around us and they are also a reflection of our thoughts, beliefs and our own imaginations. When feelings are expressed, they allow children to live freely and fuel their creativity. Many children hide their feelings in their subconscious because they fear that they will face ridicule or rejection if they speak up. However, not all expressions of feeling in life deserve to be refuted. Some feelings, when

investigated and considered in the open enable children to enrich their lives with honesty, enthusiasm and creativity. Feelings can brighten children's lives by giving metaphorical color and texture to their experiences. Art education can play a significant part in helping children learn to express themselves in a creative way. In fact, art can be seen as an essential tool for learning, expression and exploration (Capacchione, 2001).

Creativity is an important part of art and education because making art has always been seen as a creative act. Many parents, administrators and teachers believe that art programs in schools should be a way to foster creativity and personal expression. However, even with this concept being widely accepted, many experts see art in classrooms throughout the world as lacking it. According to Anderson & Milbrant (2002), Efland's analysis of school art shows "that creativity in school is typically more apparent and superficial than real or profound; there is only an impression of creativity in what is actually a structured, somewhat non-creative environment" (p.179). Some Saudi schools encourage creativity in the art classroom. However, the classes are still "school orientated," meaning that students follow the rules, find the one right answer and apply lower-level cognitive processes in their learning and responses.

In Saudi Arabia, art teachers are required to follow an assigned curriculum and through it students are assumed to have gained the required knowledge and skills. Elementary boys' and girls' schools have the same art curriculum. One of the most important tasks for art teachers is to measure the students' cognitive and skills development after each class. There are questions at the end of each lesson to determine the students' level of success. All of these questions are centered on knowledge and skill development.

The "Teacher's Guide" for elementary schools in Saudi Arabia contains a group of ready-made lessons that were created by the Saudi Arabian Ministry of Education to be taught in all

elementary art classrooms. The ready-made lessons cover approximately 80% of the curriculum, leaving 20% to art teachers to create. This 20% has to be structured; it should be developed according to the needs of students and largely focused around national and international events occurring during the particular year in which the classes are to be offered. Most Saudi elementary art lessons include certain materials and specific objectives. These objectives focus on improving students' cognitive skills. There is no focus on the students' feelings or individual ideas.

According to the Teacher's Guide for elementary schools in Saudi Arabia, art teachers in their lesson plans should place emphasis on art history, art criticism, aesthetics and artistic production. The lessons in the elementary art book relate to drawing, Islamic decoration, printing, ceramics and craft. These units are for all elementary grades. From third to sixth grade, however there are three units added to the curriculum: metal, textile and woodwork ("Art Education Teacher Guide," 2012).

There are only two lessons in all elementary grade lesson plans that discuss include the idea of self expression. One of them is in the second semester of the fifth grade student art book. The lesson is "*Expressing Nature, Imagination or the Environment and Culture through Drawing.*" In this lesson, students have a choice to draw one subject from the above three. They can represent an image of nature that surrounds them either in the form of a landscape or a still life. The second choice is to produce a drawing of the environment or culture of a specific place or people. Given as an example in this context is a drawing of the old market in Abha, a city in southern Saudi Arabia by the princess artist Khalid Al Faisal Al Saud. The third choice is to draw from their imagination. In this assignment, the book defines the imaginative drawing as a drawing of real things in an unrealistic order or as a creation of new relationships of forms

known from previous experience but, in the assignment, seen differently. The book shows many examples of imaginative artworks such as those by Rene Magritte and Philip Bouchard (“Art Education for Fifth Grade,” 2012).

The second lesson has been designed for the second semester of the sixth grade. This lesson is called “*Expression in Painting.*” This lesson begins with an introduction about expression in artists’ paintings and how artists from ancient times have used drawings and paintings to express feelings and shared concerns. There are examples of expressive artworks such as “*Boys Eating Fruit: Grape and Melon Eaters,*” by Bartolome Murillo and “*The Execution of May Third 1808*” by Francisco Goya. This lesson also provides examples of Saudi artists who have created expressive artworks such as Dia Aziz Dia and Ibrahim Alzikan. In this lesson, students are asked to choose a shared concern with which they are familiar and represent it using oil or acrylic colors (“Art education for sixth grade,” 2012).

Although good teaching skills and curricular content are important for any art program, they are not sufficient by themselves. Art programs in Saudi Arabia should benefit from variations of art therapy processes and techniques to help elementary students promote a sense of creative expression in their artwork and within themselves (Anderson & Milbrant, 2002).

In addition, having open-ended expressive expectations and task designs can encourage students to derive the greatest benefit from art experiences in the classroom. Moreover, elementary students become more enthusiastic and creative when they have processes and techniques that allow them to express themselves and their experiences. Researchers have demonstrated that it is critically important for teachers to encourage students to use the content and skills that they as students have developed in the art classroom to express what is meaningful to them, such as how they feel about their existence and their relationships in the world

(Anderson & Milbrant, 2002). When art teachers use art therapy methods such as these in their lessons, they help students to create meaningful artworks for themselves and for others. According to Anderson & Milbrandt (2002), “expressive artwork has a higher level of educational value than merely the acquisition of skills and content,” (pp.67-68). These techniques and processes can also help children in their later lives when they face issues that can benefit from personal expression.

Definition of Terms

Art therapy: “Art therapy is the therapeutic use of art making, within a professional relationship, by people who experience illness, trauma or challenges in living, and by people who seek personal development. Through creating art and reflecting on the art products and processes, people can increase awareness of self and others, cope with symptoms, stress and traumatic experiences; enhance cognitive abilities; and enjoy the life-affirming pleasures of making art” (Art Therapy, 2012).

Art therapy is a treatment dependent on an interaction between the creation, the created and the therapist. Art therapy can be used with adults and children. Art therapy is useful for children who have developmental problems or children who can’t easily articulate their feelings. Likewise, making art can provide children with an easy way to express themselves, because children often lack a vocabulary that is sufficiently sophisticated to express their deep feelings. consequently many seem to be more expressively creative than verbally so.

Collage: This art medium is used extensively by art therapists and art teachers, and contains papers, found objects or other materials on a flat surface, such as heavy paper, cardboard or wood. Collage often includes magazine pictures, newspapers, fabric, tissue paper or string. In

addition, objects that have been found, such as grass, shells, twigs, tree bark or other natural materials can be used in collage artwork.

Creativity: This refers to the use of the imagination or original ideas, especially in the production of an artistic work.

Creative expression: Activities such as painting, drawing, collage, etc., which give opportunity for self-expression.

Expression: The process of making known one's thoughts or feelings.

Expressive arts: Art activities such as drawings, paintings and sculptures, for instance; through which people can find personal expression and development.

Painting: The process of using paint to create images as a protective coating or as decoration.

Painting is also an art therapy technique to help patients express their feelings. Art therapists use the painting technique when dealing with patients who suffer with trauma, anxiety or fear. They also use the “Painting Your Feelings” technique to repair, restore and heal. Carl Jung (1961), who was an analytical psychologist, benefited from this technique. He states that he drew, painted or made objects in times of emotional turmoil or personal crisis. He believed that this kind of expression “Painting Your Feelings” helped him to find “insight” into his struggles.

Elementary schools should use a variety of materials in the art classroom but only those that are safe to use with young children, such as acrylics and watercolors.

Visual journal: A visual journal is a form of diary or book in which a person can express him/herself privately with images and words. Visual journaling is also an art therapy technique, the idea being to keep the patient’s artworks. It is a creative process of self-exploration and an expression of one’s relationship with the world. Visual journaling helps therapists and patients

to keep a record of patient progress by allowing both to refer to earlier works and their relation to the current work.

Students: In this study, ‘students’ refers to mainstream public and private Saudi elementary students from the first grade through to the sixth grade who are between seven and twelve years of age.

CHAPTER 2: REVIEW OF LITERATURE

Many authors have written books and articles about art therapy and art education. This chapter reviews the most relevant contributions made in the empirical literature. Some are concerned with the art therapy processes and techniques that are used in the context of children, while others relate more generally to art education in Saudi Arabia, using the same age group.

The Background to Art Education in Saudi Arabia

In the 20th century, art education in Saudi Arabia was not afforded the same priority as other school subjects such as mathematics or science. That may be because the typical person in Saudi Arabia did not traditionally perceive art as a form of employment or as a means of education. Moreover, in Arabic countries, and especially in Saudi society, many people are openly disdainful not only of art but also its creators. Because of this situation there, art education in the 20th century was inadequate and largely ignored in schools and in the wider society. There were limited art subjects in the art education students' books and the goals of these subjects were neither comprehensive nor clear.

However, in the 21st century, the Saudi Arabian Ministry of Education changed the art education curriculum, including its goals and the subject matter. Because art education in Saudi Arabia focuses solely on beauty and creativity, there is a need to include some other subjects that attain other goals such as adding expressive art lesson plans to the art education curriculum that focus on student feelings and thoughts. Art education can benefit from other professions and borrow from them, such as borrowing some art therapy processes and techniques to foster creativity and expression in elementary students' artworks (Alshehri, 2001).

Albasiony states that it is important to pay attention to students' feelings and thoughts while they seek to express ideas about beauty. He believes that in order to increase creativity in

students' artworks, art teachers should focus on students' personality. He also believes in the power of the arts as a tool to help students grow and become more expressive. Because art therapy is not well known in Saudi Arabia and there are no art therapists working in the schools, he suggests having basic art therapy techniques taught in art classrooms that can help increase personal growth among elementary students. He believes that this is an opportunity to look again at the goals of art education and include some psychological aspects to help the students and society (Albasiony, 2000).

All art teachers in Saudi Arabia are required to follow the art education curriculum so that they can gain the particular knowledge and skills required. The Teacher's Guide for elementary schools in Saudi Arabia contains a group of ready-made lessons that were created by the Saudi Arabian Ministry of Education to be taught in all elementary art classrooms. The required art lessons comprise approximately 80% of the total curriculum, with the remaining 20% being left to the discretion of the art teachers. The free art lessons that can be chosen by art teachers are also influenced by events in the school, country or internationally. The objectives of the art education books focus on improving students' manual and cognitive skills. No attention is paid to the students' feelings or thoughts. Art teachers in their art classes are required to place emphasis on art history, art criticism, aesthetics and artistic production ("Art Education Teacher Guide," 2012).

The Nature of Art Therapy

Freilich and Shechtman (2010) define art therapy as a treatment depending on the interaction of the creation, the creator and the therapist. Art therapy uses creative processes in art to develop and improve emotional, physical and mental wellbeing in individuals of all ages. These creative processes assist people in managing behavior, reducing stress, developing

interpersonal skills, increasing self-esteem, solving problems and achieving insight. Art therapy is used with different age groups to treat anxiety, depression, mental and emotional problems, addiction abuse, domestic violence, disabilities and trauma. Art therapy programs can be found in hospitals, community agencies, clinics, educational institutions, businesses and private practices (“History,” 2011).

The American Art Therapy Association website (2011) provides a short history of art therapy in the U.S. In the early 20th century, many psychiatrists realized that artwork created by patients suffering with mental illnesses could aid in their treatment. In addition, 20th century educators observed that children’s artworks reflect their emotional, developmental and mental growth. In the mid-20th century, however, many hospitals and clinics began to include art therapy programs in “talk therapies.” The positive benefits of art therapy in the treatment of patients helped art therapy to become established in the U.S, especially in relation to psychology, psychiatry, counseling, education and art (“History,” 2011).

However, the situation in Saudi Arabia has differed from that in the U.S. Art therapy is a relatively new field of study and practice. In 1995, the practice of art therapy in Saudi Arabia was limited to just a single private clinic operated by Awad Alyami. He offered a small private art therapy training program for people who were going to work in his clinic. He worked tirelessly for art therapy to be included in hospitals’ rehabilitation programs. In 2005, he was able to assemble a team of interested art education and psychology graduates and introduce art therapy services into one of the largest medical hospitals in Saudi Arabia (King Fahd Medical City Hospital). This was the only art therapy service available in Saudi Arabia at that time, and it remained so in Arab countries until 2009. Nor has art therapy been popular in school settings (Alyami, 2009).

The Relationship between Art Education and Art Therapy

Malchiodi (2007) explained the relationship between art education and art therapy.

Although art education and art therapy involve children with the same materials, they are different in their purposes. In art education classes, teachers focus on teaching students new skills in order to increase their knowledge about the ways in which art has been made through history. In art therapy, on the other hand, therapists focus on their children's inner world of images, thoughts, ideas and feelings.

People have, of course, been expressing themselves through art for thousands of years. This is apparent from the study of cave art, in particular from the wall paintings on the caves at Lascaux in France as well as in other cave sites in France and Spain. Hunters, were expressing their inner life or being through art. On these walls, there are drawings that show human needs and desires and also other drawings that depict man's anxieties and fears of the universe, the unknown. Most of these drawings depict the natural human fear of large animals, which can inflict harm, danger and even death to man (Hollander, 2007).

Even though expressing feelings and thoughts is a part of both art education and art therapy, art education and art therapy have different purposes. In art education in Saudi Arabia children are asked to draw natural or still life objects with color and shading. Students in art education classes are encouraged to create beautiful artworks. Meanwhile, in art therapy sessions, children are asked to explore their feelings, perceptions, experiences and imagination. Therapists emphasize the images that come from inside their patients, not those from the world of nature outside. Yet art educators and therapists employ similar skills, materials and methods in their respective professions. The psychotherapists Sigmund Freud and Carl Jung engaged several of their patients in drawing in an attempt to better understand several psychological disorders through the visual expression of their patients' emotions. Margaret Naumburg, an

American art teacher and director of Walden Art School, found the use of art to be a powerful form of therapeutic communication for several of the children who she taught. Naumburg observed that self-expression through spontaneous art became a psychotherapeutic treatment in its own right. In addition, Edith Kramer was an art teacher who suggested that the process of drawing itself was therapeutic and that more attention should be given to the creative, cathartic process than to the final product (Seaward, 2009, p. 254)

From these therapists' examples, it can be seen that art therapists use the same materials to art educators to diagnose their patients. Therefore, this begs the question of why art educators do not use some art therapy techniques to help their students to improve their creative expression. Naumburg was an art teacher who needed a way to help her students express themselves. She started with some art therapy techniques (even though the techniques were not known at that time as art therapy) because she believed that there was a need for these techniques in art education classrooms. However, Naumburg focused deeply on art as a powerful form of therapeutics. The Kramer case shows that some theories of art therapy began with teachers in art education classrooms, which shows the actual interaction between basic art therapy techniques and classroom teaching. Therapists believe that in a time of either bliss or suffering, words cannot adequately describe the full extent of people's emotions. "Everyone can benefit from the use and practice of art therapy" (Seaward, 2009, p.254). Consequently, Saudi elementary art educators may well benefit by integrating art therapy processes into their teaching as well as other techniques that encourage individual expression and creativity in children.

Review of the Three Techniques

Many art teachers have demonstrated that art therapy processes and techniques can increase expression and creativity in children's artworks. Expressive art such as expressive

painting, expressive collage and the visual journal are beneficial processes and techniques that can be used with children in Saudi elementary schools because (1) they allow children to express themselves; (2) art teachers find them to be beneficial; (3) children enjoy making them; (4) it is easy to find all of the necessary materials to implement these three techniques in the typical Saudi classroom; (5) in general, the materials required are both clean and safe to use and none are toxic; (6) they are thus popular among Saudi art teachers and their implementation is not difficult; and (7) they are considered as standard art media in most Saudi elementary schools. Even though the visual journal is not considered to be a standard art medium, because Saudi students are required to buy a drawing pad at the beginning of each semester, art teachers can use this drawing pad as a visual journal or they can ask their students to buy two small drawing pads instead of one and use one solely as a visual journal.

Malchiodi's book, *The Art Therapy Sourcebook* (2007), shows the use of painting techniques in art therapy. The book describes the benefits of painting techniques for art therapists who can use the process for dealing with patients suffering trauma, anxiety and fear. She also describes how paint and spontaneous painting can help children to make creative and expressive art works in the art classroom. Paint is a liquid art material, making it a perfect medium for expressing feelings because of its fluidity. Expressive painting is a good technique for helping children to express and explore their feelings. Art therapists also suggest surface sizes and some materials that function well. With respect to color, in art therapy sessions, it is common practice to use any colors that may help patients to express their feelings or represent their moods. Tempera paint, acrylics or watercolors are suitable choices for this. Patients exploring expressive painting might choose a pigment spontaneously or they may choose it to represent some particular form in nature. This self-selected choice of drawing and color used in

art therapy can be used successfully by Saudi elementary art teachers to help their students create expressive artworks, learn how to express their feelings in art or explore themselves as artists.

Saudi art teachers, through expressive painting techniques, can teach their students how to paint their feelings using color, forms and texture to create expressionistic artworks. Teachers can also describe the concepts of making art by allowing students to think about how they feel and how those feelings can be expressed in lines or gestures across the surface. Through expressive painting, students learn that art is not merely the process of translating the outside world into artwork but rather it involves translating inner feelings about the world into artwork.

Another source that demonstrates the benefit of painting techniques for elementary students is *The Healing Power of Art* by Anthos (2004). Jeannette Anthos, an art teacher at J.H. House Elementary School in Georgia, is a good example of a teacher who uses her students' interests and feelings to learn new skills, gain knowledge and create expressive art. This example shows that students frequently have things that they want to explore, understand and express, and that they can do so using painting techniques (Anthos, 2004). This example can be used as evidence that art therapy techniques used in the classroom are able to help Saudi students to create expressive artworks.

The second technique in this study that can help Saudi elementary students to develop creative expression in their artworks is collage. Collage involves adhering papers, found objects or other materials onto a flat surface such as wood, heavy paper or cardboard. Collage usually includes magazine pictures, newspapers, fabric, tissue paper or string. In addition, found objects such as grasses, shells, twigs, tree bark and other natural materials can be used in collage artwork.

Art therapists use collage with people who are not confident drawing or painting.

Collage is ideal in these circumstances because it is an easy technique involving different kinds of papers and objects that only have to be cut, arranged and glued onto a surface. Children can also choose to cut or tear the paper or objects and include anything that can be adhered to the surface. Collage can help children to be more detailed and exact and the technique is much easier to control than that of painting with any medium. Therapists use collage because it is more controlled and less fluid, making it ideal for children who are hyperactive or very emotional. Malchiodi (2007) notes in her text that collage is a good way of using “resistive” materials with hyperactive and emotional children because these may reduce their anxiety and provide them with a more structured experience. Therapists suggest having a box containing different materials that can be used by patients for their collages (Malchiodi, 2007).

Another good example of an art teacher who has used collage to help her students to make creatively expressive artworks is Xanthippi Cynthia Stylianou (2008), an art teacher for K-5 at Mark’s Lower School in Salt Lake City, Utah. She uses collage to teach her third-grade students how to create artworks that are based on their feelings and thoughts. Through her lessons, she realized the importance of collage and how it can assist students in “growing artistic abilities, such as detailed contour cutting, the design, placement and arrangement used to create a collage composition, and the intended relationship between one image and another to produce a new picture, whether it be comical, serious or the individual imagination of the artist” (p.20). She states that the collage artworks reflected different parts of her students’ backgrounds and information about what they loved most of all. At the same time, these collages represented the students’ unique visual expression. Her lesson is a good example of using students’ imagination, dreams and feelings to develop their creative expression abilities in their artworks. As for their

artistic development, through repeated collage activity, students can increase their ability to create sophisticated collages aesthetically. They will also learn how to carefully cut papers, glue them onto a surface and create a relationship between objects. Through collage lessons, students are encouraged to learn how to arrange their ideas and to understand that juxtaposed shapes can create new ideas and new environments. Making collages also provides people who are new to art with an understanding of the relationships between the foregrounds and backgrounds of their imagery (Stylianou, 2008). The use of collage is also an example that can be used as evidence to show that expressive art therapy techniques used in art classrooms could help Saudi students to develop creative expression in their own artworks.

Visual journaling is also commonly used as an art therapy technique. Usually, a journal is a diary or a book in which a person can express him or herself privately in words. A visual journal is a creative process of self-expression and exploration of one's relationship with the world. A visual journal helps therapists in their art therapy sessions to record a patient's progress by referring to their earlier work and relating it to their current work. Visual journaling can help therapists or art teachers to realize the changes in their patients' or students' artworks. Many art therapists use a visual journal in their sessions to provide an overview of the works that have transpired since the last session. When a visual journal is used as a transitional object, the journal can help therapists to measure their patients' progress and growth. Therapists realize the importance of the visual journal in psychological situations and the benefits of using them to identify emotions (Malchiodi, 2007).

In addition, Malchiodi (2007) offers some helpful suggestions for parents, teachers or therapists wanting to use a visual journal with their children/students. Her suggestions include writing the title of the images, writing several phrases or sentences, and numbering and dating

the images that the children create. These ideas can help art teachers to identify when children created their works of art. In addition, by numbering and dating the artworks, teachers can remain familiar with, and see the progress of, their students as they develop. Art therapists suggest that the visual journal should separate themes, the kinds of materials, and interests for the patient. In the same way, art teachers can observe the progress of their students in their visual journals by considering each successive drawing. When using the visual journal technique, it is important to have the students write a response to the images that they create (provided that they are old enough to know how to write).

Another useful source, *The Creative Journal for Children* by Lucia Capacchione (1982), also describes the idea of the visual journal and its benefits for children. It describes how visual journaling can be incorporated into an art classroom. According to Capacchione (1982), “the applications of creative journal-keeping to education are virtually unlimited. Any subject matters, any theme can be explored in a journal through drawing or writing” (p. 11). In the visual journal, the learning process can be more realistic, personal and alive.

Art therapists have pointed out that teachers must comment on visual journaling without making any negative judgments because this kind of criticism may create resistance within young students, thereby limiting their ability to learn. Visual journaling can be separated into different themes or materials. In addition, visual journals can be used as a way for children to experiment with different writing and art techniques because there is no peer competition which might otherwise inhibit children’s confidence in their creative abilities.

Capacchione also emphasized the benefits of the visual journal for both children and teachers in elementary schools. Elementary art teachers, through the process of helping children to formulate their visual journals, can teach their students how to create an artist’s portfolio.

Through this art portfolio or visual journal, educators can also evaluate their students' progress and use the journal as a definitive record of this progress. The visual journal is also a good way of gathering creative ideas. Imagination, creativity and originality can be encouraged when using the visual journal process through the combination of drawing and writing. Visual journal activities can increase creative abilities in art, writing and other areas because they aid observation and self-expression. The visual journal is also helpful for children who are less verbal (non-readers and non-writers) and children who have problems with language. Using both art and writing in a visual journal can help students with their difficulties, especially those who have communication issues, are learning disabled or emotionally disturbed.

Visual journaling can help children to express their emotions in art form. Visual journaling is a way for children to gain emotional release without denying them privacy and spontaneity. Spontaneous drawing and reflective writing enhance self-understanding. Spontaneity and honesty are the tools that allow individuals to gain insight into their personal experience. They are also tools that do not diminish self-confidence because they are non-judgmental by nature. They can help children to attain better self-esteem and self-confidence, which are necessary for developing creative abilities and, moreover, for success in life. Visual journaling through a self-reflective method offers a good way in which children can explore their own personal preferences, wishes, values and abilities. Elementary art teachers can allow students to take their visual journals home at any time they feel the need to express their newly experienced observations and feelings (Capacchione, 1982).

CHAPTER 3: METHODOLOGY

Research Question

What can effective art therapy processes and techniques contribute to the development of creative expression in Saudi Arabian elementary students' artworks?

Design of the Study

A qualitative methodology has been selected for this study to demonstrate the importance of incorporating art therapy techniques in Saudi elementary art classrooms. In addition, this study includes a comparative analysis approach that discusses the differences between the roles of art therapy and art education and how each benefits from art therapy techniques.

Even though art teachers can use art therapy processes, art educators have to bear in mind that they are art teachers and not therapists, and that each has his/her own separate purpose. The role of the art teacher is not to diagnose their students by applying art therapy methods. Rather, it is to teach them how to create expressive artworks and show them the therapeutic benefits of art. The use of art therapy processes and techniques can help elementary Saudi students express their feelings, thoughts and experiences through art. This research cites the empirical literature pertaining to the history of art therapy, the use of art therapy in American school settings, the importance of art therapy techniques and how they are used. In addition, a number of online journals, articles and websites reflecting on art education in Saudi Arabia, art therapy, art therapy processes and the use of art therapy processes with children have been consulted. Because this study focuses on research, it provides examples of American teachers and parents using art therapy techniques (expressive painting, expressive collage and visual journal) with their students at elementary school age to help them express themselves in creative ways. These

examples will be used as evidence to demonstrate that art therapy techniques can help Saudi students to develop creative expression in their works of art.

In addition to information gleaned from the empirical literature and database sources, two art therapy professors' ideas are to be included in the discussion. Furthermore, the *Handbook of School Art Therapy: Introducing Art Therapy into a School System* by the author Janet Bush is consulted, along with two texts by the author Cathy Malchiodi (1998, 2007). The researcher also took an art therapy course, "Theories and Techniques of Art Therapy With Children and Adolescents," to better appreciate the role of art therapy and how to deal with children of that age, as well as attending a lecture on the "Developmental Aspects of Groups" with an art therapist who works as a counselor in a school in North Philadelphia. This study provides evidence of the effectiveness of art therapy processes for elementary students in the art classroom that may help Saudi elementary students to express their feelings and thoughts in art forms. This evidence was gathered from books and journals by American elementary art teachers who used the above-mentioned three mediums (expressive painting, expressive collage and visual journals) with their students in public and private schools.

Population

The population includes mainstream Saudi elementary students, Saudi elementary art teachers and art therapists in both public and private American schools. This research can help Saudi educators to provide special lesson plans with art therapy processes and techniques to assist their students in creating expressive artworks in public and private Saudi schools.

Analysis

This study proposes three art therapy processes and techniques that can be incorporated into public and private Saudi elementary art classrooms to help students create expressive

artworks. The research focuses on the three chosen art therapy techniques in order to demonstrate how they can be beneficial in the Saudi elementary art classroom. An analysis of the data was made with a clear understanding of the empirical literature which provides results showing how art therapy processes increase elementary students' creative expression in their artworks in American schools.

CHAPTER 4: ANALYSIS AND RESULTS

Expressing feelings is important for everyone and especially for children who have problems or issues that need to be communicated. Sometimes it is difficult to express negative feelings with spoken language, especially feelings that are caused by trauma, loss or crisis. In addition, sometimes children cannot easily convey the meanings of these problems with words. Because negative feelings are sometimes difficult to convey, many children avoid dealing with them. Avoiding expressing feelings can lead to serious problems including depression, anxiety and hopelessness. Art making can help children by affording them the opportunity to express their complex emotions. Art therapy processes and techniques can be helpful for children who have experienced violence or abuse. They are also beneficial for dealing with children who have experienced trauma caused by natural disasters including tornadoes, hurricanes, fires or earthquakes (Malchiodi, 2007). Therapists believe that in a time of either bliss or suffering, words cannot adequately describe the full extent of human emotions and “everyone can benefit from the use and practice of art therapy” (Seaward, 2009, p.254).

The following pages present analyses of the three selected art therapy techniques: expressive painting, expressive collage and visual journals. The analysis includes the usage of these techniques in art therapy and their benefits for Saudi art education in developing creative expression in students’ artworks. Following these analyses, there are recommendations (see Chapter 5) regarding how to implement these techniques in a Saudi art classroom.

Reasons for Choosing the Three Art Therapy Techniques

There are many art therapy techniques that could be analyzed and subsequently made use of in elementary art classrooms. However, this study discusses three techniques: expressive painting, expressive collage and visual journal as a means of creating expressive art. There are

many reasons for choosing these three specific art therapy processes. The first reason is availability. It is easy to find all of the necessary materials to implement these three techniques. All of the required materials are commonly found in the typical Saudi art classroom. Furthermore, the necessary materials are clean and safe, and none are toxic (Fausek, 1997).

The chosen techniques are also fun for both teachers and children. They are popular among Saudi art teachers and their implementation is not difficult. Children also enjoy activities that are related to these techniques. These techniques allow mainstream Saudi elementary students to express themselves and enjoy making art. They are considered standard art media in most Saudi elementary schools. Even though the visual journal is not regarded as a standard art media because Saudi students have to pay for a drawing pad at the beginning of each semester, art teachers can either use this drawing pad as a visual journal or they can ask their students to buy two small drawing pads instead of one larger pad and use one of these as their visual journal.

Analysis of the Selected Art Therapy Techniques

Expressive Painting

There are various kinds of paintings that artists have used for different purposes. Some artists want to paint from the outside (what they see with their eyes), while others want to paint their inner life. The painting technique in this study focuses on painting as an expression that allows children to communicate feelings, thoughts and experiences. Expressive painting can be spontaneous or portray something in particular from nature. Many great artists have used their feelings to create meaningful artwork. In art museums, it is apparent that human suffering has inspired some of the greatest examples of world art. Georgia O'Keeffe encapsulated the importance of painting as an expressive technique when she said: "I found that I could say things with color and shapes that I had no words for" (Day & Hurwitz, 2007, p.119). There are also

sculptures, paintings and other art forms by artists who were suffering from traumatic feelings and experiences. For example, many art critics believe that Van Gogh's swirling brushstrokes are thought to convey his inner emotional struggles. In addition, Picasso's *Guernica*, a Spanish town bombed during civil unrest, is a further example of how artists use and show their feelings in an art form.

Reasons for Choosing Expressive Painting

Painting is a good technique for helping children to express and explore themselves. Paint is a liquid art material and its fluidity makes it a perfect medium for expressing feelings. Color can, through its endless diversity, express thoughts, physical sensations, perceptions and feelings. Seaward (2009) suggested paints and clay as effective media to be used by children for the purposes of expressive art. However, he prefers paint because the paper section is less problematic (Seaward, 2009).

Materials Needed for Painting

There are some specific materials required when using painting techniques. A series of surfaces such as cardboard, watercolor paper or mat board with gesso provide good surfaces. A good size to start with, according to the art therapist Cathy Malchiodi (2007), is 11 x 14 inches. Students can use any colors that help them communicate their feelings or represent their mood in tempera, acrylic or watercolor. They might also choose to use pigment spontaneously or they may use pigment to express something particular from nature.

The Use of Painting in Art Therapy

In art therapy, there are many ways to express feelings. "Creating a Safe Place," "Feeling Maps," and "Painting Your Feelings" are some of the techniques that art therapists commonly use to help patients express their feelings, thoughts and experiences. Art therapists use painting

as a technique to deal with patients who suffer with trauma, anxiety or fear. Art therapy uses expressive painting to help these patients to “speak up” about themselves. They also use painting to help patients repair, restore and heal. The analytical psychologist, Carl Jung, mentioned that he drew, painted or made objects at times of emotional distress or personal crisis. He believed that this expression through painting helped him to gain “insight” into his struggles (Jung, 1961).

The Benefits of the Expressive Painting Technique for Saudi Elementary Art Education

Elementary art teachers in Saudi art classrooms can use paint for expression in their lesson plans. This medium can be used to help students to create expressive artworks and assist them in communicating their feelings and exploring themselves as student artists. Many different kinds of feelings can be expressed in art, or what Capacchione (2001) calls “families of feeling,” such as being happy, sad, angry, afraid, playful, loving, confused, depressed or peaceful. Saudi art teachers, through the use of painting as an expressive technique, can teach students how to paint their feelings and thoughts using color, form and texture to create expressive art about themselves. Educators should also consider using painting as a way to channel self-expression. Additionally, letting students think about how they feel and how their feelings can be expressed in lines or gestures on a surface can be an important learning experience. Through expressive painting, students learn that art is not merely about translating the outside world into their artwork (which is common practice in Saudi art classrooms), but can also be used to express or communicate inner feelings.

Saudi elementary art teachers can use certain art therapy techniques to motivate their students to express their feelings. Shaun McNiff (1994) is an art therapist who has used painting as a way to motivate his patients to express themselves through the following words:

“Just Paint. Begin to move with the brush in different ways. Watch what comes. If you paint, it will come. Nothing will happen unless you begin to paint, in your own way. Start painting as though you are dancing with your whole body, and not just using your fingers and your wrist. Use your arms with the force of the body behind them. Look at the shapes that appear, and think about what you can do with them” (McNiff, 1994, pp. 33-34).

In art classrooms, art teachers can use McNiff’s approach to painting to excite students, encouraging them to express their feelings and have fun with paint. However, it is important when using this technique that the students paint freely, using any colors and any stylistic form without fear that they will be judged for their choices. In addition, it is important to emphasize that the act of expressive painting has only one aim; that of the joy of working with colors. It is about encouraging children to paint from what is inside them rather than trying to be realistic and replicating the world outside. Painting as expression focuses on the idea that there is no right or wrong way to express one’s self through art; each person will unquestionably do so in a differing way. In addition, in painting as expression, each person will have a personal visual language for expressing him/herself. For example, some people rely on shapes and line, while others find color more useful as a means of expressing their feelings and thoughts.

Each person has individual preferences for certain colors and the use of preferred colors changes over time. Colors are often related to how children feel and think. In painting as expression, it is important for students to use the colors that best represent themselves. Students should use the colors that they think represent the sky, trees and water. For example, if they feel that the sky is warm, they may choose a color that conveys a warming sensation to them instead

of trying to color the sky in its true color, blue. Therapists believe that it is hard to place a certain meaning on a particular color in order to be expressive. Saudi educators often connect colors with certain feelings. For example, red might be associated with rage and green with envy. These different meanings may arise from different cultural traditions. However, educators who use visual journaling with their students have learned that each student has individual and unique meanings for colors and color combinations.

Because painting as expression can be useful for Saudi elementary art students, art teachers should encourage their students to use the colors that best represent their feelings and thoughts, instead of copying the exact color of objects. Figure 2, below, can help stimulate students' thinking about colors and the personal meaning that each color represents to them. The "Common Color Associations" describe some common associations that people have when they see or use specific colors.

Red	Birth, blood, fire, emotion, warmth, love, passion, wounds, anger, heat, life
Orange	Fire, harvest, warmth, energy, misfortune, alienation, assertiveness, power
Yellow	Sun, light, warmth, wisdom, intuition, hope, expectation, energy, riches, masculinity
Green	Earth, fertility, vegetation, nature, growth, cycles of renewal, envy, over-protectiveness, creativity
Blue	Sky, water, sea, heaven, spirituality, relaxation, cleansing, nourishing, calm, loyalty
Violet/purple	Royalty, spirituality, wealth, authority, death, resurrection, imagination, attention, excitement, paranoia, persecution
Black	Darkness, emptiness, mystery, beginning, womb, unconsciousness, death, depression, loss
Brown	Fertility, soil, sorrow, roots, excrement, dirt, worthlessness, new beginning
White	Light, virginity, purity, moon, spirituality, creation, timelessness, dreamlike, generatively, resurrection, clarity, loss, synthesis, enlightenment

Figure 2: Common Color Associations

One can see that color can have different meanings to different people. For example, some children choose blue as a favorite color and associate it with being relaxed and calm, while others associate blue with sadness and depression. Saudi art teachers should also take into account that as students work with colors, their preferences may change. In addition, as students experiment with new materials and color combinations, their feelings, meanings and performances related to color will also evolve (Malchiodi, 2007).

Elementary art teachers in Saudi Arabia can use painting techniques to help their students express their feelings and explore themselves as student artists and persons. Jeannette Smith Anthos, who is an art teacher at J.H. House Elementary School in Georgia, is a good example of a teacher who has used her students' interests in learning new skills, gaining new knowledge and creating expressive paintings. After the terrorist attacks on the US in September 2001, Jeannette found that her students were interested in the event. They wanted a way in which they would be able to express their feelings. She discussed the event with them and had them draw it. She found that even one month later, any time she gave her students free time to draw, they would still choose to draw or paint the terrorist attacks. She decided to exploit that interest and show them Picasso's *Guernica*, which is about the injustices of war. She showed them that the subject of this painting portrayed similar emotions to their own experiences of the September 2001 terrorist attacks. Jeannette told them the story behind *Guernica*, and how both *Guernica* and these more recent attacks resulted in death and injustice. She gave each student a copy of the *Guernica* image, so that together they could describe, critique and analyze what they saw. The students painted their feelings in a way that was similar to how Picasso painted his *Guernica*. In the end, they found relief about the atrocities of September 2001 through Picasso's depiction (Anthos, 2004).

This example demonstrates that students frequently have issues they want to explore, understand and convey, and that they can do so through considering painting purely as expression. Expressive painting can offer students opportunities to paint any events or experiences that they have gone through. By looking at Anthos' experience of encouraging her students to express their feelings, Saudi elementary art teachers can use the same technique (expressive painting) to help their students to express their feelings in difficult times. Figure (3) shows an example of the artwork of one of Anthos' students.



Figure 3: The Healing power of Art

In the article *Fantastic Fauve Faces*, Jennifer Nessim (2010), an art teacher in North Easton, Massachusetts, also used expressive painting to encourage second grade students to describe their feelings. The author chose this lesson because many of the students in her school had difficult lives and carried considerable emotional baggage that resulted in behavioral problems at school. In this lesson, Nessim showed her students that it is acceptable to feel different emotions and also taught them how our faces reflect these different emotions. She used

mirrors to allow her students to look at their facial expressions and notice how their faces changed as they expressed different emotions. She then asked them to draw at least four different feelings while trying to look at the actual shape of their faces.

In the next class, she reviewed with her students what they had learnt and asked them to choose one of their four emotional drawings. Students enlarged this drawing on 18 x 24 inch white paper. The drawing was outlined with colors that related to certain moods, such as blue for sadness and red for anger. However, Nesson showed her students that these same colors can also create the opposite effect depending on the perspective of the viewer. Subsequently, they examined Fauve portraits by Henri Matisse and Alexej Jawlensky. From this, the students learned that the Fauves used various colors to express their own feelings and were not concerned with using realistic colors. Nesson asked her students to choose the colors that they thought best for conveying the chosen feelings in their artworks. Students used watercolors in this lesson. When their paintings were dry, they chose oil pastels to define shapes and lines. Nesson (2010) states that by the end of the lesson, “students were better able to recognize the emotion in each other’s work and were a little closer to understanding their own feelings as well as those of others” (p. 29). In this lesson, students learned how color, shapes and lines could help them to convey their feelings in their artworks and recognize other students’ feelings from their respective artworks, that through the use of color, shape and line, students could make creative and expressive paintings.

Another art lesson example that allows the use of color, shape and line to help children create expressive paintings can be found in the article “*Abstract Expressionism and Mark Rothko*” by Reser (2009), an art teacher in Topeka, Kansas. In this lesson, Reser chose water-soluble oil pastels as a medium for her lesson. In the first class, she posted the color wheel and

resource material pertinent to Mark Rothko. His color field paintings were included to help students to understand the concept. At the start of the class, she asked her students to draw symmetrical, horizontal rectangles on scratch paper. Then she discussed with them the Abstract Expressionism movement and showed them pictures relating to it, which she defined as similar in form to the way emotions can be expressed in any painting. She also focused on Mark Rothko's idea in art and quoted him: "I'm not an abstractionist; I'm not interested in the relationship of color or form or anything else but I'm interested only in expressing basic human emotions: tragedy, ecstasy, doom, and so on" (p.39).

Then, she used a color wheel and read aloud from it to give students ideas for which color would allow them to express feelings in their paintings. She used one water-soluble oil pastel color to draw a border around the outside edges of an 11 x 14 inch sheet of watercolor paper to create a frame. With the same oil pastel color, students colored in horizontal bands across the page to create the negative space between the rectangles. Then, students used other oil pastel colors to fill the rectangles while completing their Rothko-like piece.

In addition, students were encouraged to express their individuality and their emotions. The results of this lesson were both colorful and balanced art works. According to Reser, "the students felt like they could have fun with the materials while creating an abstract expressionist piece without the pressure of trying to do realistic work" (2009, p. 61). This example demonstrates the way in which students learned how colors related to feelings, and they created their personal, Rothko-like artwork using different hues. This lesson plan assisted Reser's students to develop creative expression in their paintings (Reser, 2009).

According to Capacchione (2001), color quite accurately conveys the characteristics of certain emotions. Feelings and colors are similar; both have energy. For example, some feelings

are hot like a red or orange sun, while some feelings are cool like a blue lake, and other feelings are dark like a black night. The main idea of expressing feelings through paint is to use the color that best describe one's emotions in scribbles or in an abstract way using art elements such as lines, shapes or texture.

There are different kinds of paint that can be used by elementary students to help them create expressive paintings. Art teachers should decide which paint is appropriate for their students' age. In an elementary art classroom, it is suggested that tempera, non-toxic finger paint, and watercolors be used for the expressive painting technique. However, art teachers should make use of watercolors only sparingly because they are a difficult medium to use, especially for early elementary students. Watercolors tend to run together unpredictably, so art teachers should use these only with older elementary students from the 4th to 6th grade who can control it. In addition, when using brushes with tempera or watercolors, it is suggested that young students should use fuller synthetic brushes instead of using camel hair or "cheap" brushes. Camel hair can be frustrating for children, and when children work with it, they worry about loose brush hairs that fall out and end up embedded in their artworks. Clear plastic containers no higher than five inches tall are ideal for elementary students who want to use watercolors. By using these plastic containers, early elementary students can use watercolors and are able to dip brushes easily, even if they have motor-control problems. In addition, when choosing the kinds of paint for elementary student lessons, art teachers should take into account the safety of colors and what kinds of colors can best help children to create expressive paintings (Fausek, 1997). It is important to have available a wide assortment of colors to allow for full expression. Art therapists agree that the best medium to use is colored pastel because it is "easier to work with for both broad strokes and fine lines." Other therapists suggest crayons because they come in all

the colors of the rainbow and “bring out the child in the artist; a characteristic that promotes familiar receptivity to the medium.” Pastels and crayons are preferred by most therapists but colored pencils can also be used (Seaward, 2009).

Using suitable colors, surfaces and brushes can encourage creativity among Saudi elementary art students. In addition, using painting as expression may stimulate students to communicate their inner world of images, thoughts, ideas and feelings. The evidence provided in the examples above demonstrates that expressive painting can assist Saudi students in promoting creative expression in their artworks, thereby releasing some of their inhibitions, or at least learning what they are.

Expressive Collage

The second technique in this study that can help Saudi elementary students to develop creative expression in their artwork is collage as an expressive technique. Collage can help children to create unique artworks that can show their own character as well as something about their lives. In addition, collage as expression can help Saudi children to express their thoughts, feelings and experiences by using images or other objects that best represent them. Art therapists have long-recognized the importance of collage as an expressive technique. “A lot of pieces of paper strewn on your desk may not look like anything, but when you arrange them on your art paper to express a feeling, a whole new order of meaning emerges” (Capacchione, 2001, p. 10).

Reasons for Choosing Expressive Collage

Collage provides students with opportunities to truly reflect themselves in a creative way but also to express themselves through materials and partial images already made by others. Collage is ideal for elementary art students because it is an easy technique involving different kinds of paper and objects that only have to be cut, arranged and glued onto a surface. It is a

more controlled and less fluid medium. Collage as expression can be a perfect activity for elementary students because it can help children to be more detailed and exact. Through collage as expression, students can use different materials and media to achieve various effects of color, form, line and texture that could not be achieved using only a single media such as paint (Buchalter, 2004).

Materials Used in Collage

Collage involves adhering papers, found objects, or other materials onto a flat surface, such as heavy paper, cardboard or wood. Collage typically includes magazine pictures, newspapers, fabric, tissue paper and string. In addition, found objects including grasses, shells, twigs, tree bark or other natural materials can be used in collage artwork. It is suggested that having a box and gathering different materials in it for use in collages is an important part of this teaching procedure. Printed materials like pictures from magazines, newspapers, wallpaper, stamps, junk mail and grocery wrappers can be collected. In addition, found items such as leaves, dried flowers, stones, bark and shells can also be used. Materials from art stores such as origami paper, wrapping paper and foil are other options. It is suggested that when children are making collages it is wise to use a glue stick instead of a hot glue-gun because children may burn themselves with the latter (Fausek, 1997).

The Use of Collage for Art Therapy

Collage is considered an ideal medium for art therapists. Art therapists use collage with people who are not confident enough to draw or paint. Malchiodi (2007), who is an art therapist, uses collage because it uses the kinds of materials that are more controlled and less fluid, making it ideal for children who are hyperactive or very emotional. She notes that it is preferable to use

“resistive” materials with hyperactive and emotional children because these may reduce their anxiety and provide them with a more structured experience.

The Benefits of Collage for Art Education and Art Therapy

Collage is best suited to elementary art students because it is an easy technique involving different kinds of paper and objects that only have to be cut, arranged and glued onto a surface. Students can also choose to cut or tear the paper or objects and include anything that can be adhered to the surface. Collage as expression can be a perfect activity for elementary students because it can help children to be more detailed and exact. It is also much easier to control than a painted surface in any medium. In addition, collage activity can improve students’ knowledge and artistic abilities because of the precise skill required in contour cutting, the required thought process of arranging ideas, and the growing awareness of the relationship between figures, the foreground and the background. Through collage as expression, Saudi elementary art teachers can encourage their students to develop creative and expressive artworks that have special meaning for the particular children who create them. Teaching collage has, in fact, proved to be a successful project for many art educators because of the open-ended, experimental nature of the process (Hubbert, 2009).

Xanthippi Cynthia Stylianou (2008), who is an art teacher for kindergarten through fifth grade students at Mark’s Lower School in Salt Lake City in Utah, used collage as an expressive technique to teach her third-grade students how to create an artwork that is based on the artist’s feelings and thoughts. The idea came from the old *National Geographic* magazines that were donated to the art department. By using these magazines, she realized the importance of expressive collage artwork for elementary students. She contends that collage can assist students in gaining artistic abilities such as detailed contour cutting, design, placement and arrangement,

and in learning the unintended relationship between one image and another that produces a new picture, whether it be comical, serious or entirely out of the individual imagination of the artist.

Stylianou started the collage lesson with Surrealist artworks and the artists who created them. With her students, she examined the artworks of Salvador Dali, including *The Persistence of Memory*, *Soft Watch at Moment of First Explosion*, *Mae West Face*, and *Sleep*, as well as the artworks of Rene Magritte such as *Time Transfixed*, *Le Fils de l'homme*, and *Le Siecle de Lumiere*. She also presented and discussed the work of Frida Kahlo through images of *Portrait of Luther Burbank*, *The Love Embrace of the Universe the Earth (Mexico)*, *Diego, Me, and Senor Xolotl*. She showed her students how to cut pieces from magazines and asked them two questions. One of the questions related to their artistic skills and the other related to their thoughts and imagination. The questions were: “what are some of the ways we could use these images to create a new composition?” Further, she asked them, “what are some of the ways we can exaggerate reality, or communicate our dreams and fantasies?” All students were excited and she states that, “I could almost see the imagination and originality flying through the air” (Stylianou, 2008, p. 20).

Stylianou started the collage art activity by handing each student a piece of manila oak tag for the background of their collage. Then each student had a different set of magazine pages from fashion, nature and sports publications. They also had a choice of using old calendars or supermarket and department store advertisements if magazines were not available. In the process of creating a collage artwork, Stylianou mentions that she asked her students to post a large image as a background for the artwork and to cut out other smaller images that were interesting that had a connection to the larger image. It was important during this lesson to remind the students about placement and arrangement and to create the relationship between

various cutouts. In this activity, students created an abstract artwork using collage. She wanted their images to look realistic and she encouraged them to think of surrealist art as an exaggeration of the truth, though still based on truth.

In this activity, students were encouraged to think about a story, either a comical version of reality or simply an idea of some bizarre sort. The author states that “students enjoyed expressing themselves through images that were already made....this was a different way of creating, not so much about artistic skills or ability, but more about imagination, originality and personal choice (p.42).” The pieces of collage art reflected different aspects of her students’ backgrounds and information about what they loved most. However, all of the art pieces represented the students’ unique visual expression. This art activity is a good example of using collage to inspire students to express feelings and imaginations in art form. This kind of art project teaches students how some aspects of their personality can be used and are important for making creatively expressive artwork (Stylianou, 2008).

In addition, according to Herzog (1990), collage projects can also speak to us about our experiences in the past such as in the case of Romare Bearden’s collages that inform us about his African-American heritage. His collage pieces relate to the social conditions of his time and the impact that they had on the African-American community. His collage works show viewers places, events and activities from his memories and personal experiences. Likewise, collage as expression can help Saudi elementary students to express themselves, their thoughts, memories and personal experiences. With expressive collage, students can also express their cultural identity through styles and images that indicate their particular cultural heritage, as Romare Bearden did. In addition, the subject of the collage and the way that the subject is portrayed in a collage can tell viewers something about the artist’s own life experiences and memories.

Through collage, students can essentially create a discussion of issues or experiences that are important to them by using a variety of materials that enhance the meaning of their images.

Bearden used contemporary sources such as popular magazines to make collage works of his own experience. Art teachers can ask children to bring in magazines or other printed matter that contain images they feel relate to their own lives in order to enhance this type of project (Herzog, 1990, pp. 23-26).

In addition, collage may serve as a springboard for beginners because the new art maker can learn the connection between art and language. Collage allows individuals to speak and write about themselves and others by highlighting the items chosen for the collage they choose for their expressive collage. Paige Baggett, an instructor in the Department of Leadership and Teacher Education at the University of Southern Alabama in Mobile, used the lesson *Personality Profiles* for many years with her students. In her experience of teaching this activity, she notes that students from kindergarten to college-age can express ideas and feelings in a variety of two and three dimensional forms by experiencing collages and applying different forms. By experiencing collage and applying the art elements of color, shape, space and texture, students can create profiles that mirror their own personalities. The result is a collection of artworks that are highly personalized and say something significant about each student artist as an individual (Baggett, 2007). The idea of this lesson is that each student creates a collage artwork about an aspect of him/herself that is important and meaningful to its maker.

Baggett notes that, by using collage techniques, elementary students can realize considerable advantages. Firstly, students can interview or introduce themselves using the collage artwork as a prop. Baggett (2007) points out that by implementing this activity from the kindergarten to the college classroom, she has consistently been pleased with the outcome and

multitude of integration opportunities at every level. Students have had fun engaging and practicing their knowledge about color, space, shape and texture as they complete their collage creation. Baggett (2007) states that this is an excellent activity (expressive collage), and that if art teachers use this activity at the beginning of the year for students K-12, the project can assist students who are getting to know each other and can help foster a community of learners. In addition, she added that these expressive collages are an excellent display that will be appreciated by parents during open house.

In this activity, students cut pictures from magazines. The pictures are selected because they represent them, what they have, what they like, and what they want. Students are also allowed to bring personal collage materials from home. Such materials might include their photos or other personal materials. Subsequently, students decide which direction their profile will face; left or right. In collage activities, students have the opportunity to experiment with the arrangement of pictures and materials on their profiles before making commitments. When they are satisfied with their arrangement, they can then start gluing their pictures and materials to their profile. Finally, the students sign their individual works. Baggett suggests that art teachers allow their students to select collage materials during one class and in the following class have them start to arrange and glue the materials. This affords students the opportunity to contemplate their creation and bring more collage materials from home as necessary. Figure 4 shows an example of this activity (Baggett, 2007):



Figure 4: Personality Profiles

Visual Journal

The visual journal or art journal is also used as an art therapy technique. The idea with this technique is to keep the patient's artworks in a collection. A visual journal is a "creative process of self-expression and exploration of one's relationship to the world" (Capchione, 1982, p.104). A visual journal can help children to express and explore themselves. Some children have difficulty expressing their feelings with words, so drawing in their art journals can offer a perfect form of expression. On the other hand, some children know how to express their feelings using words but their problem is that there is no-one to listen to them. Visual journals can serve the same purpose as does a person who listens and takes it all in, without judgment or apportioning blame.

Reasons for Choosing Visual Journals

The visual journal offers diversity in the materials and techniques used in it. For example, children can use any kind of drawing with any kind of colors. Children can also use flat art materials such as collage to express what they want in their visual journals. In addition, any subject matters or themes can be explored in a visual journal through drawing or writing. Elementary art teachers can use the visual journal as a place to keep each student's artwork as a way to map their artistic progress. In addition, students can benefit from visual journals in different situations at home, at school and while traveling.

The Use of Visual Journals in Art Therapy

Malchiodi (2007), in *The Art Therapy Sourcebook*, describes the idea of the visual journal and its use for therapists. Visual journals help therapists as well as patients to keep a record of a patients' progress by referring to past works and relating them to current works. Visual journaling helps therapists to realize the changes that have happened through their patients' artworks. Many art therapists use a visual journal in their sessions to provide an overview of the works completed in the last session. When visual journaling is used as a "transitional" object, it can help therapists to see the progress and growth accomplished by their patients. By looking at their pieces of artwork, patients begin to value the images they make. In addition, a visual journal is a way for art therapists to show their patients that they respect their creative abilities and self-expression. Keeping patients' artworks in a safe place conveys a sense that their artwork and creative abilities are respected and valued.

Therapists have realized the importance of visual journaling from a psychological perspective and also the benefits of using it in expressing emotions and reparation. In addition, visual journals can help people to get through serious illness, emotionally difficult periods or traumatic loss. Journaling is very useful in times of trouble or during major changes including

family crises, relocation, or the advent of a new member in the family. Other difficult periods of time during which journaling can be especially therapeutic include divorce and separation, the death of a loved one, conflict with others, and changing schools, class or grades. All of these are events that are expected to happen in many children's lives. These events often cause difficult feelings and physical or emotional pain including confusion, fear, anger and grief.

The Use of Visual Journal in Saudi Elementary Art Education

Journals help individuals to discover and express what is important in their lives. Visual journals can be proverbial good friends, helping children to express complex feelings using words and drawings. By using visual journaling in Saudi art education, elementary art teachers can help students explore themselves and express their feelings and thoughts. According to Capacchione (1982), "the applications of creative journal-keeping to education are virtually unlimited" (p. 11). She also states that, "any subject matter or theme can be explored in journals through drawing or writing" (p. 11). Visual journaling can also be a way for children to experiment with different art techniques and writing because there is no peer competition. Teachers can separate the visual journals into different themes or materials. For example, there could be a section for drawings, collage and painting. In addition, art teachers can teach their students how to create an artist portfolio through using visual journaling and map their artistic progress from their journals.

Visual journals can be a safe place for children to express themselves because they are a personal and confidential way to articulate thoughts and feelings. Visual journaling is also a way for children to relax by using their journals to express their feelings and thoughts on a piece of paper without having to edit their work. In addition, the visual journals offer a spontaneous way

for children to express themselves without limitations or expectations, thereby enabling them to be honest and creative.

Visual journaling is considered an excellent form of communication because it reinforces communication skills through practicing writing and drawing about personal experiences, thoughts and feelings. It is also a good way of gathering creative ideas. Imagination, creativity and originality can be encouraged when using the visual journal method through the combination of drawing and writing. In addition, visual journal activities can increase creative abilities in art, writing and other areas because they develop observation and self-expression (Capacchione, 1982).

Due to spontaneity factors, visual journals can be an ideal way for children to express feelings and experiences. Spontaneous drawing and reflective writing can help to facilitate a student's developing self-understanding. Spontaneity and honesty are tools that can allow people to gain insight into experiences. Visual journaling is also a way for children to express themselves without being self-conscious because of the nonjudgmental quality required of their mentors in this exercise. When children are not worried about their technical skills being judged, their results often become more creative (Tracy, 2007).

Visual journaling can help students to develop better self-esteem and self-confidence, which are necessary for developing creative abilities and general success in life. Visual journaling through a self-reflective method can be a good way for students to explore their own personal preferences, wishes, values and abilities. Capacchione (1982) states that when she used the visual journal technique with her patients, some who were parents used the same technique with their children and some who were teachers used it with their own students. She commented that all were very enthusiastic about the results they experienced. These children and students

improved their ability to express difficult emotions, increased their language skills and their interest in drawing and writing. These factors allowed students to gain greater ease of communication, and increased their self-esteem and self-motivation.

Materials Used in Visual Journals

According to Malchiodi (2007), a good size for visual journals is the sketchbook size (approximately 11 x 14 inches), with paper that is appropriate for the media children will use and with a spiral binding. She states that it is helpful to write the titles for the images; write several phrases or sentences to describe the visual image, and provide numbering and dates for the images that the children create. In this way, children can be aware of when the work was created and what the topic was when they created their visual journal entries. In addition, by numbering and dating the artworks, teachers are aware of and see the progress that the students have achieved at different points in time. In employing the visual journaling technique, it is important for students to write a response to the images that they have created, or to dictate information if they are too young to write for themselves.

It is important for art teachers who want to use the visual journal method with their students to prepare them for this technique. Firstly, art teachers should present the idea of visual journals to their students as well as its value to them, and if the art teachers are journal-keepers themselves, they can show their students some of their activities in their own journals and how they have benefited from them. In addition, art teachers should schedule a time for visual journaling. For example, a schedule might be 15 minutes at the beginning of the art class twice a week, 15 minutes during the art class and 15 minutes at home. Then, art teachers should present the sketchbook to the students and show them the materials that can be used when drawing and writing in these journals. Art teachers can use visual journaling as part of their lesson plans; they

can use some of the visual journaling exercises for children that were suggested by Buchalter and Capacchione in their art classes (see Exhibit 1). However, it is important to explain to children that they are free to choose other subjects to draw in their visual journal after completing the one assigned or suggested by the art teacher.

The environment plays a significant role during visual journaling. A quiet atmosphere is recommended. Art teachers should share with their students the importance of the quiet atmosphere and how they can assist in creating this kind of environment. Buchalter (2004) suggests that the best way to begin a visual journal is to start with spontaneous imagery. She suggested some warm-up techniques that art teachers can use at the beginning of the visual journal. Firstly, it is important to explain to students that it doesn't matter how they draw in their visual journals. It is rather the expression of thoughts and feelings that is important. She suggested an initial exercise for the visual journal technique. The name of this exercise is "squiggle design" and it involves scribbling freely, encouraging the students to have fun and letting their hands move in any way that they wish. Then students should be asked to look at their scribbles from all angles and encourage them to see if there are any objects that can be identified in their scribbles that look familiar or attractive to them. After they have found the objects in their scribbles that they like, they are asked to color these parts and give the picture a title. By the end, art teachers should discuss with the students how their pictures relate to their thoughts and feelings. This exercise can be done using markers, crayons or any other colors on their pads.

Malchiodi suggests encouraging children to draw every day or several times in a week, and she would often ask her patients to keep a visual journal as a form of homework between sessions. She also states that, "the process of keeping a visual journal helps children to stay

connected to image making, keeps ideas flowing and develops their visual language” (pp. 104-106). Art teachers can use three to four exercises that students can choose from and rotate through these various exercises in different classes. By having choices, students will learn to trust their own inner guidance when finding what is right for them. Over time, children will become independent and will be able to create their own exercises. They also may choose to draw spontaneously. However, it is recommended that structured exercises be used for inspiration and that focus is maintained in order to provide the stimulus for visual journaling (Capacchione, 1982).

Visual Journal Structures in the Art Classroom

It is important when starting to use visual journals that art teachers explain to parents the importance of visual journaling for their children. Art teachers should inform parents about the journaling program in the art class by sending letters to them relaying details of the activity. This letter should show parents the importance of creating a private, quiet atmosphere at home for their child, in order to encourage individual creative expression.

If art teachers use visual journal exercises as lesson plans in art classes, they can do so in different ways. Creating a quiet time is an excellent technique for fostering the expression of feelings and thoughts. Capacchione suggests that art teachers create a quiet time as a structuring technique for journal work. By doing so, teachers can have students shut out external distractions and go inside, speak in a calm voice and pause for a few moments. Setting a tranquil atmosphere is very conducive to doing creative, introspective journal work.

Relaxation is an important precursor before commencing journal work. A recommended technique is having students relax for a few minutes before starting journaling. Being quiet will allow students to go inside themselves and connect with their thoughts and feelings. When they

start their visual journal work, it is important that the art teacher prepares all of the necessary materials ahead of time and even has their journals on hand to keep the atmosphere calm and quiet. Then, the art teacher can explain the exercise to the students and inform them of the amount of journaling and sharing time that they have. It is suggested that ten minutes is the minimum time required for journal work and that fifteen to twenty minutes is preferable. However, some exercises require more time, so thirty minutes would be suitable for these exercises. Art teachers can use the longer exercises that need thirty minutes as an art lesson in the class, so that children can enjoy expressing themselves in their own journals during art class time.

When students finish their artworks in their visual journals, the teacher can start the sharing portion of the assignment. It is a good idea for teachers to facilitate the students' sharing of their visual journals or any other work they wish to share with their classmates. This work could be an actual journal exercise or something that is related to events that have happened in their lives. There are many different ways to share students' visual journals in art classes. Art teachers can control sharing time by giving roles to each student. For example, partner A can begin to talk about the work while partner B listens, and then they switch roles. Alternatively, students can share their work with their teacher as their partner. This type of arrangement can be as a group or as a private meeting in which students meet one at a time with their teacher.

In addition, students can share their work in groups. Capacchione (1982) used group sharing in most of her workshops because she believed that students could benefit from this group arrangement and enjoy seeing each other's journals. Students also appreciated hearing other students' comments about their journal experiences. Capacchione suggests having several groups, each group made up of between five and ten students. During sharing time, "it is

important that there be no judgment or criticism from [the teacher] or the students towards each other” (p.20). Art teachers should remind their students that the visual journal is not for evaluation but rather for personal, creative expression, for brainstorming and for limbering up the ability to communicate in words and pictures.

Art teachers should allow students to take their visual journals with them to their homes because doing so can benefit students in many ways. During non-school days such as summer vacation, the weekend and other times, students can often be at loose ends. With these unstructured times and especially when the weather is poor or when they are alone, they often complain about not having anything to do. These downtimes typically result in students watching television because they cannot think of anything better to do. By watching television for long periods, young people become addicted, passive consumers of other people’s imaginative processes. A visual journal offers an alternative form of entertainment for children. Unlike television, it requires active participation and personal involvement. The journals allow children to be creative and imaginative in creating their visual journal images.

Capacchione shows in her book *The Creative Journal for Children*, that she used the visual journal exercises at Gervery School District in Rosemead, California. These exercises were included in the curriculum for the program *Basic Skills Using Arts and Computer Personalization*. She mentions that journals were given to every child in two pilot schools: Marshall Elementary, a K-6 school; and Fern Avenue, a K-3 school. After using these journal-keeping exercises with students in these two pilot programs, the feedback from teachers and administrators was very positive. Art teachers in these two schools commented that: “from all of the activities in arts curriculum, the journal seemed to be the most successful [and] it was easily implemented, consistently used and popular with the children” (Capacchione, 1982, p.12). What

made visual journaling successful was that it worked with all kinds of children: “it worked in group-oriented instructional settings as well as in child-centered open classrooms.” In addition, it worked with English-speaking children and also with children who have English as their second language (Capacchione, 1982).

CHAPTER 5: CONCLUSION AND RECOMMENDATIONS

This final chapter includes a summary of this study's results. Following this summary, there is a discussion about the application of the results. This includes connections between the three art therapy processes and techniques and the creative expression in elementary students' artworks.

Summary of the Results

After analyzing the art therapy processes and techniques, these processes have demonstrated that they could contribute to Saudi art education classes for the development of creative expression in elementary students' artworks. Art therapists use expressive painting as a means of understanding the emotional problems of their patients who suffer with trauma, anxiety and fear. Art teachers can use expressive painting as a process to help students develop creative and expressive artworks. Through the expressive painting process, students learn how to articulate their feelings, thoughts and experiences using different kinds of paint. They also learn how to paint their inner world using forms, colors and texture. Expressive painting teaches art educators not to connect colors with certain feelings in their teaching because such indoctrination with respect to color might serve to limit their students' freedom of expression.

Art therapy uses expressive collage with patients who are not comfortable with drawing or painting. Therapists use collage with children because it is an easy technique that allows patients to add more detail and precise meaning and because it is much easier to control. In Saudi education, art teachers should benefit from collage as an expressive technique and use it with elementary students, especially the early elementary students who do not yet have the ability to draw recognizable objects. Collage as expression may help elementary students to create

expressive collage artworks, allowing them to use the images and objects that they believe represent themselves.

The visual journal is also an expressive technique that has been used by art therapists to help record their patients' progress and growth. It also helps therapists to realize what their patients are exposed to between sessions. In art education, using the visual journal offers students the opportunity to experiment with different art materials. As such, art teachers can use the visual journal as a way to improve students' artistic skills. The art teacher can use the visual journal to map their students' artistic skills. Through visual journal exercises, students can explore and express themselves. The journals can also be used as a portfolio to keep students' artworks in a safe and private place.

These three art therapy techniques focus on how to assist children express their inner feelings, thoughts and imaginations. By incorporating these art therapy processes into Saudi classrooms, elementary art teachers can help their students to future develop their creative expression. The examples that are used in this study come from American elementary art teachers who have used these art therapy techniques and have discovered that they can promote creative expression in elementary student artwork.

Limitations

This research has focused on the benefits of art therapy techniques for Saudi elementary students and their teachers. Due to limited time, this study has only been supported with the evidence provided by American art educators and related professionals who have used these techniques with children, and also through empirical research collected from databases, journals and books. Primary and secondary sources were used to support this study. A useful follow-up

step would be to experiment with these techniques in a research classroom, using the information gained from others.

Recommendations

This study demonstrates how art education can benefit from other related professions. The art therapy techniques that are described in this study reveal how art education can benefit from art therapy techniques and processes. Furthermore, it is demonstrated how these techniques can be applied in the art classroom. Because the study has focused on the three selected techniques, the recommendations concern suggesting activities that would help elementary art teachers to promote creative expression in their students' artworks. These activities can be seen as a means that Saudi elementary art teachers could use to teach their students in the classroom. In addition, art teachers can use other art therapy techniques that can help them to foster their students' self-esteem, confidence and other important personality traits.

Suggested Expressive Painting Activity

Fausek (1997) suggests an expressive painting activity that can be used with mainstream students in elementary schools. This activity is *Color Portraits*. This activity is a good introduction to the relationship between color and personality. The materials required for this activity are: watercolor paper 8" x 10", watercolor paints, brushes, water containers and table covers. The processes of this lesson begin with a discussion of color association (see Figure 1) and asking children what their color preferences are. Subsequently, the art teacher should discuss color with respect to happiness, anger, hope, sadness, passion, etc. and ask students how they see these color associations every day (e.g., in advertising, in the clothes they wear and in the colors they choose when they create their artworks). After this discussion, students select colors that represent how they feel or see themselves. Then the art teacher asks the students to use these

chosen colors to indicate something about them. The students are then given twenty minutes to paint. After finishing their paintings, the students are asked to share their portraits with the class. In the final activity, students are asked: how would you describe what the artist intended? Could you identify the artist if you didn't know whose painting it was?

Suggested Expressive Collage Activity

Capacchione suggests collage activities that can be used with students in Saudi elementary schools. The materials required for this activity are art paper, scissors and glue, magazines with photos, drawing materials, felt pens and colored paper. Students begin by placing their art materials next to the art paper and then begin collecting images, colors and words from magazines. The focus of the activity is to choose words and images that express who they are. Students are encouraged to express the emotions that they feel during the collage activity time. If they do not have any strong feelings at that particular time, they can think about the last time they felt angry or frustrated because collage can best be used to express anger or feelings of frustration. Then, students begin tearing or cutting images and shapes from their magazines and from colored paper. After that, students start gluing the torn elements onto the art paper and they can also write their feelings in words, graffiti or phrases around their collage in addition to using the words cut or torn from magazines (Capacchione, 2001).

Suggested Visual Journal Activity

In *The Creative Journal for Children*, Capacchione (1982) suggests many exercises (see Exhibit 1), but *My Dream House* exercise focuses most directly on creative expression. In this activity, children are encouraged to imagine that they can build their dream houses. These houses can be anywhere they like and can be whatever they want. Teachers then ask students to draw a floor plan of their dream houses. Students can label the rooms and show areas around the

benefits of art therapy processes and techniques in art education classrooms, this research focused on how these art therapy processes and techniques can be incorporated into art education programs in Saudi Arabia, where they do not presently exist.

Suggested Visual journal exercises

Students can create their own journal narratives or the teacher can framed some subjects for them. Below are frameworks for teachers to consider.

General Guidelines for Visual Journal Exercises

Because this study concerns expression and creativity, it provides some visual journal exercises that develop students' expression and creative skills in creating artworks. Visual journals contain many exercises. Art teachers should use one exercise per session or one at a time because having more than one exercise can be confusing to children. In the beginning of the exercise, art teachers should give the exercise a name and instructions for how to complete it, allowing suitable time. If one exercise is too long, art teachers may continue the rest of the exercise in another art class. Alternatively, they may allow students to take their journals and complete their exercise at home.

There should be time set aside for asking questions relating to the exercise and that time can either be between the presentation of the exercise by the teacher or the time at the beginning of the exercise. Art teachers should bear in mind that the goal of these exercises is to motivate and inspire creative expression and self-understanding. Art teachers should provide exercises for their students that are appropriate for their needs, interests and skills. Capacchione (1982), states that children should be encouraged to use the exercise as a springboard in order to spark creativity and free expression. This emphasizes the notion that exercises are not to be feared. Therefore, if the child wants to change the exercise, that will be fine. The idea of visual journals should not be limiting to the children but should help them to open doors into themselves and their abilities to understand and communicate (Capacchione, 1982).

Due to the limited time that art teachers have with their students, students often cannot spend more than thirty minutes a week working in visual journals. However, in order to extend the time opportunity for using visual journals, some art teachers use journals in the context of their coursework. Teachers should allow students to take their visual journals with them to their homes because the more time students spend on their visual journals, the more they will benefit from it. Between twenty and thirty minutes is the suggested time for students to work in their visual journals at home. However, visual journaling should not become a daily exercise. Rather, it should be undertaken and scheduled with respect to the child's preferred time because sometimes children's feelings and thoughts come to the surface and require expression at unpredictable times.

Art teachers can prepare visual journal exercises that are appropriate for the length of the semester. Usually, elementary schools in Saudi Arabia have two terms in the year. They use a two-term system: fall (September to December) and spring (January to May). The average term is four months, so this research should provide visual journal exercises that last for four months. There are a lot of different types of exercises but in this study some exercises that develop creative expression in children's artworks were described. Art teachers can separate the visual journal into sections. This study suggested few sections: these four that were suggested by Buchalter (2004) and Capacchione (1982). *About Me*, *How I Feel and What I Think*, *You and Me*, and *Dreams and Wishes*. Each of these sections has its own subjects.

About Me contains four subjects that relate to the child, such as *free drawing*, *favorite things*, *my name*, and *my vacation*. In *free drawing*, children can freely draw without copying anything. The purpose of this exercise is that children are given the time and opportunity to explore color, line, shape and texture. This activity helps children to interpret their own visual

language and expression. It also helps them relinquish their performance fears about making pretty pictures and encourages them to enjoy the process of art. This exercise can be repeated several times, or as often as possible.

In *My Favorite Thing*, children are encouraged to draw their favorite thing and this may be from memory or from life. They are also encouraged to write one or two sentences to show what the favorite thing would say, if it could talk. This exercise develops a sense of appreciation for the things that are useful and pleasurable to each child. In addition, allowing children to use something that they love in their drawing encourages art that is expressive and from the heart. According to Capacchione (1982); “when art is done with true feelings, it has a life and vitality that goes beyond technique or learned skill” (p.72). This activity can help develop visual awareness and abilities in art.

Both Buchalter (2004) and Capacchione (1982) suggest the *My Name* activity for visual journal exercises. In the *My Name* activity, children are encouraged to create a design using their names that expresses who they are. It is useful in this instance for art teachers to show students examples of logos, trade markets and symbols, and how they are used to identify or communicate the identity or information about a group or company. Through these examples, children can begin to appreciate the purpose of this exercise, which will enable them to create their own original logo or symbol for themselves. This exercise shows children how their names express their personalities and one aspect of their identity. It also allows them to appreciate the aesthetic and expressive quality of letter forms and symbols.



Figure 6: *My Name* activity

In the exercise *My Vacation*, children are asked to draw a picture of a place, event or experience that they liked on their vacation. Teachers should also suggest for this exercise some written sentences that describe the vacation, where they went, what they did and what they liked best about it. Students who have not been on a vacation can use any trip they have taken or write about a trip they would like to take. This exercise encourages powers of observation, expression and recall. This exercise can be undertaken in the students' vacation time or in the first class after the vacation (Capacchione, 1982, p.85).

In *How I Feel, What I Think*, there are also four subjects: *Happiness Is...*, *Good and Mad*, *I Need*, and *I Want*. According to Capacchione (1998), "a very important part of knowing ourselves and each other is appreciating how we feel, what we think and sharing ourselves with others" (p.40). *Happiness Is* can be completed at home when the child feels happy and wants to express this feeling. It is important to ask children questions that can help them brainstorm such as, "What is it like to be happy?" Also, it is important to use colors, scribbles, shapes, lines or images that express happiness. If the children are able to write, ask them to write about all of the things that they feel happy about. This activity helps children to learn to express their feelings

and it encourages them to explore how feelings are related to everyday life (Capacchione, 1982, p.41).

Good and Mad is an activity that can help children to express their anger. In this exercise, art teachers ask children to express their anger using color. Children can use scribbling to show their anger or madness. Art teachers should also encourage freedom of expression and acceptance of angry feelings. In addition, if the child can write, he/she can write down some words that describe angry feelings. It is important to show children that they can write any words they want to in order to convey their anger and that by telling them that no one will see their drawing, they can feel free and comfortable to express their anger. This helps children to express their feelings of anger in their journal instead of on a wall with graffiti, which is really a public form of emotional release. This is an excellent activity for children at elementary schools who have trouble with anger because some students might hold it in or explode uncontrollably in violent and antisocial ways (Capacchione, 1982, p.43).

Color Me Sad is a good exercise for children who wish or need to express their sadness. In this activity, art teachers ask children to draw a picture of their sadness; it can be abstract shapes and colors or a picture of the child at a time when they were sad. In addition, if the student can write, then it is important to write down some sentences about sadness or write a poem that expresses their sad feelings. Due to the fact that sadness is a difficult feeling to express for some children, many children are taught to hide it. "Do not cry," is a phrase that students might have heard when feeling sad. In this exercise, the child has a chance to express sadness. This activity also helps children to accept and understand the sadness of others (Capacchione, 1982, p.45).

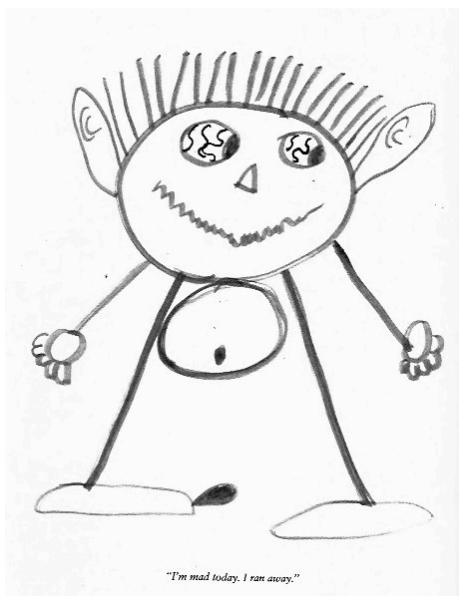


Figure 7: *Color Me Sad*

The last exercise in this section is *I Want*. In this activity, children are asked to draw a picture of all of the things they want to have or do in their lives. In addition, if the child can write, it is suggested that the child be encouraged to write down a list of the things that he/she wants. This list can include experiences, activities and achievements that the child would like to have. After that, all of the children have to choose one thing that they can do to make their dream come true. Then, students draw a picture of themselves enjoying this thing or achievement. This exercise helps children to realize the power that they have to get what they want. It trains them in positive visualization. In addition, it helps children to clarify what is important for them and what steps they need to take to achieve their goals. This activity is useful for children with poor self-esteem and who feel hapless and helpless (Capacchione, 1982, p.53).

You and Me is comprised of four subjects: *My Best Friend*, *My Hero*, *My Heroine*, and *A Family Portrait*. Both Buchalter and Capacchione suggest the *My Best Friend* activity as an exercise that can be used in a visual journal. In the *My Best Friend* activity, the child is asked to think about their friend and is encouraged to visualize this person and ask imaginary questions such as: “what does my friend look like?” The student then draws a picture of this best friend. This drawing can be made in a realistic or abstract way. After finishing the drawing, the child is

invited to write about this chosen best friend, such as: what is their friend's name, what does he/she look like and act like, as well as other characteristics the student enjoys about the friend. Children can also include their feelings about their friends. This exercise helps to develop the skills of visualization and is an opening for communication.



Figure 8: *My Best Friend*

The other activity or subject in this section is *My Hero, My Heroine*. This activity includes a discussion of the concept of a hero or heroine as someone the student admires, imitates and respects. Art teachers should give students examples of some of their own heroes or heroines and tell students why they see them as their heroes or heroines. By using these examples, students can better understand the concept of this subject. After that, art teachers ask children to draw pictures of their current hero or heroine. Students are also asked to write down all of the achievements and qualities that they admire about their heroes and heroines. Subsequently, children are asked to have an imaginary conversation with their hero or heroine and write down what was said. This exercise can help to develop visualization skills and foster the power of imagination for creating dialogue. In addition, it is an important exercise that allows children to explore their personal values and goals (Capacchione, 1982, pp.57-58).

The last part in this section is *A Family Portrait*. In this exercise, the art teacher asks the students to draw a picture of themselves with their families; this can be separated into two families (in the case of divorce), or just the family members with whom the child lives. The children are asked to draw each family member's picture, write his/her name, and something about each of the family. These can be written under the pictures or in balloons such as the speech bubbles seen in cartoons. This exercise fosters a sense of individual differences and family bonds, and it also encourages a better understanding of the people in the child's family (Capacchione, 1982, p.65).

In the fourth section *Dreams and Wishes*, there are three subjects, *Draw a Dream* and *Three Magic Doors*. In *Draw a Dream*, the children are asked to recall a dream and to draw a picture of any part of, or of the entire dream. However, if it was a long dream, students can choose a part of it or draw it in two pictures. In addition, some students may be unable to remember the entire dream that they had, so they can draw the part that they do remember. Students are also encouraged to write down whatever thoughts come into their head as if in free association with the images in the picture. Due to the fact that dreams are powerful messages from the unconscious, often children have disturbing experiences in their dreams. This activity can help them to deal with the feelings that come from their unconscious through dreams (Capacchione, 1982, p.107).

In the second subject in this section, *Three Magic Doors*, children are asked to close their eyes and pretend that they are standing in front of three closed doors. Have the children imagine where the doors are, what kind of building they are in, and what the details are, such as color, materials and design of these doors. After that, art teachers have children open their eyes and ask them to draw three doors, including any signs or symbols they have seen on them. Art

teachers have to explain to the children that behind these doors there are three surprises.

Children will draw the doors and when their doors are completed, the teacher should suggest that the children draw another picture that shows what is behind these doors (the surprises). This can be achieved in a single picture or alternatively in three separate pictures; whichever the children prefer. After drawing the pictures, the children can write about what they found behind the doors. This exercise helps children to explore their values in greater detail and allows their unconscious wishes to rise to the surface of their conscious minds (Capacchione, 1982, p. 113).

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