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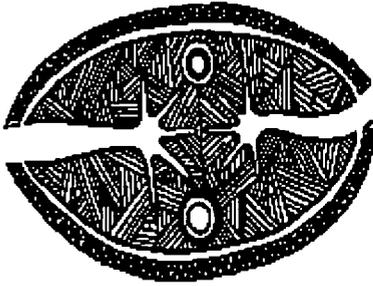
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ABSTRACT

This paper reports on the introduction of an exploratory program on emotional development, "Drawing Emotions," through which instructors try to: (1) help the child learn how to deal with feelings; (2) ascertain relational difficulties; (3) apprehend their own questions which were not answered; and (4) interfere in the presence of risks and development crises. To change the conceptions of teaching and learning, the first step was a collaboration among university teachers, elementary teachers, and 8- and 9-year-old students, in which the students made some drawings about emotional subjects that revealed the "difficulty" of social and emotional processes related to daily family experiences. A qualifying analysis of those drawings was made according to the thematic contents of Marge Heegaard (1988) related to family difficulties (traumatic situation, serious disease, death of a family member, separation and divorce, etc.). The "Drawing Emotions" program was organized into 10 modules that were subdivided into large themes, and the paper details the use of those modules and themes. Three hundred drawings showed frequently the use of family models and media, in which were identifiable emotional expressions and normal attitudes in occidental societies. These common figurative drawings could be distinguished according to aspects such as sex and socio-cultural system. Contains 29 references. "Drawing Emotions" program material is attached. (BT)



“Art Education in Portugal”

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Art Education in Portugal

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Introduction

Since the little child is not capable yet of comply to a domain of what he or she feels or expresses according to a psychological approach of the aesthetics dimension of education (Gardner, 1973, 1990), the activities in plastic arts understand more than words can say – by a symbolic and representativ limit- to the acquisition of knowledge about childhood.

In “Art Education in Portugal”, an exploring Programme of emotional development is introduced – *Drawing emotions*, where we try: (1) to help the child to learn how to deal with *feel*; (2) to mislead relation`s difficulties; (3) to aprehend their own questions, which hadn`t been answered, and; (4) to interfere in presence of risks and development crisis.

To change our conceptions of teaching and learning, we start from a coloboration work between teachers and 8 and 9 years old students, in which these students made some drawings under some subjects referring to emotions and feelings, showing the way how it could have been better understood, the *difficulty* of social and emotional processes related with the daily family experiences.

It was made neither with a standardized nor projective conducts, a qualifying analysis of those drawings made according to thematic contents of Marge Heegaard (1988a,1988b, 1988c, 1988d, 1988e), related to family difficulties (*traumatic* situation, very serious disease, the death of a family member, separation and divorce and additional behaviours).

1. Classic investigation about drawing

The genesis and the evolution of the development of infantile drawing and painting are a study`s interest with about 100 years, which was not taken back in recents years (Kellog, 1969; Lowenfeld, 1957; Luquet, 1927; Eng, 1957, 1931; Griffith, 1935; Cooke, 1896). After some delicate “mental” avaliation of the child, through the drawing of the human figure (v. Goodenough, 1926; Fay, 1934; Machover, 1949, 1953) some *directed* symbolic analysis have been made taking into account the psychoanalysis` expansion until the middle of the century. On the other hand, the Gestalt`s approach of plastic arts with Rudolf Arheim(1969), who has concentrate his attention on the *visual thought* didn`t reach a complete “configuration” of the artistic production, a way of working which was different from the problems`resolution in “converging terms”.

Free drawing considered as the most suitable way for the emotion`s investigation, by exclusion of the theme`s constraints (Bourgès, 1955, second ed. 1978, p. 43) demands some investigation work according to the given theoretical indications. When a drawing with a theme is requested – “Draw a lady who walks in the rain” (Fay, 1934; Rey, 1946) – with a large gesture in an almost physical way, the child draws something of herself with care. Another common

themes are the relation between the child and the mother, the relation between the child and the father and the relation between the parents. That identification of the family's model (*script, emotional prototype*), can be observed in their daily experiences by itself and by others. It is *translated* in an affectionate and significant way – its *I in the world* – through emotions and feelings.

2. Drawing and emotional development

Art allows a way of aesthetic, emotional and understood knowledge, that was chosen to understand emotional experiences, of the child in the school age, capable of endow human life. Nowadays, the artistic productions aren't "Sunday of life" in Portuguese schools(Hegel, ref.; quotation by G. Vattimo, 1989, Port. Translation 1992, p. 67) in the sense that it have been getting inside our daily activities. From now on, as Michel Foucault (Dreyfus & Rabinow, 1982) or João dos Santos (Tabor da Duarte & Cruz, 1994) aspired to the active participation in artistic processes, the "common" human lives could be better painted as "works of art".

3. Methodology

In school communities, where teachers and students work together in important themes – personally and socially – it is possible to defend that are not the "external" investigators who discover "truths" given to the Primary school teachers, who will lead as a result to what it *should be done*.

In collaboration with University teachers and Primary teachers, it was made a researching and transverse Programme – *Drawing emotions*, with children of 8 and 9 years old, in Braga – Portugal, according to a developing approach (Gardner, 1973, 1980, 1990), which specializes art as a way of communication and understanding of the child.

3.1- Study group

Children, who participated in the given Programme, were deliberately selected with 8 and 9 years old, since they already control the hands' movement and control the difference figure/base in a surface and the line of the horizon (Gonçalves E. , 1976, ps. 24-38), in order to combine scribbles, places and shapes (v. "shape's period"; Kellog, 1969; Rey, 1959) in faces, people, buildings, animals, plants and transports... They are already capable of creating stories and tell a tale about the drawings (Gardner, 1973, ed. 1994, Brazilian translation 1997, p. 225). In the development of the human figure's drawing, this gets some energie and the profile is *exercised* (Goodenough, 1926; Machover, 1949, 1953). After the period of *intellectual realism* (Luquet, 1929), the children of that age try to draw things as they are and they reached the *visual realism*. After the age of 9 and 10 years old, they establish the profile, the details and the perspective, which some of them had already tried before school age (Gardner 1973, ed. 1994, Brazilian translation 1997, p. 225). Near the age of 12, it is only important the aquisition of the advancing accuracy (Bourgès, 1955, second ed., 1978, p. 35) with a probable return or, in rare cases, sophistication and originality (Gardner, 1973; ed. 1994, Brazilian translation 1997, ps. 225-226).

3.2 – Conducts

Indications of drawing's request were translated, selected and adapted ("instructions written in the paper work) and presented in 5 books to children and parents by Marge Heegaard related with problems of the *hard* life: *traumatic* situations (Heegaard, 1988 a), very serious illness (Heegaard, 1988b), death of a family member (Heegaard, 1988c), separation and divorce (Heegaard, 1988d) and additional behaviours (Heegaard, 1988e).

The empirical study was, in a first time, limited to the psychologic well-being and "happy" situations , taking into account the selection of topics and words of hope written in the papers work. We say " happy" even if the world is a stage of wars and the children always face themselves against problems, which can be (or not) within their reach.

All the drawings were made between September 1998 and March 1999 and analysed between April and June 1999.

It was given black pencils, coloured pencils and wax pencils, white paper sheets A4 and A3, placed in a transversal way with "instructions" of drawing and/or graphic registrations and written and also with key sentences in the bottom (exp.: *There aren't any perfect families. It is normal to be different*).

During the developed and succeeding Programme in 10 modules with themes and subthemes ahead identified, some topics related with the "I", family, other important aspects and world were taking back.

Children drew and sometimes took notes about ways of act, feel and think with speaking balloons. Along the activity, some subjects were explored like the animal metamorphosis. They shared memories and wishes were drawn, questions were answered in the way of written questions, they discussed concepts in groups (exp.: emotion versus feeling, *safe places* ...), examples of real and "unreal" friends were given. They always try to make the children feel *stronger* and good. The last sheets of paper had *final messages*.

In some cases, we returned to their drawings to ask non perceptible and misunderstood aspects and doubts that could appear.

The following emotional indicators, made by observation of work processes and drawings, that established signs were: (1) impulsivity; (2) anxiety; (3) relational difficulties; (4) fears/phobias (Bourgès, 1955, second ed. 1978, pps. 40-41), which implies its confusion leading to clinical intervention.

To a better drawings' observation, they turned to 2 banners and notes' schemes of knowledge about infantile drawing.

4. Structure of the Programme "Drawing emotions"

It were succeeded by the team 10 modules subdivided in large themes (sometimes alternative or with exploring subthemes), development's potentials with prevailing affective aspects: (1.) Changing times; (1.1.) Recognize, identify and accept the changing in the world and in the I – sudden changes versus slow changes and nature's metamorphosis; (1.2.) Identify personal habits and the need of change the inadequate and harmful habits; (2.) Emotions and *easy* feelings; (2.1) Learn that there are lots of emotions and feelings; (2.3.) Accept that all feelings are "correct"; (2.4.) Identify emotions and/or difficult feelings; (2.5.) Discover "masks" inclined to the hiding of the "I"; (2.6.) Recognize and designate other emotions and/or feelings; (3.) Motives when questioning; (4.) Identification of worries and learning ways to communicate it; (4.1.) Limit emotions and/or *difficult* personal feelings ; (4.2.) Recognize the effect of emotions and/or feelings in the social and family behaviours; (5.) Learning proper ways (healthy) to express emotions and/or feelings; (6.) Understanding of unforgettable memories; (6.1.) Give some value to "positive" memories; (6.2.) Find words to *indescribable* events; (7.) Aquisition of ways of getting *stronger*; (7.1.) Identify protection systems; (8.) Description of basic concepts of social and family relations; (8.1) Obtain basic trust and security; (8.2.) Find a *safe refuge*; (9.) Feel quite well with oneself and with the others; (9.1) Increase the self-esteem and the self-concept; (9.2.) Identify new protection resources; (10.) How to live very well in a changing world – celebrating it, seeing the change again as a natural part of the growth and make some messages to the life that *comes from there*.

5. Indications to draw, write and created titles

Some examples of written and/or graphic registration's request, as well as subsequent titles, present themselves, as follows, limited to the subjects of the modules 1, 2, 3, 4, 7, 8 and 10.

The preliminary module1 – Changing times - which facilitates and joins the group by the opportune discussion, completed educational aspects and of self-knowledge development, when it emphasizes habits and changing habits. The themes and subthemes, that were drawn and/or written by the children, were identified in its contents in the following way: (1.) *period and/or happy event* ; (2.) the child herself being *well* ; (3.) alternative and graphic registrations; (3.1.) changing stories; (3.2.) teach written examples of changes in the nature and in animal life; (3.2.1.) Two seasons of the year – Summer and Winter; (3.2.2.) A tree in the different seasons; (3.2.3.) Metamorphosis of a butterfly; (4.) family... *doing things together and/or happy*; (5.) Observed and imagined alternatives for changes in the *I*; (5.1.) *When i was ...a baby, i...now,i...when i became older* (in drawing); (5.2.) *The good thing when i was a baby was...- The good thing of growing is...* (by writing); (6.) drawing of... (6.1.) *good habits...*; (6.2.) *bad habits*.

So in this first phase of the work, the profusely coloured conception of subject 1 – *happy times* (example: Christmas party, specially the exchange of the gifts, Father`s day (when a girl gave him flowers) and *happy events* fell into the self centalization of the child in a prevailing way (example: a given dog, the family`s house, the family and dogs- "in Águas Santas because there is a lot of oxygen in there"- playing football in a shining field and near an helicopter, one of them laying on the beach, the blue of the sea and a submarine).

In the same module, that deals with the changes in the *I* – Theme 5, it were registered periods of life in written and visual languages (example: the "good" thing of being a *baby* is... sleep, play, be *invisible* in a bed with bars, to be naked only with nappies, drinking in the sucking-bottle at the mother`s lap; the "good" thing of *being an adult* is... play football, walking, knowing, go to school...). The drawings about old people show them bold, with walking-sticks and capable of becoming shorter with age.

In module1, subject 6, thr drawing of "good" habits and "bad " habits has given to it social suitability, "good behaviour", which was taught or demanded at home and/or in school. In the given sheet it was written a possible definition of habit (no "vice" like some have said): *an habit is something that people do very often, that people do without thinking*. "Good" habits are being *polite, nice, go to sleep at 20.00 p.m., drink milk, be tidy/clean or take a bath, wash the teeth or the hands, dress clean clothes, go to school, say "Good-Morning", do the homework, throw away the garbage in the dust-bin, put the clothes in the closet, be in the country* (to enjoy the environment`s quality as a non-polluted one), play football or even for a girl *help the sick people, the parents, respect the teachers, do not beat in the friends and... if my mother ask me something, i will go*.

All children said that they had *obtained* "good" habits. Some "specific" aspects to the daily life of some children were registered (example:the "good" habit of not throwing out water with the hose...). "Bad" habits that were pointed out were: *to fight, leave the dinner table very quickly, play football inside the house and break some objects, to draw lines on the school tables or when our father ask us something and we turn our back on...* Some characters show themselves with the backs turned on. A boy said that he could (by "bad" habit) *wet the dog and empty the pools*.

In module 2 - emotions and feelings- it was guided to draw given faces or bodies with previously established colours (red, black, yellow and blue) of 5 subjects: (2.1.) emotions *in the face* (anger/rage and fear); (2.2.) located emotions in the body (anger/rage and fear); (2.3.) *feelings* (happiness and sadness) *showed* in the face; (2.4.) *feelings that you feel sometimes*, that should be marked with a cross... and *feelings that you feel very often*, that should be marked with 3 crosses (also underline the misunderstood words – *frightened, brave and lonely...*); (2.5.) "real" and "hidden" emotions, that were drawn accordingly, after being explained and written that sometimes *people put a mask to hide feelings that they don`t want to show...*

In this second module – theme 2.1. - the drawings of visual expressions with a black pencil were "realist" to anger/rage in red (example: the arms were turned up, the eyes in the face were open, the mouth was twisted) and fear in black (example: a face with a careless hair, *hidding/eating* your own hands in a *facial congestion*; traces/lines of hair,eyes,nose and mouth

in zigzag). Feelings of happiness were described in yellow printed in laugh and sadness and it were described in blue with *the face full of tears*. Later, we added shame with *blushed* cheeks (still in red) or eyes looking up, "thinking". It might have been added the body to the face in order to raise hands or even shoulders shrugged by fear. Most of the "faces" shapes were drawn in big circles in A3 paper sheets after being made very small by the children.

Another selected example – module 2, theme5- has been part of "hidden" and "shown" emotions, after being read and investigated the indication above. In drawings and written registrations of any emotion or feeling, "angry" people were presented again as "very sad", "sad" as "happy", "envy" (example: in a speaking balloon " you can keep it, i don't even want that!") as "well mood". A child made 2 faces in the given circle with 2 speaking balloons saying that to "hate" hidden by "love" located in the mouth and in the head: "Ah! Ah! I like you very much." and "I don't like it at all".

Module 3 was dedicated to the registration of questions related to... *things about which i ask. I would like to do to somebody these questions...* The noted questions were divided in the following subjects: school learning, namely the human body; environmental education; religion; professional indications; *question to oneself* and personality's characteristics; love and friendship (girl's questions); preferences and tastes; polite questions and esteem's demonstrations for the teachers (girl's questions); countings and the number of material goods; historical authenticity (example: " Do you think that the story of Vasco da Gama is true?") and great inventions, origin of life, of mankind and "what no one knows".

To the module 4, we emphasize the written and visual registration of difficult emotions as sadness, anger/rage, fear and forsaking of oneself or in the family, this means how *sometimes...* (4.1.) *I became sad. When i became sad, i...;* (4.2.)...*became anger. When i became anger, i...;* (4.3.) *became scared. When i became scared, i...;* (4.4.)... *have moments when i feel abandoned (helpless) and without anything to do...* On the other hand, the socio-family act was emphasized to the same limited emotions in the following way: *What do the people of your family , when they feel...* (4.5.)...*sad;* (4.6.)...*with fear;*(4.7.)...*with rage.*

In module 7, there was another case to which we gave some attention related to emotional supports of the child – protection systems (seen in module 5). We created alternative ways to the generic request: *It can be times when the important people aren't there or are too busy and i feel lonely. I have a toy/doll, a pet or something that will always be with me.* In the bottom of the sheet it was written: *Everybody needs love and comfort.*

In module 8 believing in the importance of basic trust (Bowlby,1969) to the visual representation of important people and safe places, it was written statements to the drawings and written registrations: (8.1.)...*important people for me...;* (8.2.) *Lots of people care about me and will always do. Make a list of names...and put the number on the protection circle* (previously drawn and written from the center to the sides – family, relatives, friends, neighbours and other adults); (8.3.) *It's important to find a place that looks very safe. It can be a real place... or an unreal one imagined by us...*

In that module 8, the subject 3 promoted exact drawings of houses with walls, fortresses, schools with the shape of castles, gardens with fences.

The last module - number 10 - wrote that the initial meaning says that the world turns round and *changes*, presenting again the change as a natural part of the growth to the drawing of wishes in alternative terms: (10.1.) *It's always good to have dreams and hope. I have a special wish...* (10.2.) *I wish that some good things could happen to me in my life.* The last sentence – synthesis of the work in groups had the following message: *Life is always changing. I'm learning how to deal with change and all kinds of feelings.*

Final discussion

In the Programme Drawing of Emotions, children under the age of 8 and 9 followed attitudes and schemes of visual representation, learned in school or available in their subcultures putting behind the expectations`violation.

The non selective and gathering research of 3 hundred drawings, showed frequently the use of family models and *media*, in which were identifiable emotional expressions and normal attitudes in the occidental societies. These common figurative drawings could be distinguished according to aspects as sex and socio-cultural system. It's happening a more distinguishable study with young people under the age of 12-16 years old. (1) They are talented children in plastic arts and poetry; (2) presenting the SEN (special educational needs), and (3) living under very poor conditions.

The visual representations were made, not always in short simulation period, by hesitation or regular use of rubber. The cases that showed more difficulties in understanding the "instructions", might have happened between "instruction" and subject.

As in Golden Age Test (Corman et al.,1960), where you ask the children: " *In what age do you think children are happier?*" .Also the children of the study gave some importance to the time *when they were babies, they drank in the sucking-bottle in the mother`s lap.*

Sometimes, they evoked anxious elements ("depressive" or "phobic") according to the observation and communication during the realization of the drawings and to the executed drawings. We could observe, in some cases, physical agitation – mimicking or gestual expressions.

We registered activity`s themes (example: walks, sports); some cleaning elements, order, help and duty were observed and promoted by educational, developing and age aspects. There were no contiguity of rare details.

Some drawings were considered as originals; others included mythic characters. Probable and uncertain memories as well as creative wishes were made.

They registered solid representation connected to life`s problematic with some persistence (example: subjects of incapacity, abandon and excessive success).

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Drawing Emotions Programme

Changing times

Recognize, identify and accept the changing in the world and in the / – sudden changes versus slow changes and nature's metamorphosis;
Identify personal habits and the need of change the inadequate and harmful habits;

Emotions and easy feelings

Learn that there are lots of emotions and feelings;
Accept that all feelings are "correct";
Identify emotions and/or difficult feelings;
Discover "masks" inclined to the hiding of the "I";
Recognize and designate other emotions and/or feelings;

Motives when questioning

Identification of worries and learning ways to communicate it

Limit emotions and/or *difficult* personal feelings ;
Recognize the effect of emotions and/or feelings in the social and family behaviours;

Learning proper ways (healthy) to express emotions and/or feelings

Understanding of unforgettable memories

Give some value to "positive" memories;
Find words to *indescribable* events;

Aquisition of ways of getting stronger

Identify protection systems;

Description of basic concepts of social and family relations

Obtain basic trust and security;
Find a *safe refuge*;

Feel quite well with oneself and with the others

Increase the self-esteem and the self- concept;
Identify new protection resources;

How to live very well in a changing world – celebrating it, seeing the change again as a natural part of the growth and make some messages to the life that comes from there.

Drawing Emotions Programme

Changing times

Emotions and easy feelings

Motives when questioning

Identification of worries and learning ways to communicate it

Learning proper ways (healthy) to express emotions and/or feelings

Understanding of unforgettable memories

Aquisition of ways of getting *stronger*

Description of basic concepts of social and family relations

Feel quite well with oneself and with the others

How to live very well in a changing world – celebrating it, seeing the change again as a natural part of the growth and make some messages to the life that *comes from there*.

To the module 4, we emphasize the written and visual registration of difficult emotions as sadness, anger/rage, fear and forsaking of oneself or in the family, this means how *sometimes...*

(4.1.) *I became sad. When I became sad, I...;*

(4.2.)...*became anger. When I became anger, I... ;*

(4.3.)...*became scared. When I became scared, I...;*

(4.4.)... *have moments when I feel abandoned (helpless) and without anything to do...*

On the other hand, the socio-family act was emphasized to the same limited emotions in the following way: *What do the people of your family, when they feel... (4.5.)...sad; (4.6.)...with fear, (4.7.)...with rage.*

The last module - number 10 - wrote that the initial meaning says that the world turns round and *changes*, presenting again the change, as a natural part of the growth, to the drawing of wishes, in alternative terms:

(10.1.) It's always good to have dreams and hope. I have a special wish...

(10.2.) I wish that some good things could happen to me in my life.

The last sentence – synthesis of the work in groups had the following message: Life is always changing. *I'm learning how to deal with change and all kinds of feelings.*



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