

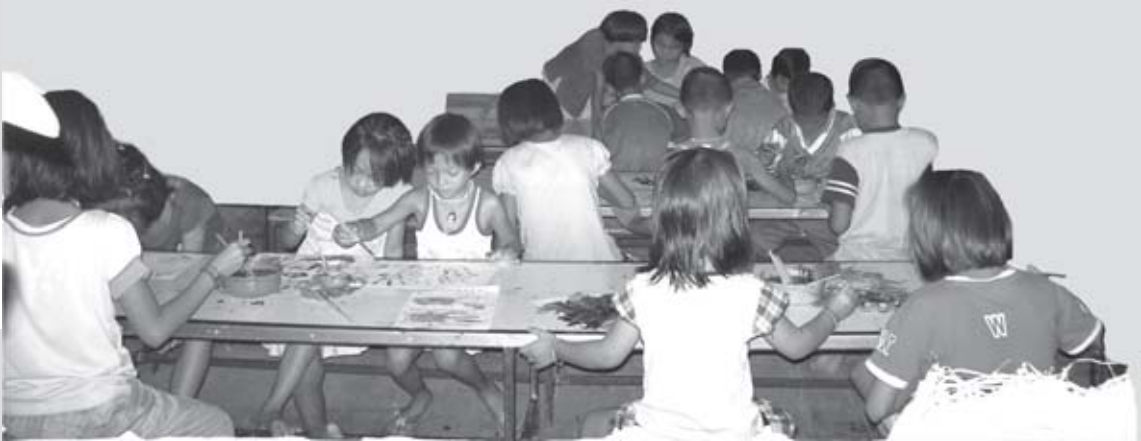
Art and Child English

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About Studio Xang

Studio Xang Art for Migrant Children Project (AMCP) started in 2003 in Chiang Mai, Thailand. The main activities of this project are free weekly art classes for children of migrant workers from Burma. Studio Xang's teaching activities take place outside of school time and school curriculum. Teaching conditions depend on the living circumstances of our target communities... We take these conditions into account and adapt teaching to existing facilities however basic. Transportation, teaching space, access to electricity or soil to grow plants can be difficult. Support from parents and communities has helped us in the past to overcome difficulties for the sake of children's learning. Studio Xang's work is about collaboration and shared ownership.

Studio Xang also runs teacher trainings for migrant, refugee and local adults, untrained and trained teachers, as well as parent workshops. Our publications include a quarterly news letter and this manual in Burmese, Shan and Karen languages. We are currently preparing a Thai version. We have also published a manual on Applied Drama in Burmese and Shan. Annually, Studio Xang organises children art exhibitions to validate children's efforts and bridge between Thai and the migrant communities.

The aim of the Art for Migrant Children project is that migrant children will grow up to their full potential, being able to improve their living and working conditions in the same capacity as non migrants. There are four core values that guide us in our work. Firstly, we believe in nurturing multiculturalism and respecting children's cultural and linguistic backgrounds as they are. Secondly, we believe in equal access to learning opportunities for migrant children as for non migrants. Thirdly, we believe all children are equal in rights and in their potential to develop wholesomely regardless of gender, religion, ethnicity, class and whether they are legally documented or not. Finally, we believe that a non-violent approach with children and between children in speech, physically, psychologically, both benefits children's healthy development and encourages non violent conflict resolution for the future.

The foundations of our approach to teaching are based in child development through visual arts. Teacher's goals are to provide children with opportunities to develop, learn about themselves and how to live in harmony with others. The fact that each child is different, in personalities, personal histories, age and experience makes teachers' task both challenging and rewarding.

Introduction

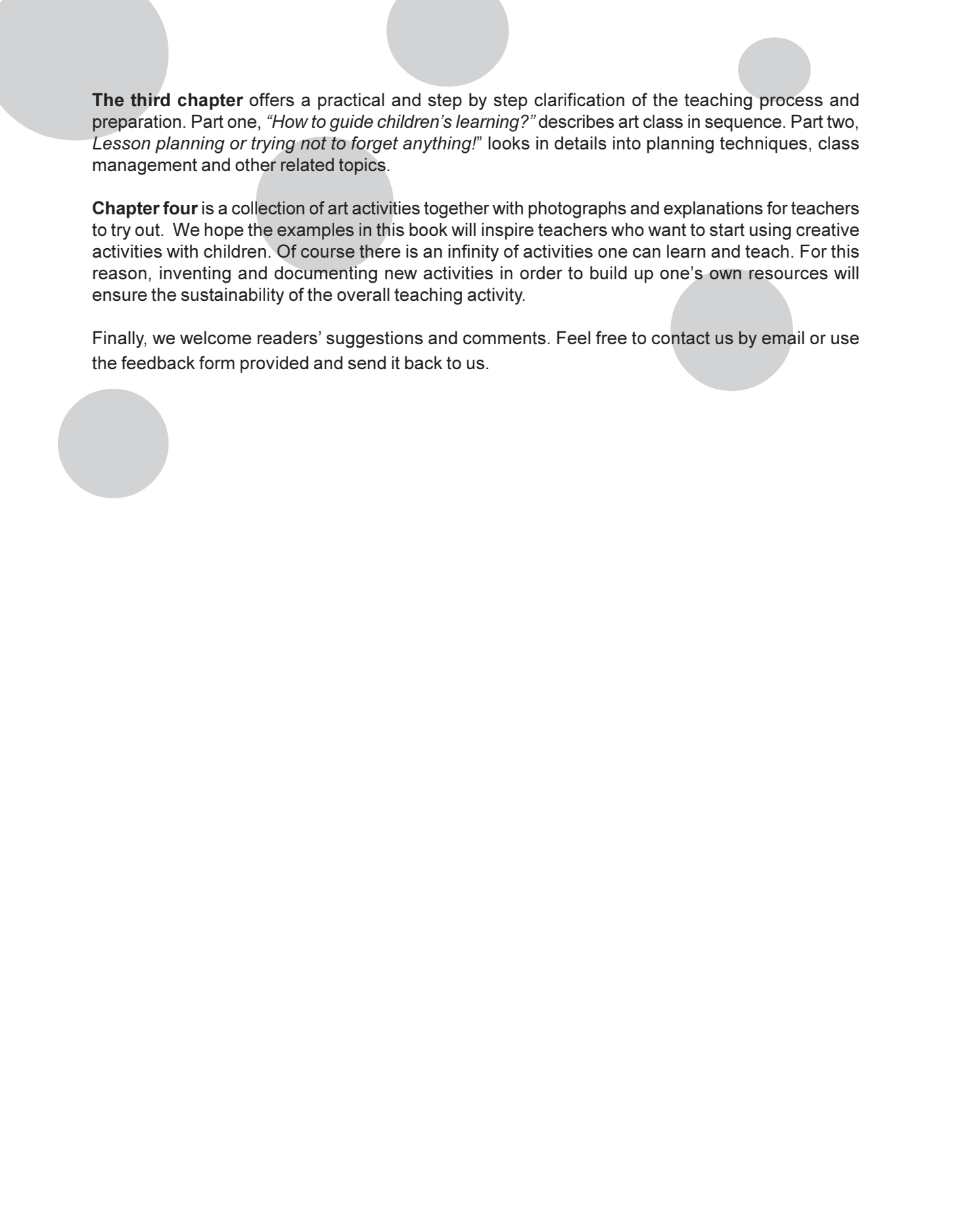
Creativity is accessible to anyone, when allowing oneself to look at the world with fresh eyes. For some children, the environment is not safe enough to do so. In this particular approach, Art for Child development, the creative activity provides a safe environment for children to blossom according to their personalities. Building a relationship on trust and mutual respect between the child and the teacher is essential to create a feeling of safety which then allows children and adults to be creative. Creativity is a term often misunderstood. We tend to reduce it to “novelty” or imagine it is a “gift” from birth that some people have and some don’t. In actual fact, creativity is a skill that develops over time. It is a combination of elements: observation, critical thinking, imagination, self-expression, lateral thinking and being able to plan out the process of creating from concept to concrete product. Whatever the form that we choose to channel our creativity into, creativity is a life skill.

The teaching methods that are presented in this book aim to support the teacher who wishes to give children an opportunity to express and develop their creativity. This method can be applied by teachers who wish to integrate art activities for child development in their work, or start a regular activity for children outside of school. In this book, we use the word teacher in a broad sense, concentrating on the understanding of the teaching process rather than on teaching qualifications. The teacher is a **guide**; a gardener who nurtures the child’s potential so it will fully blossom. Growing up takes time, but each stage is enriching and rewarding for the child and the teacher.

The child development approach is quite different from the approach usually used at school where children have to achieve a certain amount of learning according to the curriculum. In school the child’s learning is measured by marks and exams. When doing art activities for child development, we use child centred “learning by doing” teachings methods which focus on process and quality of learning rather than on product and quantity. The children’s work is not marked for 2 reasons: firstly because development is an on-going process and it cannot be measured by counting right or wrong answers, secondly because this teaching method aims to motivate children to want to learn for themselves. In time children become genuinely interested and take pride in their abilities, according to their level or stage of development. All children will gain something positive out of the activity. What matters to the art and child development teacher is that no one is left out. We do not expect all our students to become master artists. We work together with other teachers, children and their families so children will grow up to be well balanced human beings and active members of their community.

We have organized this book around topical questions that we have asked ourselves in our everyday work or have been asked in trainings. In **chapter one** the following questions are raised: What is art? How do we learn? How can art develop children? In answering these questions the concepts of art and child development are explained. Together with the Art and Child development teaching methods Victor Lowenfeld’s theory of stages of development are explained. *These stages are the reference points of our teaching method.*

The second chapter presents the five areas of the visual arts. In this book the focus is on visual arts, although including music and drama in your teaching will be greatly beneficial to students. In our course curriculum, we also include cooking and gardening activities turning the art class into a class of the art of living.



The third chapter offers a practical and step by step clarification of the teaching process and preparation. Part one, *“How to guide children’s learning?”* describes art class in sequence. Part two, *Lesson planning or trying not to forget anything!”* looks in details into planning techniques, class management and other related topics.

Chapter four is a collection of art activities together with photographs and explanations for teachers to try out. We hope the examples in this book will inspire teachers who want to start using creative activities with children. Of course there is an infinity of activities one can learn and teach. For this reason, inventing and documenting new activities in order to build up one’s own resources will ensure the sustainability of the overall teaching activity.

Finally, we welcome readers’ suggestions and comments. Feel free to contact us by email or use the feedback form provided and send it back to us.

CHAPTER (1)

ART AS A TOOL FOR CHILD DEVELOPMENT



What is Art?

Art is a strange phenomenon. There are different opinions on the nature of art. Whatever the feelings are, people find ways to express them; the means of expression varies, according to different cultures or personalities. As adults we use many means of expression, we dance, sing, chat with friends, drink, write, and some of us use visual arts. As children, drawing comes naturally to us because it is part of the human nature to express oneself. Art means different things to different people. For some, Art expresses feelings and our interests. Others chose it as a mean of expression or because it makes them feel good. For some people Art is a source of happiness, for others a source of incomprehension, particularly art that is not realistic.



Art can be wonderful, it can be pleasing to the eye, shocking and even repelling depending on its aesthetics and the message it carries. It can take many forms; can last centuries or five minutes. It is a very difficult animal to catch and classify. Actually, what makes it art? Can animals make art? Does art just copy nature? What does art communicates to viewers? The following paragraphs will attempt to provide some answers to these questions.



Why is a painting considered Art when a photograph of your friend's wedding is not? When we take a photograph at a wedding, the role of the photograph is to record a moment. This photograph is an aid to memory. Its meaning is personal. Looking at other people's wedding photographs of unknown people does not convey much to the viewer. On the other hand, people who do not know Mona Lisa for example, can still find some emotion in looking at Michel Angelo's painting. Many enjoy looking at Chinese painting, which subjects are often simple and based on natural themes such as mountains, forests, birds, fruits, flowers but executed in

powerful and subtle ways. These works are aimed at the viewer. I will never forget a painting I saw once depicting a winter morning. The sensation of crisp and cold air was so strong that it felt there was snow in the room I was standing. Yet the painting was only made of black ink wash on silk.

Many philosophers have theorized about the nature of art. Not all agree but there are common points. Art is made by humans. It is the imitation of nature: we translate, try to understand what we see around us. Art is the expression of identity/ personality but its meaning goes beyond the personal. Art is Communication, Self expression, Aesthetics. Well thanks very much to scholars, but did we get much further? Well, yes. Art is as a combination of these points. Because it is multi faceted, art is full of questions and forever evolving, just like us human beings. One thing is sure though, that keeping an open mind is a must when dealing with art.

At a teacher training given by Studio Xang, a trainee commented that bears and Elephants made artworks. An interesting discussion followed. To conclude, trainees were asked if the animal could fulfil the above mentioned points. Animals have feelings, and thoughts but they primarily follow their instincts. In nature, a bear or an elephant do not choose to make a paintbrush, make paint and paint a picture. The Mahout tells his elephant painter what to do just as it did when most elephants worked in logging. Ask an elephant if it wants to paint and it would most probably tell you that it would like to be in the forest, munching on fresh leaves! The difference between human art and animal artistic labour is that humans choose deliberately to draw and make art. Humans use art to express ideas, feelings or a certain vision of the world. Have you ever seen an angry bear take a stick and draw a picture to express its anger, or love, or to represent the ideal Bear world? If it could, we might learn a lot.



Another interesting question is "Between a sunset and a painting of a sunset, which one is art?" Some of us might answer both while others might say it is the painting. Actually, it is a similar case to the animal art issue. Nature did not choose to be beautiful. It just is. The sun sets a certain way on a certain day with a certain kind of weather and it creates these colours in the sky because of the laws of physics. Nature is an important source of inspiration for humans to create art. The sunset inspires us to create art, but it is not the same as art. A painting is not an exact replica of the sunset; it is a representation of a sunset through the eyes and heart of the artist.



Let's look at how art manages to provide us with more tangible information than feelings and ideas. Take a piece of art. This could be an old temple painting, a carving, and piece of video art and look what we learn about the era when this piece of artwork was made:



Social context: Characters represented in art works are kings, queens, servants, peasants, slaves, invaders, etc. This will tell us about the social structures at time of painting. A painting can depict people's living conditions or even the different status of men and women.

Religious context: Many art works are based on a religious topic or are made in a certain way because of religious and traditional beliefs.

Technological context: This can either be technology that is depicted in the art work (such as cars, planes, buildings and technical instruments) or the technology that was used to make the art work. Comparing technologies used in prehistoric cave paintings, frescos (temple wall paintings), stone carvings or video/ digital art shows different stages of human development.

Historical context: Important historical events are popular topics for art work. We find that often celebrated battles, coronations, revolutions and discoveries are depicted.

Art historical and philosophical context: Art movements and philosophy motivate artists to create in a certain style or innovate in order to express particular ideas and ideologies popular at the time.

Family, personal context:

Many artworks contents are influenced or inspired by the artist's life.

As you can see, a piece of art work is full of clues, memories, information about the environment it was created in and the maker her/himself. However, this information is not quite to be taken literally. It has been filtered through the artist's eyes. It lies in the maker's hands to manipulate the meaning of her/his work by choosing and arranging elements, materials, colors. This is called composition. A lecturer on Thai arts gave the following example on how composition is used to convey meaning: On a particular mural painting Burmese and Bangkok style palaces were depicted in the higher part of the mural, the city of Chiang Mai in the middle and local people in the lower part. The lecturer concluded that the artist wanted to show that historically Chiang Mai had been under the governance of Burmese or Siamese kingdoms for a long time.



Religious context:

Murals from a Buddhist temple, it shows Buddha in the realms of the ghosts



Social context: Cheri Samba, Mr. Poor's family, painting shows different social status in the local society



Personal context: Frida Kahlo, family tree of the artist



Historical context: Birth in a Harem, Turkey, painting shows the way women delivered at that time



Art Historical context: Picasso, Les demoiselles d'avignon, painting shows elements from cubism



Technological context: Painting from Matisse that shows musical instruments

Conclusion

The nature of art has puzzled thinkers for as long as humans have been making art. Art making is a tool that we use to tell our stories and histories. It is both an individual and a group activity. We use it to learn about the past, understand the present and forecast the future. Mostly we use it to make sense of who we are, as individuals and as humans in the world. Personal choice, intent and freedom of expression are essential part of the making of art. The censorship of art by repressive regimes just proves how potent art can be as a mean of communication.

The art maker communicates information, sometimes unconsciously, what ever age he or she is. When a child creates an artwork, the child's vision will be given form. Child art tells the viewer about the child and her surroundings but additional content can be discovered in the maker's explanations. Always ask the child to comment about her artwork. It is also true of adult artists!

Children art is just as relevant as adult art. Making art allows the child to make sense of the world and learn about herself. This is why providing children with opportunities to make art is used in child development. On a different level, children art can be used as a base in therapy for children who have suffered trauma.





Let's do a guided discovery of a piece of artwork!!

One learns about art by looking at it and experiencing it. When looking at a piece of art work with your students, there are key questions you can ask to guide them towards a deeper understanding of what they are looking at. The following is an example of guided discovery that can be used with any kind of artwork: drawing, painting, sculpture, print, etc. A photograph of the artwork or the artwork itself can be used to show the students.

Step 1: Experience

Give students time to experience the artwork quietly and after a little while start a discussion by asking students:

- What do you feel/ think when you look at this artwork?
- What do you think it means?

Encourage students to express their perception of the art work. It is usual for perceptions to be different. Ask children to explain why they think this or that. Give students time to reflect quietly again so they can look at the artwork under new angles, as suggested by their friends. "Beautiful" or "ugly", "I like it" or "I don't like it" are not satisfactory answers. These are personal judgements. Ask students to explain in what way they find the work beautiful or ugly. Encourage students to think in depth and question what they see.

Step 2: Analysis

The teacher needs to have some background information about the artwork. Ask the following questions to the students and fill in when information is missing.

Questions:

- When was the work made?
- Where was it made?
- Who was the artist?
- What materials were used?
- What techniques were used?
- How do the techniques and choice of material help convey the meaning of the artwork to the viewer?
- What do you think the artwork means now?

References:

- historical, social context
- cultural, philosophical, religious context
- personal background of the artist
- local materials and techniques, technological development and influence of art movements

The discovery can then be followed by a practice session on how to use the technique presented in the artwork (watercolour, print, carving etc). The next session could be focused on producing a finished creative piece of work using this technique.

EQ and IQ:

Before we look deeper into stages of development, we will start by looking at how the human brain functions. A child's brain is made just the same as an adult brain. All the functions are there right from the beginning. The brain is divided into lobes, one on the right and one on the left for good balance. The faculties are dispatched in either the left or the right brain lobe, following an identical pattern for everyone. As you can see in the diagram below, the right side contains the faculties grouped under the term **emotional quota** or EQ, and the left side contains the faculties grouped under the term **intellectual quota** or IQ.

Intellectual Quota (IQ)

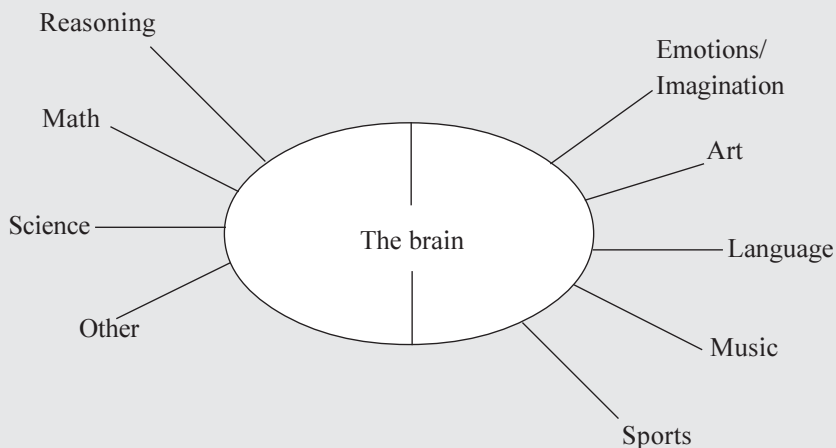
Left brain

Reasoning
Math
Science
Other

Emotional Quota (EQ)

Right brain

Emotions/
Imagination
Art
Language
Music
Sports



The left side is in charge of conceptual and abstract thinking. The right side is the seat of our emotions, imagination, creativity and communication. To function properly, we need both sides, but education systems often give priority to the IQ over the EQ.

Life experience gives us a chance to utilize every aspect of our brain. In this way, life itself is a learning tool. It is the best example of the "learning by doing" method. Healthy development means sharpening our faculties and knowing how to use them in order to respond most effectively to situations we come across during our lives.

The nature of the child:

Life experience develops the nature of the child. Put another way, the child learns naturally from life. Let's do an observation exercise: take each age group in the table below and identify the capabilities of children at these ages, according to categories of physical, emotional, social, intellectual, and language arts. Can a four-year-old child run, jump, catch a ball, share toys, draw, and play with others? The table below is not exhaustive. You can add your own observations.

When you list your observations, the nature of children (as us adults perceive it) will appear. The skills that children display as they develop and grow up do not need to be taught in an art session. It is in their nature to learn these skills from their environment. This statement is not a golden rule; it depends on the emotional stability of the environment. Emotional unrest will greatly interfere with a child's capacity to learn. On the other hand, when children feel loved and appreciated by the people around them, then they have the essential ingredient for learning and developing.



The nature of the child

Age group	Physical	Emotional	Social	Intellect	Language arts
3-5 yrs	<ul style="list-style-type: none"> • Walk • Jump • Run but fall easily • hand control and coordination are not very accurate 	<ul style="list-style-type: none"> • Self-centred • Anger, happiness, scared, impatient • Play alone and then with one or two other children • Short concentration span 	<ul style="list-style-type: none"> • Start to be aware of others • Start to play with others • The most important people are the parents or carers 	<ul style="list-style-type: none"> • Does not have a good understanding of space and time (one day) • Play • Respond to adult's requests • Can apply observation to achieve his/her goal (i.e. how to get to the cake on the table, how to find the way out of the) • Basic understanding of numbers and symbols 	<ul style="list-style-type: none"> • Basic everyday vocabulary • Sing • Play with words • Tell very short stories • Imitate sounds
6-9 yrs	<ul style="list-style-type: none"> • Coordination is much better • Hand control becomes accurate • Walk, run, jump, swim, walk... 	<ul style="list-style-type: none"> • Has a better control of emotions • Less self-centred • Plays with other well • Medium concentration span 	<ul style="list-style-type: none"> • Greater awareness of other people • Play with others and needs friends 	<ul style="list-style-type: none"> • Better understanding of space: in, out, under, on top • Longer conception of time (one months) • Concept of numbers • Observe everything and want to know how everything works • Connects information together • Can formulate questions and understand answers • Can follow and give instructions 	<ul style="list-style-type: none"> • Larger vocabulary • Sing • Write • Read • Create stories
10-12 yrs	<ul style="list-style-type: none"> • Can do any kind of sports and physical tasks • Greater strength 	<ul style="list-style-type: none"> • Can understand and feel many kinds of emotions • Can control emotions • Friends are more important than parents • Good concentration 	<ul style="list-style-type: none"> • Can be in big groups and interact with people 	<ul style="list-style-type: none"> • Can compare information, draw conclusion, and test the result (Analyse) • Can design a process from start to finish • Observation in details • Understanding of numbers, calculation and the use of symbols • Good spatial understanding • Long term conception of time 	<ul style="list-style-type: none"> • Greater use of vocabulary • Speaks fluently • Writes fluently • Reads fluently • Sing rock songs • Write dairies, little plays, poems

How can art
develop children?

Areas of development:

The difference between a child and an adult is the amount of experience a 3-year-old child has encountered compared to that of a 30-year-old adult. Adults tend to overlook the fact that even within the first 3 years; a child has encountered reality, felt emotions and developed thoughts that are totally valuable and that have a determining effect on the child's personality, thinking process and ability to learn. These aspects of the child's mind will continue to grow. It is thought that the prime learning and **development period** stretches from 0 to 12 years old. We will focus on the ages between **2 and 12 yrs old**.

There are **seven areas of development**: physical, emotional, social, intellectual perception, aesthetics and creativity. In the following table, let us define how art can help develop each of the areas. (See page 6)

Art activities involve most areas of development. For example, the process of drawing a picture involves all areas of development:

- **Physical development** (hand control, writing skills, eye to hand coordination)
- **Emotional** (the child expresses emotion through the picture and draws confidence from the finished picture)
- **Social** (the picture is done while being with other children and talking, making friends and feeling an increased sense of responsibility for achieving a finished picture)
- **Intellectual** (all the thoughts, choices and reasoning behind what the child has depicted)
- **Perception** (the child experiences drawing, the feeling of writing on paper with pencil or markers and experiments further from these sensations)
- **Aesthetics** (the child learns to value the product of her/his efforts and of others too)
- **Creativity** (how the child combined elements and technique together to communicate her/his vision)

This is the reason why Art is considered a wholesome tool to promote development.

Physical	Emotional	Social	Intellect	Perceptions	Aesthetics	Creativity
<p>Exercises muscles</p> <p>Coordination</p>	<p>Gives the child:</p> <p>Satisfaction</p> <p>Security</p> <p>Confidence</p> <p>Self expression</p> <p>Helps the child adjust to Situation</p>	<p>Child learns how to:</p> <p>work together</p> <p>Participate</p> <p>Be Responsible</p> <p>Create a feeling of belonging to a group</p> <p>Communicate</p> <p>Adjust to the Group</p>	<p>Analyzing</p> <p>Thinking</p> <p>Observation</p> <p>Proof / checking</p>	<p>Child chooses which technique he/she likes and develops this technique</p>	<p>Appreciation</p> <p>Value</p> <p>Encourages the child to polish work and add details</p>	<p>Create</p> <p>Express the child's own vision</p>

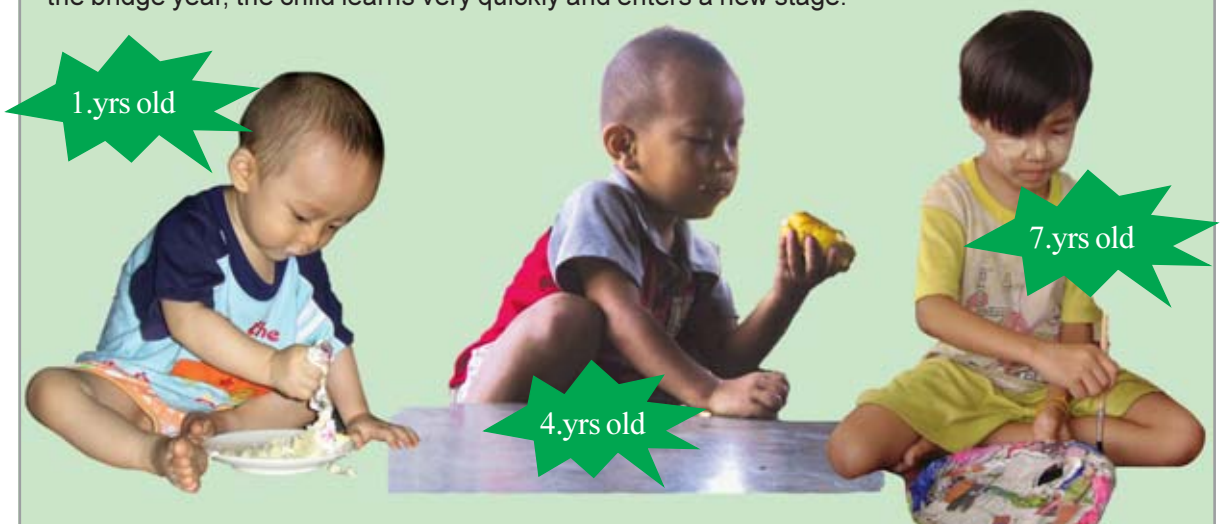
Stages of development according to Viktor Lowenfeld:

Viktor Lowenfeld researched and observed children's nature and children's art. In his theory of child development through art, V. Lowenfeld described **six stages of development** that are experienced by every child during its development process regardless of its cultural, ethnic, and family background.

Understanding stages of development is crucial to identify children's needs and what the teacher can expect of children. The teacher needs to know exactly the child's abilities and limitations according to their natural development at any given age. Expecting a 4 yrs old child to sit for an hour or to produce a realistic drawing puts too much pressure on the child. When expectations are too high, the activity is not rewarding for the child and both the child and the teacher have a sense of failure and inadequacy, which jeopardizes motivation for the child to learn and the teacher to teach. Many of us feel that we are not good at drawing because we were not able to fulfil the teacher's expectations. The result is that many of use have given up drawing very early.

Understanding stages of development is also the basis for being able to pitch the activity to the level of the child in order to ensure successful learning. Take a session with 3-year-old children: The teacher wants to raise children's awareness of their environment. Therefore, the teacher creates the theme "Trees around my house." Considering the children's given abilities at this stage, the teacher chooses a technique according to which skills they need to practice. Drawing is the easiest and most satisfying technique. Any easy-to-handle medium within the drawing technique can be used (i.e. thick wax crayon, markers). Sculpture would be too intricate, requiring details and shapes that the 3-year-old child cannot produce. It is to be expected that 3 yrs olds will respond to the theme through the discussion process and end up telling a very different story when prompted about the content of their actual drawings.

Note: We have found that the age of the child does not always match the development stage described by Lowenfeld, Therefore we think it is best to follow the stages rather than the age groupings. Notice also that the stages overlap, i.e. 2 to 4 yrs old and 4 to 7yrs old. The year 4 is a "bridge" year. Between the year 2 and 4, the child steadily progresses until the fourth year. Within the bridge year, the child learns very quickly and enters a new stage.



The Scribbling Stage (2 to 4 years old)



This is a stage where language is not yet developed. Expression through the image is a way for the child to communicate. Asking the child to tell what its picture is develops the child's intellect. It is also a period where the child explores sensations. For example, finger painting is a good activity for this group.

Children at this stage have very short attention span so activities last 15 to 20min (less for 2 yrs old). Little ones like to change activities often. Try to design activities that are simple so the child can enjoy them. And try to use a variety of skills and materials. Here is an example of skill and materials.

- Drawing: with finger, with pencils, with large wax colour pencils, with sticks in sand
- Cutting: with scissors, tearing paper by hand, sticking down coloured paper and other materials (cotton, fabrics, leaves, yarn, tissue, seeds),
- Blowing: on drops of paints, with straw in coloured water and soap
- Assembling: recycled boxes to make toys, music instruments (shakers)
- Painting: with different size paintbrush, sponge, tooth brush
- Pouring: with hand, with spoons, seeds, sand, water into bottles and containers (good activity to make sounds like shakers too)
- Kneading: clay, plasters cine, dough



Sharing is hard for this age group. Therefore it is important to teach sharing by setting up small groups of children to share materials. Children work in a group but on individual pieces. They do not have the social and analytical skills yet to organize the work process as a group. However you can set class activities to create a big piece and all the children can participate by doing something simple such as painting and sticking paper to decorate a big cardboard dragon.



The emphasis of the activities for this age group is on process and skill building, self expression and social skills. Do not expect 3yrs old to draw a Picasso but do try to enjoy it as much as the child. You will be amazed by their creativity and quick learning abilities. Prepare the teaching environment to allow for a bit of mess and make cleaning up quick and easy by protecting surfaces with news paper, old sarongs, and get children to wear old T-shirts that can get dirty.

The Pre-schematic stage (4 to 7 years old)



This period is about discovery. The child absorbs language at an intense rate. Her awareness of her body and strength is growing. She starts to appreciate her own importance, observes her close environment and play with other children. The child starts to show interest in representing people with whom she interacts. It is still a two dimensional representation using graphic symbols or shapes, line and dots that slowly turn into squares, circles, rectangles and triangles. Cutting skills and coordination are getting better but doing two different things with each hand is challenging, i.e. one hand holds while the other draws, cuts, saws or tears. Therefore, the child gets great satisfaction at mastering cutting for example and might not be interested in creating a collage with the bits of paper. If cutting is the aim of the activity, don't expect too much sticking, if sticking is the aim, prepare (with children) pre-cut paper.

The child can assemble materials and create rough 3 dimensional objects by using simple tools. Again, glue might turn out to be fascinating...have glue pictures as an activity. Sticky tape is too hard for kids to use, unless there is a tape holder... be also prepared for sticky tape "sculptures". For this age group we recommend to focus on the following aspects:

Hand and eye coordination. Suggested activities: Drawing, painting with different tools (large/small, thick/thin etc.); Stringing beads, Folding paper -demonstrate how to align corner, hold paper down and coordinating both hands- ref. Shibori and Shan Tung Picture p?; Collage mixed with tearing or cutting paper, simple sewing i.e. Rag doll, stuffed painted doll p.

Spatial exploration. Suggested activities: Identifying sides and understanding reversibility is developed by activities such as folding paper and cutting one sided coloured paper or newspaper; sewing with a hoop (p. bag activity). Try basic 3 dimensional works such as in Paper cities (p.?) and clay modelling to explore relationships between objects, (P. clay, p. baker's clay, p. playdough)

Discovery and all-round development. Suggested activities: **(1) Cooking** - simple food preparation which involves cutting, spreading, pouring, turning, sensorial stimulation. It develops self reliance, confidence, social skills, and is an introduction to physics, chemistry and maths.

(2) Colour - Colour mixing, making your own paint with natural ingredients, simple stain glass technique of overlapping coloured tissue paper ect. Use a variety of kinds of paper and sizes. Bigger is better than small because children cannot control their gestures very well yet, but smaller sizes offer an interesting challenge. **(3) Group activities** - Alternate with individual activities regularly

(4) Discovery tours - Take children around the school or living area, and collect materials natural or rubbish that can be used in the class room. Get children to group materials they have collected in categories according different criteria: round object, then blue objects, natural, plastics etc. This is

a basic training in analysis. Collage or recycled toys activities can follow this exercise. (5) **Physical skills** - Dance, yoga, drama, singing all develop large muscles, coordination, improve concentration, confidence, self expression and social skills. Encourage girls as much as boys to take part in all these activities. (6) **Language** - always stimulate kids to talk about their day, their pictures, create stories (p. Silly talk). Provide them with accurate vocabulary when describing the activity, feelings, objects etc.

The Schematic stage (7-9 years old)



This is “Me” time which ends in “Gang” time. The child shows an increased curiosity and is able to do most things by him or herself. The consequence is the emphasis on the child’s self. The child understands better his own place in the environment and is increasingly interested in what’s around and a bit further. He starts to use language to create structured stories with a beginning, middle and end which illustrates a use of analytical skills and thinking processes. The child’s many questions need to be answered to motivate him to learn and experiment further. Visual representation is more detailed. The child understands directions such as the sky and the ground. Because large and small muscle control is quite accurate and concentration is growing, activities can now be longer. Making anything that can be a toy/game is highly motivating. Children respond to variety, so use all visual arts techniques, different materials and teach how to use new tools. For construction techniques, emphasize safe handling of tools and basic health care measures when teaching sewing, nails and hammer (under supervision), sticking (with tape or hot gun). Introduce simple pattern cutting in fabric or paper to create 3D shapes, simple origami, simple plating, tying/ knotting (fishing nets, sailing knots), and weaving.



Keep in mind that social interaction is now a very strong interest. Vary the number of children in group work, i.e. pairs, 4 or larger groups. The concept of teams can add excitement but beware of negative competition and bullying. Focus instead on harmonious team work and collaboration, mutual respect and acceptance of others. Games are very useful at this stage to start or close the lesson.

The Stage of Drawing Realism

(9 to 12 years old)



The child starts to observe and use reasoning and can represent objects according to reality. Her physical, linguistic, analytical skills are now very good. At this stage, the child is interested in concrete knowledge and often wants to be talked to like an adult meanwhile remaining a child. She wants to make “proper” things: proper clothes, real weaving, baskets, and pieces of furniture, useful objects, gifts, and mechanical objects. Hence, the teacher’s challenge is to achieve a balance between providing knowledge and stimulating and valuing her imagination that will increase her creativity. Some children become more self conscious and less confident or expressive. Emotional and social skills need reinforcement and this is achieved with mastering techniques at a higher level of execution. Including children in decision making about the course and activities, sharing tasks and responsibilities in running the class, or even using peer teaching will develop leadership, confidence and a support network. Along with giving her factual information, this will ground the child so she will be more apt at dealing with the challenges of puberty.



Visual representations are detailed and often show the mechanisms of how things work. The child is aware of the spatial organization of the drawing on the page and uses proportions. Perspective can be introduced. 3 dimensional works can become quite complex and detailed. Mixed media activities can be introduced as the child knows the separate processes. Activities can go over several classes. A story making activity leads to a group painting, then book making activity or a costume and mask making that ends in a short play. Use themes and discussions drawn from events, books, films, traditions, myths and legends, or songs/music to base activities on. If available, introduce children to technologies such as computer graphics, photography, video and sound recording. Science experiments particularly in optical phenomenon (basic photography, light and colour, basic cinema) are a good combination.

The Age of Reasoning

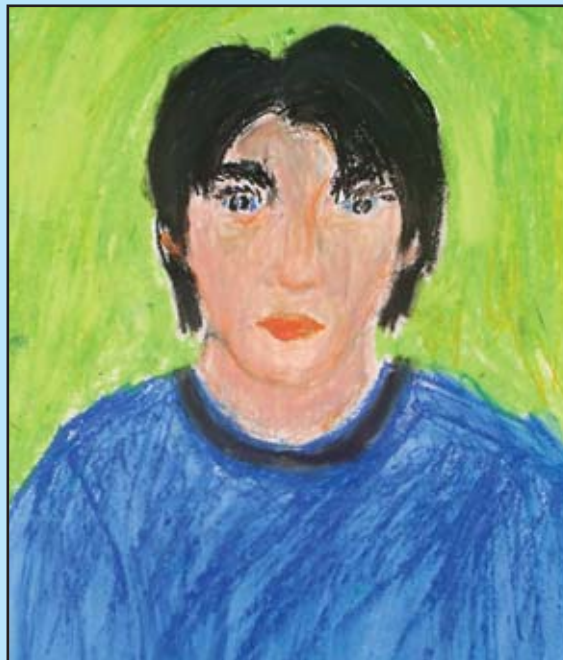
(12 to 14 years old)



The Period of Decision

(14 to 17 years old)

These last two stages correspond to the adolescent period where the child becomes an adult. Here the art teaching would change from the method we are focusing on in this manual. The emphasis would be on skills, realism, concepts and aesthetics.



Visual and Haptic types

Teachers working with children and art need to know that there are two types of thinking and expression: the *Visual type* and the *Haptic type*. These two types are identifiable in most children and adults' ways of expressions. The expression can be either very strongly relevant to one type or a mix of both. Here are the criteria that indicate a Visual or a Haptic type.

In the **Visual type** of expression a child

..... expresses what her/his eyes see

..... likes to observe

..... likes to remember details

When making art, this group will work with details well (i.e. the child will draw a person with hair, eyes, ears and fine details naturally) and will use proportion as it appears in reality.

In the **Haptic type** a child

..... perceives objects through her/his thinking, imagination, feelings and experience

..... represents her/his feelings through the object, not the object itself

..... represents the object proportionally to her/his feelings

Keeping in mind these two types will help the teacher understand the child and the child's way of thinking and expressing her/himself.

CHAPTER (2)

WHICH ARE THE VISUAL ARTS?



5 DISCIPLINES OF VISUAL ARTS

In the visual arts, there are 5 main **disciplines**: Print, Drawing, Painting, Sculpture and Crafts. Each discipline means a certain kind of **technique**. For example, drawing uses lines to create space, light, texture; it is two-dimensional. Painting is also two-dimensional, but the use of colour creates volume, space and light. Sculpture is three-dimensional.

To realize any of these techniques, we can use a great variety of **media and tools**. A medium is a form of artistic expression (painting, sculpture etc.). A Tool is the instrument we use to paint, sculpt, draw etc.

The following are very **basic outlines** of each discipline and technique.
(See chapter IV for Activities)

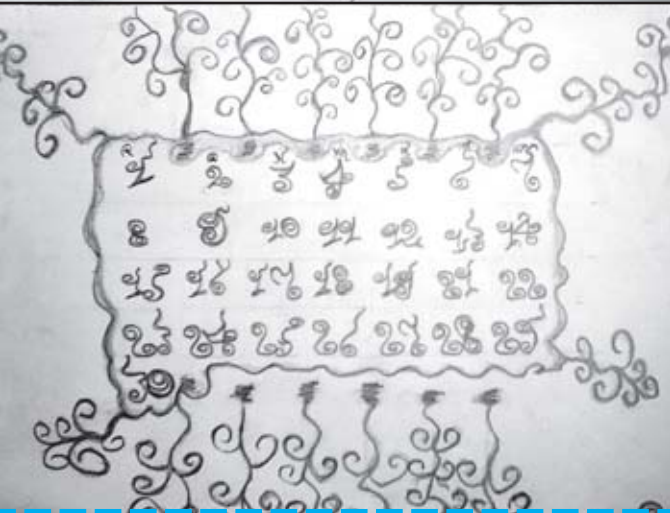
Two-dimensional techniques



DRAWING

Drawing is a graphic technique. It uses line, mark making and shading to represent space, light, and create an illusion of the volume of an object. It uses perspective to create the illusion of depth. Drawing is very close to hand writing in a way. There are different kinds of drawings, sketches, plans and finished pictures. Drawing is used to record, to develop an idea, to prepare the creation of a piece of artwork in another discipline, (sculpture, painting etc.) or it is a finished product in itself.





Example of medium used to draw: ink, graphite, charcoal...

- Tool:**
- finger
 - pencil
 - rubber
 - stick
 - ink
 - pen

PAINING

Painting is the use of colour to create space, light, and create an illusion of the volume of an object. Painting uses Colour Theory, or the process of mixing colours and looking for the relationships between colours to create the illusion.

Example of media used to paint: watercolour, oil paint, poster paint, Tempera, coloured inks, food colouring, powder paint...



Tools:

- paint brush
- finger
- sponge
- spatula
- rollers



PRINT

Print is a method that uses transfer, meaning that colour is first applied on a surface and then transferred, printed or stamped on the final support. We can print on paper, cloth, on any flat surfaces.

Example of Media: Woodcut, Linocut, Intaglio (carved metal plate), Etching (acid on copper plate), Silk screen, Monoprint, lithography (using a stone plate) Various printing inks, screen printing paint, poster paint are used depending on the medium.

A printing press gives the best results but they are very expensive. Some printing techniques are very complex and require specialised and toxic materials but simple techniques can be just as much fun.



Tools used to print: natural object (leaves, vegetables), hands and feet, recycled objects, sticks, old markers, sponges, stencils, silk screens, carved wooden plates, plastic or glass plates (Monoprint), old tooth brushes, sprays, rollers...



Three-dimensional techniques



SCULPTURE

Sculpture is a three dimensional representation of an object. It uses proportions, planes (like in geometry) and texture. The object can have a mechanism or use balance (as in mobiles).

Example of media used to sculpt: Modelling clay, dough, wax; paper mache; casting plaster; carving wood plaster blocks, soap, stone (sand stone); assembling recycled materials, wire.





- Tools:**
- moulds
 - knives
 - carving tools
 - look chin sticks
 - forks
 - saw
 - nails

hammer, scissors, glue, latex, strings, staples... Hard stone carving and metal soldiering require expert teachers and young adult students.



CRAFTS

Crafts can be two or three-dimensional. When making crafts objects, we use different techniques listed above, or a combination of several techniques. The difference between crafts and the other techniques is that the object produced could be used in everyday life. Great examples of crafts found in traditional cultures include baskets, weavings, woodwork, jewellery and metalwork. Crafts objects evolve and can be modified, adapted and developed according to the maker's creativity. Learning crafts is a great introduction to learn about another culture, or to deepen the children's knowledge about their own culture.

Resource people from the community can be involved in the teaching and invited to run the activity. People who have traditional skills might not be literate, educated or famous. Nonetheless, they have a rich local knowledge that is important to pass on and share with new generations.



Example of materials used to make crafts:

- natural materials
- recycled material
- fabric
- thread
- wool
- wood
- bamboo, cane...



MIXED MEDIA

Mixed media adds texture, volume and perspective in the sense that several effects combined to offer a certain quality of meaning. In this medium, the maker mixes techniques and materials. For example, a mixed media painting is composed in parts of oil paint, paper collage, sand and drawings. It can also be a hybrid piece that starts on the 2-dimensional canvas but has raised parts of large wooden pieces stuck to it that give it a 3 dimensional aspect. A mixed media sculpture is a 3-dimensional object that uses more than one material such as mosaic and stone, wood, wire and fabric etc.

Visual arts activities often combine media especially in crafts. Making a box decorated with paint and shell is both 3 dimensional, collage and painting.



CHAPTER (3)

TEACHING METHODS



☀ Learning by doing ☀

In this manual, we present the method of “learning by doing,” which is complemented by the theory of stages of development. Our focus is the visual arts: Drawing, painting, Sculpture, Print and Crafts.

“Learning by doing” is an activity-based teaching method. It is a child-centred method of teaching because the child is the art maker during the session. The role of the teacher is to provide an opportunity suitable for the child to learn a new technique for self-expression.

The child learns by experiencing the process of realizing a piece of artwork using a given technique. The emphasis is put on the child’s understanding its appreciation and on the process itself. The child’s skills are developed through the process, which involves good planning, problem solving and adaptation to one’s environment. The result (one piece of artwork) is only part of that process. What matters is the enjoyment and growth the child gains by achieving a task. A child’s learning grows after s/he has worked through the creative process and is given the opportunity to reflect on her/his ability. Self reflection finalises the learning process. This is achieved in class by allowing time for children to conclude the activity.



Beauty

The beauty aspect of the child's work is not a criterion of achievement for the child nor should it be a criterion of the teacher's ability to teach. "Beauty" varies depending to culture and tastes. With practice, everyone can draw well technically. Every thing a child creates is beautiful, what ever it looks like. By telling children that their drawing is not beautiful or that it does not look like what the child says it is, we, as adults, are telling children that their efforts are no good. The effect on children is harmful to their self-esteem and to the children's further motivation to keep on learning. In the "learning by doing" approach, we try to see the child's achievement through the eyes of that child. Teachers must always keep in mind the evolution of a child and her/ his skills according to the stage of development. Praise and positive reinforcement are basic principles in the relationship between the teacher and the child.

Conducting visual art activities for child development has a strong therapeutic component. In this context, we need to understand the child's work as an effort to communicate her/his vision. When looking at children's work, we must not look only superficially at the picture but also at what is going on inside it. We must enquire about the "story" the child is telling us. The true beauty of a child's art work lies in its story. When a child manages to communicate something, the effect is therapeutic. It can be a wish, a feeling of enjoyment, sadness anger or love, sometimes feelings emerging from trauma. By simply listening and showing genuine interest in the story, we assist the child in identifying her/his own feelings. This process helps to increase the child's emotional, verbal and analytical skills. As the child creates new artwork, she/he develops stories and through this process solves issues that are imbedded in that story. In some cases, expressing the issue and discussing them with the teacher can help the child in solving the problem. The objective is to learn to overcome problems by turning negative feelings into positive ones through making art. Finding enjoyment in developing one's creativity step by step, and building self-esteem out of learning to master techniques is a healing process.

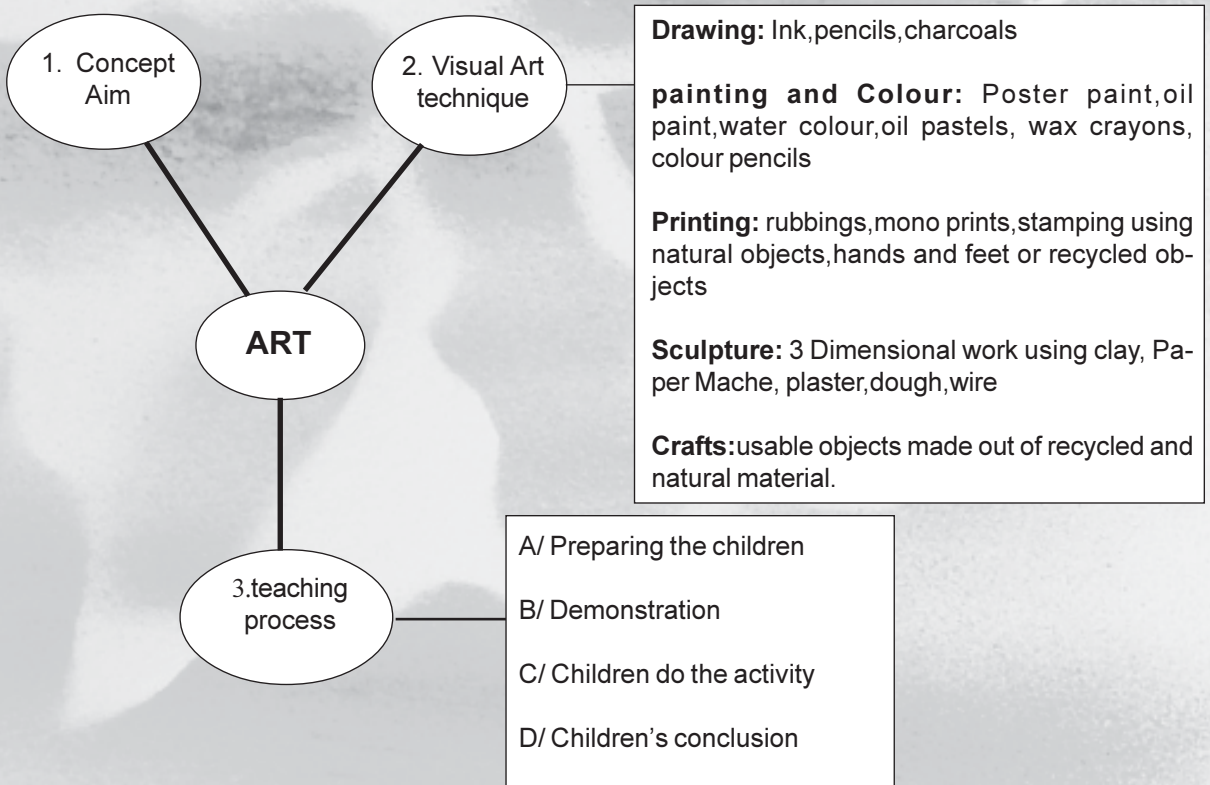
Part 1:

How to guide children's learning?

Concept and aim

Often, concepts are simple but abstract ideas under the surface of what we can see. For example, let's look at a car. What is the reason for a car? What is the car's use? It is to transport things and people. The concept behind the car is transportation. A car is one form of transportation. If we, as teachers, want to explain the meaning of transportation to students, we need to base our explanations on means of transportation that are known to students. We cannot see "transportation," so we use concrete examples to explain the concept. As teachers, spending time clarifying our concepts and aims ensures that we'll choose the best process so children will easily understand what they have to do and benefit from the lesson as much as possible.

The exciting aspect of a concept is that it can take many forms. The human mind created the wheel, used animal force to pull bullock carts and horse carriages, then created mechanical force in engines that make cars, trucks, trains, motorbikes, boats, and planes move to carry things and people for us. Once a concept is clarified and understood, children are free to invent new forms, such as the hybrid between a car and a plane that an 8 yrs old student recently drew.



Suggestions on how to plan the teaching process

Aim of the lesson and appropriate techniques:

When preparing a lesson, teachers must ask themselves what the child needs to learn or develop. Take a session with 4-year-old children: The teacher wants to raise children's awareness of their environment. Therefore, the teacher creates the subject: "Trees around my house."

Considering the children's given abilities at this stage, the teacher chooses the technique children will be using according to which skills they need to practice. In this example, the teacher chooses to ask the children to observe their environment through drawing because at this early stage, drawing is the easiest and most satisfying technique. Any easy-to-handle medium within the drawing technique can be used (i.e. thick wax crayon, markers). When the technique is too hard for the child, it results in the child feeling inadequate.

Designing the teaching process:

Keeping the overall length of time of the lesson, we then separate the time in four steps:

A: Preparing the children to learn

For example, if the whole session last one hour, children spend 10 minutes talking with the teacher, who draws their attention on the activity by encouraging the children to focus on the subject, "trees around my house". An informal conversation between the teacher and the children could start by enquiring about what children had for breakfast, where their house is, whether there are trees around their house, what kind of trees, whether there are birds or squirrels in the trees, etc. This conversation slowly leads the children to focus on their environment.

B: Show a finished sample of the activity and demonstrate the technique

The teacher motivates the children by showing a **sample** of what they will make and by **demonstrating** how to make it. The emphasis of the demonstration is to show **how to use the technique** (i.e. drawing with markers) and not how to draw the picture. Children know how to draw a tree, although it might be a 3-year-old interpretation of a tree, it is still a tree. However, the information that children need is how to hold the marker pen, how to use the thin and thick side of the pen to create different effects, how colour can be overlapped to create other colours, and how to put the lid back on the pen so it does not dry out. The teacher might also have different colour papers for the children to draw on.

It is always helpful to check if everyone has understood by asking one of children to explain again how they will do the activity. When asking children "do you understand?" most of the time the answer will be "yes" although the teacher will notice later that the child cannot do the activity because she/he didn't understand but didn't dare to say it. When teaching, try to avoid questions with a yes/ no answer for two reasons. The best way is to ask children to recapitulate the instructions.

C: The activity itself

Now it is time for **learning by doing**. The teacher steps back and lets children do their activity for

the next 40 minutes (a mid-session break is advisable, depending on how children feel). This period is very active for children. During this time, the teacher is an observer and a listener. If a child seems to be stuck and does not know what to do, the teacher can offer some help by drawing the child into the subject, and offer some suggestions, but mainly **leading the child to find her/ his own solution**. This is a very important part of learning for the child. By finding their own answers, children are empowered, their self-esteem and motivation increase, and their skills progress.

If teachers tell children how to draw a tree, saying the tree is a brown line with a circular green shape at the top, children don't get the opportunity to learn anything because there is no discovery. By doing what they are told, children will draw a tree like a lollypop and not the way they can see and experience it around their house. We all need some technical information, but we do not need to be told what this world looks like. The aim of self-expression is to tell others what the world looks like in our eyes. In a group of 10 children, there will be 10 different representations of "Trees around my house," because each child is unique and there are an unlimited number of visual solutions as to how to draw a tree.

The only "requirement" for the child is to **finish their work** during the session. The teacher and the child must agree on this point. If the child is not focused, the teacher and child might discuss some arrangement or agree for the child to take a 5 minute break to play and then come back to do some more.

D: The conclusion of the activity

The next step is the **conclusion**. For 10 minutes, the teacher gathers the children and asks them to present their work to everyone. The focus here is on the other children, not so much on the teacher. Each child explains what the picture is about, its "story." The teacher might need to prompt the child by asking open questions such as: "what is this?", "where is ...?", "how...?" The aim here is to practice self-expression and self-confidence. It is also the opportunity for children to observe what others have done, discuss it and learn from it.

The teacher's role is to make sure every child can present their work and talk equally, and to praise the children for their achievements.



Part 2:

Trying not to forget anything!

Writing a lesson plan

The teacher's main role is in the preparation and setting up of the activity. If the lesson is well prepared, the teacher can fully focus on the children during the activity. We all forget things from time to time or have to face unpredictable events. The lesson plan form on p. 9 can be used as a basic format to prepare and record the activity.

This format of planning a lesson can be applied to teach any subject: Art, maths or history. Using the format helps to evaluate the teaching practice and to build up teaching resources which comes handy when we run out of ideas or when new teachers take up the activities.

In the lesson plan format, the item "Topic/Theme" indicates the subject of the activity. A section for stating the activity's aims follows, as well as a description of the teaching process and a list of materials that are needed for that particular activity. The "evaluation" part is to be used by the teacher/team of teachers after the class. "Future plans" is a section where ideas for improvement can be jotted down. Recording the date and the age group helps filing the lesson plans.

Making a sample:

Making a sample means the teacher actually tries the activity exactly in the way they have planned it for the children using the same materials and time frame. The following paragraphs explain why making a sample is important.

➤ Testing the materials, techniques and the process of making

By doing the sample, the teacher will find out if there are problems with the materials or the process of making. In that is the case, the teacher will have enough time to make the necessary changes to the activity, by either transforming the process or using different materials.

➤ Pitching the activity to the level of children

While making the sample, the teacher can find out whether the activity turns out to be too difficult, or too easy, for the target age group. The teacher can then find ways of adapting it to the children's abilities. (Ref. to the stages of development)

➤ Setting and testing timeframe

During this preparation, the teacher estimates how much time each part of the session will take. Scheduling the time is important, not only from the teacher's point of view, but also for the child. If the timing is wrong, there might not be enough time for children to complete the activity. Again, making a sample is helpful to realize that certain things take a lot more or a lot less time than we expected. Children who cannot finish an activity they are enjoying because of lack of time will be disappointed by their lack of achievement and confused about the aim of the session. On the other hand, children who completed the activity quickly are left with nothing to do. They will be bored, unmotivated and unruly. Because good time management is a very important ingredient to a session's success, we might look at how to save time by coordinating with people involved and having all the material ready and at hand.

Aims	Plan of activity	Materials	Actual lesson	Evaluation
<ul style="list-style-type: none"> This column is for what the teacher aims to make the children understand and which skill the activity is meant to develop. 	<ul style="list-style-type: none"> This column is where the teacher writes down each steps of the lesson: which questions will the teacher use to draw children's attention during the preparation to the activity, how will the teacher demonstrate etc. Making a sample of the activity is a good way of discerning each step that need to be demonstrated, which material will be needed. 	<ul style="list-style-type: none"> This column is for listing for the material necessary to the session. 	<ul style="list-style-type: none"> In this column, the teacher records what actually happened during the lesson. Was the demonstration done according to the steps planned? How long did the activity take? Was there time for the children to conclude the session? Etc.. 	<ul style="list-style-type: none"> The teacher compares the plan of the lesson with how it actually took place. The teacher also considers the outcome of the lesson shown through the children's finished pieces of work. Analyzing the teaching method used is the aim of this evaluation, not measuring the children's progress.

Things to take into consideration when planning:

Space

A good teaching space does not necessarily require a luxury school building with air-conditioning. We can create appropriate teaching spaces with very little material (a mat on the barren ground, small tables that can be cleared once the class is finished, etc.). Even an outdoor space can serve well as an art “class room” if the weather is dry. Especially when teaching in communities, it is important to make good use of the space available within existing conditions. Access to water is important. There needs to be enough room for teachers and children to move around. Avoid for children to be sitting all on top of each other with pots of paint and water spilling on someone’s valuable work. A typical classroom set-up, where tables are lined up facing the black board, is neither necessary nor convenient for our purpose. For an art session, the space has to be organized to facilitate communication between children and to encourage interaction. If a classroom is to be used, why not put the tables away and sit in circles on mats the floor, or put the tables together so the children can sit around them? Mats or tables can be set up outside in the shade. We should keep in mind that the younger the children are, the larger the amount of space is required.

Safety

The other aspect related to space is safety. To learn, a child must feel safe, physically and emotionally. Safety provides the peace of mind that enables the child to focus fully on what she/he is doing, and therefore promote learning. A worried child will focus on the source of the worry, not on the present activity. The art activity should provide a safe space for children to be and to express their feelings. To avoid being distracted with unforeseen incidents teachers need to foresee safety requirements. Maintaining a sound teaching environment in terms of physical safety includes giving instruction for the safe handling of tools, on checking the teaching space for health hazards such as holes, protruding nails, providing a rubbish bin and checking electrical power points. Choosing a place that is quiet and that can be used regularly will reinforce the feeling of safety. If the place changes often, the children will not know what to expect and will feel unsettled. They will be unable to look forward to the session because of its unpredictability.

Emotional safety also need to be considered. Children are most comfortable in a stable environment and a set routine. Emotional change affects children who get used to a team of teachers and build relationships with them. When a teacher leaves suddenly, children wonder why and could perceive this change negatively. If teachers come and go all the time, the support relationship between the child and the teacher cannot develop. Children are extremely receptive to other people’s emotions and tensions and will react to these.

Self-evaluation at the end of the lesson:

The lesson is finished, children have gone home. It is time for the teacher to reflect on which aspects of the lesson were successful and enjoyable and which ones were more problematic. This is the time for the teacher to learn from their teaching experience, from successes and mistakes. If there was not enough paper, make sure there is more than enough next time. If children did not finish, think about what slowed them down. It may be that there was not enough scissors or that cutting was too difficult. What can be done to avoid this? When the team of teachers worked very smoothly together, praise your team members. By doing a regular self- assessment the teacher can find ways to improve the lesson next time in order to maximize the children’s benefit. Looking actively for new ideas, helps the teacher stay motivated and enthusiastic. Teachers, like students, need variety in the class activities!

The teaching evaluation will reveal the way children learn from their teachers. Reasons why children became confused during the lesson are easy to see when comparing the lesson plan to the actual session and the outcome of the session (meaning the children's art work). The teacher's best guides are the children. Through their work and their behaviour, the teacher observes their development and understands how to adapt the teaching to fit the needs of the children.

Monitoring the child's progress and needs:

Monitoring children's progresses in reading skills or math's is something that teachers do regularly. Likewise, monitoring and keeping records of children's achievement in art class is useful in terms of lesson planning, developing supportive relationship with parents, other teachers who might not recognise the value of art activities, and with fund raising. It is necessary to keep records of the abilities that the child is gaining in order to design future activities that will be beneficial. For example if a child's is getting more confident with drawing but she/he cannot use scissors very well yet, then the teacher knows to plan an activities that require the use of scissors (i.e. collage, paper cutting) or build up hand muscles (i.e. clay). Monitoring children over a long period of time (6 months) will help show the changes in behaviour, confidence and skills. It is also a good source of information to tell parents. Teachers' collaboration with parents reinforces the parents' understanding of the aims of teaching art to promote healthy development. Parents' appreciation of their child's achievement is very important to the child. Without it, the aim of the teaching is harder to achieve.

Please note that recording children's progress is different from giving marks. The records can be a couple of sentences for each child at the end of the activity (or week), reflecting on the child's strong and weak points. Keeping notes in a file will show the gradual changes. Photos of children's work are a valuable record but photographs do not show the child's behaviour or emotions. When a child does not wish to take a piece of work home, it can be added to the documentation. If you have a large number of students, choose a sample: a boy and a girl, children at different levels, with different backgrounds.

Whenever possible, we try to meet parents at the end of each course (3 months) for feedback. This is a way for parents and the community to contribute to the art sessions and create a supportive environment for children and adults. Showing evidence of children's progress can help gain support from an unconvinced teaching staff and develop the activities in the school and in the community. Records kept over time are useful when looking for financial support for materials. In this matter, any detailed description of impact of the art classes on a case by case basis helps!

Creating your own teaching resource:

Resource books for art activities especially in local languages might be hard to come by. Therefore creating your own resources is part of building the capacity of your school and community. It does not mean that a lot of funds are necessary, nor does it mean that a resource book must be published. There are easy and cheap ways to create your own resources. You will need:

- samples you made for each activities
- lesson plans with as much information as possible (i.e. the age group you did the activity with, the time it took, evaluation notes, problems and solutions)
- sketches showing how to do the activity
- any information or ideas photocopied, notes, photos
- contacts for resource persons or where to find them

Keep it all safe in a file with plastic sleeves, a box, or a plastic folder away from the rain, cockroaches and termites!

Part 3:

long term
planning

A full art course is spread over a certain number of sessions (could be 10-15 sessions). All activities and techniques should be pre-planned for the full duration of the course. Try to alter between the main disciplines mentioned earlier: painting, drawing, print making, sculpture and crafts. This will ensure that children get different experiences with a variety of materials and different subjects. A weekly session of 2 hours is advisable. Follow up courses integrate new approaches of the same techniques. Over time, the level of difficulty can be increased according to children's development.

Example of course planning:

The following are examples of Studio Xang's courses. Children of different ages are grouped according to their abilities but learn together in the same session (groups A-C). Different teachers are responsible for each group. If the teacher decides to choose the same activity for all age groups, the techniques could vary.

Example: Making a rag doll. For group A (age 4-7) this involves tying, gluing and painting; Group B (age 7-12) will be introduced to simple sewing and use less gluing; Group C (9-14) will use all the techniques available. Below is an example for an art course that comprises 10 sessions for children age 4-14.

Group A junior (4-7rs)

- 1/ Magic markers Line pictures
- 2/ New Year cards using paper clay
- 3/ Geometric form Collage
- 4/ Pastels & black ink scratch drawing
- 5/ Wax and watercolour picture
- 6/ Canvas painting
- 7/ Monoprint
- 8/ Clay sculpture
- 9/ Bubble print
- 10/ Rag Doll

Group B (7- 9)

- 1/ Magic markers Dot pictures
- 2/ New Year cards using paper clay
- 3/ Me on TV Collage (self-portrait)
- 4/ Pastels & black ink scratch drawing
- 5/ Recycled paper Collage
- 6/ Canvas painting
- 7/ Roller printing
- 8/ Fantasy Box
- 9/ Mobile
- 10/ Rag Doll

Group C (9-14):

- 1/ Wire sculpture
- 2/ New Year cards using paper clay
- 3/ Me on TV Collage (self-portrait)
- 4/ 3-Dimensional landscape
- 5/ Wooden stick construction
- 6/ Canvas painting
- 7/ Roller Printing
- 8/ Fantasy Box
- 9/ Mobile
- 10/ Rag Doll

Dates	Group A	Group B
17/08/02	Still life Observation drawing of basic shapes Charcoal, pencil and dry mediums on paper	Still life Observation drawing Charcoal, pencil, dry and wet mediums on black, white and coloured paper.
24/08/02	Nature prints using vegetables and leaves to create patterns focusing on arrangement of shapes and colours	Transfer Print Making Using oil paints on Formica boards and pencils, spoons and various objects for mark making.
31/08/02	Graphics Exploring the use of basic shapes, lines and repetitions using ink and magic markers	Graphics Exploring the use of lines and repetitions to create patterns using ink and magic markers
7/09/02	Water colours Colour mixing and mark making exploration on based on the theme of Rain.	Mixed techniques Creating a background in poster paint using the previous abstract graphic exploration, and a foreground in ink drawing on the theme of music.
14/09/02	Batik and Tie dye Handkerchief	Batik and Tie dye Handkerchief
21/09/02	Infinity picture A jigsaw puzzle narrative picture	Infinity picture A jigsaw puzzle narrative picture
28/09/02	Craft Frame making in collage, Paper Mache and mosaic for the Infinity Picture.	Craft Frame making in collage, Paper Mache and mosaic for the Infinity Picture.
5/10/02	3 Dimensional Sculpture Using cardboard, fabric and Plaster.	3 Dimensional Sculpture Using cardboard, fabric and Plaster.
12/10/02	Weaving Introduction to the technique by creating a woven surface and textures using wool, sticks, straws, ribbons etc.	Weaving Creating surfaces and textures using wool, sticks, straws, ribbons. The composition can be abstract or figurative like a tapestry.
19/10/02	2 Dimensional sculpture Creating a surface with rows of coloured beads onto paper paste clay, a multi-media "Zen Garden"	3 Dimensional Sculpture Wood Assemblage based on the theme of Castles.

Part 4:

Class rules and discipline

Class rules are most effective when agreed upon by teachers and children together in the beginning. We usually stick to the most important: politeness, sharing and non- aggressive behaviour. Conflicts are solved through discussion individually or with the group. Apologies and agreements are very important.

Just as adults do, children respond best to courtesy, tact and diplomacy. In the class room, a feeling of togetherness can be enhanced by using the words, “let’s” and “we”. Using the positive rather than the negative will produce better results. For example, “please put the toys away” will more likely result in better cooperation than “you made a mess of the toys, now put them away”. Tell children *what to do* rather than *what not to do* using a few words. Avoid threatening children and saying, “no, no”, or “don’t”. Instead of telling children they are naughty, stubborn or bad, or to be good, try to identify the reason for their behaviour, i.e. boredom, insecurity or short attention span. Below are some examples of negative phrases and more positive ways to express the same ideas.

Negative	Positive
Sit down, Myo Myo.	We all sit down for snack
Don't throw scissors.	Balls are for throwing
Hurry up and pick up the paints!	It's time to clean up now; let's all help.
Don't write on the table.	Would you like some paper?
What is it?	Would you like to tell me about your picture?
Don't poke Eh Daw with the brush.	Please use your paintbrush on the paper.
Don't put that clay in your hair.	Keep our clay on the table. What shall you make today?
You have to do it now.	Can you do it by yourself or shall I help you?
You naughty child. Just stop throwing the sand.	Keep the sand low; it hurts when it gets in the eyes.
Colour your picture more, it's not beautiful.	This is a good drawing. Are you going to colour it?

“Silly Talk”

“Silly talk” also described as “non-sense talking” is an important aspect of how children communicate. Children love to play with the sound of words by repeating them. Children make up stories apparently without logic and associate the first ideas that come up to their mind, using funny or new words. They enjoy following the stream of their imagination and the sound of words and love to jam together, just as musicians would. Non-sense talking is far from being silly. It is a channel of communication that is worth tuning into. Children communicate much more intuitively and creatively than adults who use reasonable arguments. They also respond much better through this channel of interaction.



Listen to children. Join in, slowly, and observe where it leads you. Because we have grown up, we have forgotten this “non-sense” language. It takes us time to play again and to understand the underlying meanings. Sometimes the underlying meaning turns out to be hinting to a particular problem, a jealousy with a sibling for example (although this is rarely expressed as such). Joining into “non-sense” talk enables the teacher to reach out to the child and very subtly guide her/him towards something more constructive, if needed.



Here an example: A little boy, Sombat, was very jealous of his younger sister. He talked a lot, often had tantrums and did not finish his work. One day, the activity was painting. The boy started talking about mixing colours. He said to the teacher that he wanted to make a Sombat colour. The teacher “tuned in” and started asking what kind of colour it was, slowly encouraging the child to mix his own colour by saying what an interesting colour that would be. Sombat said it was a unique colour, the teacher agreed that Sombat was unique, that the colour must be clever like Sombat was and all the while Sombat was mixing and talking about his “Sombat colour”. Sombat enjoyed mixing colours so much that he started looking for other colours



The teacher asked him the names of the colours. The colours had extraordinary and funny names; everyone around the table joined in the conversation and started to search for colours too. After a while, the teacher suggested that the boy painted the colours on the paper, as well as mixing them. At the end of the session, Sombat had a finished painting to take home. Having a sense of achievement helped him feel happier with himself. His jealousy decreased, as he too, was capable of doing unique things and of being part of the group. By following him into his own world the teacher provided support for Sombat to resolve his feeling of inadequacy.

Part 5: I have 50 kids in my class, what can I do?

Large classes are a reality in many places and they pose particular challenges. Here are some suggestions of ways to help discipline, to use group work and to cope with limited resources when doing art activities.

What are the challenges of teaching a large class?

- It's difficult to keep good discipline going in a large class.
- You have to provide for more children of different ages and different abilities, wanting to learn different things at different speeds and in different ways.
- You can't easily give each child the individual attention they need.
- You may not have enough books, art material or learning aids.



How can you use group work to help learning in a large class?

In a large class, children in pairs and groups can help each other and learn from each other. They don't get bored listening to teacher talk. Keeping in mind the different stages of developments, try these strategies:

Organise the groups to suit the children's abilities



Teachers of large classes have tried different strategies:

- Mixed-ability groups: The more able learners in the group can help the others to master the work so that the teacher need not teach some parts. In terms of stages of development, the group can include children who are at different stages.
- Same-ability groups: The teacher can leave the groups whose abilities are more developed to get on with the work on their own. S/he can give extra help to individual learners in the earlier stages groups.
- Same-ability groups: The teacher can leave the groups whose abilities are more developed to get on with the work on their own. S/he can give extra help to individual learners in the earlier stages groups.

- Using group leaders/monitors: Some teachers appoint faster, more able learners as group leaders or monitors who can help slower learners.

Monitor the groups yourself

The teacher needs to move around the classroom to see what progress learners are making and what problems are coming up. S/he can give advice, encouragement and extra individual help where it is needed.

How can group work help in a large class when resources are lacking?

Group work can help you manage with few textbooks and small amount of materials, or even only one text book.

If you do not have enough books for each child, form groups so that each group has one book.

If you have only one book or 10 paint brushes and paints: - Choose a theme and collect books, poems, songs that are related to the theme. Let each group have some time to paint a picture. The other groups can do activities that fit in with the theme. For example, if the topic is 'family life' those groups who have not painted yet can work on reading a story about 'family life'. They can write down words they know on that topic, or talk about their families.



For Story telling, or any activity that requires the use of text, with or without group work, if you have only one book, you could:

- Write the important bits of text on the blackboard before the lesson.
- Make the text into a dictation, so everyone has a copy of the text written down.

The same method can be used with literate children to give instructions on how to make something. The instruction can be written on the board first or dictated for children to refer to while doing the activity. The instructions must be very clear.

How can you develop good discipline in a large class?

- Establish a code of behaviour that is created by teacher and learners together. It should state clear basic rules of conduct that learners understand, such as:
 - They have to work quietly;
 - They may talk, but not loudly;
 - Children who have finished the lesson tasks can read a book/draw or finish an art project to keep them busy.

- Use the environment outside the classroom. It offers a new, different space when children get noisy or bored, and helps to reduce overcrowding. Remember that:
 - You can work with some groups inside the classroom while the other groups are working outside (use different tasks or the same task)
 - You need to set up outdoor activities clearly and carefully and monitor them.
- Appoint responsible group leaders who can help maintain discipline. They can also give out and take in work for the groups, and explain what groups must do.



The advantages of a large class



- When there are many children in a class they can share many different ideas and interesting life experiences. This stimulates the children and enlivens those parts of your lesson where children can discuss and learn from each other.
- During project work, children can learn to share responsibility and help each other. This also brings variety and speeds up the work.

These are not the best or only ways to teach and learn in large classes, but if you have not used these techniques before, you may want to try them with your class.

- Discuss with your class a code of conduct that would suit your situation. The children can write the points on a poster. Put this poster in a visible place.
- Plan a variety of activities that can be used when you have only one book, sample or limited art material.
- Plan a group project in which each group member will have their own special task that is connected to the others. Each group should sign a contract in which they each agree to do their

Next steps

own task and finish it by a certain date.

- Discuss with children how to organise to collect Recycled Materials in the community. Set up a system of weekly collection and let the children assign responsibilities. If your school cannot afford many materials, recycled materials can be a useful resource for doing crafts, 3 dimensional sculptures, toys, collaged pictures, decoration. If children enjoy creative activities, they will enjoy it more because the sense of responsibilities and leadership gained. Children will appreciate the value of their work.

Part 6:

Integrated teaching

Art activities do not have to be separated from teaching academic subjects. On the contrary, a creative activity can help clarify and concentrate children's attention onto a subject that might be arduous or unattractive.

As we discussed previously in the first chapter, a piece of artwork contains many connections to other subjects that are part of the school curriculum. This is why an art activity can be used to consolidate students learning in science, languages, history and geography for example. This method of teaching is called *integrated teaching*.



In integrated teaching, the teacher uses a central theme/concept, i.e. "the environment", and then designs activities in the various subjects using the topic of environment. Under the theme "environment", a science lesson could be the study of trees and seeds etc. A language lesson could be a study of a poem describing different kinds of flowers. A geography lesson could be on large cities or climates and a social science lesson could tackle pollution, recycling or deforestation, green energies. An art activity could be making sculpture with recycled materials, dying fabric with natural dyes, drawing with natural colours (Dork Anchan, cumin, lime paste).

Another variation is to use a visual art technique as part of an academic activity such as a water colour illustration of a text, a 3 dimensional model of a landscape in geography, a science diary made of observation drawings of a seed turning into a plant (see chapter 4). Integrated teaching is a creative and exciting method which promotes active learning, critical thinking and helps consolidate students' learning. We shall not focus on it in this book but we encourage you to try it!





CHAPTER (4)

WHAT SHALL WE DO TOMORROW?



DRAWING

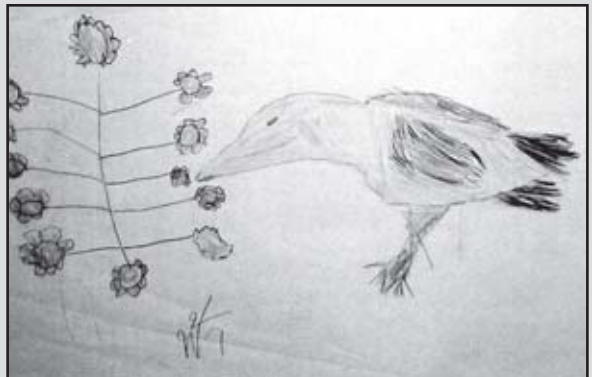
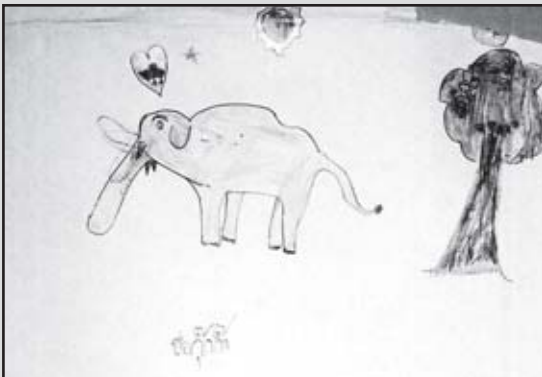
The following suggestions are a short sample of activities that we have used with our students. The activities are presented in the 5 visual arts categories: drawing, colour and painting, printing, sculpture and crafts. For simple activities we have included photographs, and for more complex activities we have included explanations or step by step working drawings.

These different styles of presentation also provide examples of ways to record lessons. Remember to try out the activity first. Adapt the activities or materials according to you needs.

1. Free drawing



2. Drawing from a topic (or we can tell a fairy tale and ask children to draw it)



3. Finger painting using one colour

(please see page ? for recipe)

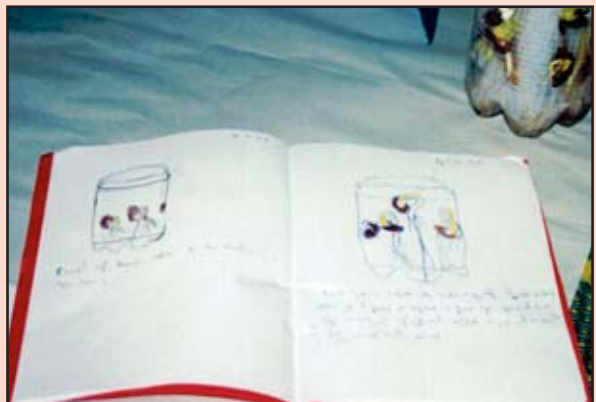


4. Observation drawing from view/ plants/ animals, etc



5. Making a sketchbook:

The sketchbook is used to records visual information gathered on observation trips, or ideas collected from time to time. The drawings in the sketch book can then be used as a base for more complex activities. If you have access to a photocoppy machine, photocopy the drawings so children can experiment with their drawings. The drawings can be combined by cutting and pasting, or even using a repetition of the same image, in different scale. The experimentation can also be used in colour work. Children can colour the same drawing in different colour harmonies and compare the different atmospheres thus created.





6. Making a book:

The actual making of the book is a craft activity but the content can be a drawing activity. The book can be a compilation of children's drawing on a chosen theme. It can also be a story that children have invented and illustrated. A book activity has many applications. It can be connected to literacy skills, learning a second language, maths, history, science... A book can be an individual or a group project.



7. Magic picture/ etching

Use wax crayons to cover the paper or card with colours. When the paper is filled, cover the picture with black or dark ink or poster paint all over. Then, use a sharp tool, a stick, keys, coins or an old biro to scratch the image. The colour comes through where the black paint is scratched off.

Different materials can be used as long as they do not mix with each other. For example, wax and oil pastels, oil pastel and black Chinese ink or poster paints and black oil pastel.



8. Wax resist pictures

Use a white candle, white oil pastel or wax crayon. Draw a picture on white paper. Now cover the picture using a big paint brush and a dark shade of watery poster paint, food colouring or Indian ink. The picture will appear.

9. Crayon and water colour

This activity mixes drawing skills and colour work. Draw a picture on paper using wax crayons or oil pastels. Fill the blank areas with food colouring or water-downed poster paints.

10. Collage (using coloured paper)

Collage is a technique where pieces of coloured paper are assembled with glue to create a picture. The coloured paper can be cut or torn. Any kind of paper (wood or cardboard) can be used as the background support. Many kind of materias can be used for a collage. Focus on one type of material per Collage activity. Later, when children are used to the concept, offer a mix of material to use in one picture. Materials: Recycled papers, magazines, newspapers, cotton wool, seeds and beans, yarn, cloth, natural material gathered by the children.

This activity can be adapted to all ages. 3-5yrs old can develop hand muscles by tearing the paper and learning to cut with scissors. Collage activities are useful to develop hand and eye coordination skills. For little kids, the action of taking a piece of paper, spreading glue and then placing the paper on the background requires a lot of concentration. Seeds are very good to use too.



11. Collage: cotton wool clouds



Age: 2 and up

Now we will have an unique drawing experience.....



Objectives

Students (and teachers) will see how with just one set of directions, everyone in the classroom will come up with very unique works of abstract art.

Vocabulary:

Draw, shapes, images, design, listen, understand, unique, identify, imagine, arrange, line, straight, curve, circle, square, triangle, colour, similar, different, aware, hand, eye, sound,

Materials:

- Brown paper or coloured paper (light colours)
- Markers (fine and thick tip)
- Pencil [EE, 6B, ink,]

The teacher calls out directions for their students. Students will draw what they hear. Students should be encouraged to listen carefully to the directions. Students should not look at one another's work while doing this exercise. Teacher can use the following directions or they can make up their own:

For Younger Students:

- a) Draw four straight lines from one edge of your paper to the other.
- b) Draw five circles anywhere on your paper.
- c) Draw one curved line that starts at one edge of your paper and ends up
- d) Colour in two of the circles — any colour you like.
- e) Fill in three areas of your paper however you like (completely coloured in, lines, squiggles etc.)

For Older Students:

- a) Draw four straight lines from one edge of your paper to the other.
- b) Draw two more straight lines from one edge of you paper to the other only this time, make the lines cross over the lines you have already drawn.
- c) Draw five circles - any size - anywhere on your paper.
- d) Draw two curved lines beginning at the edge of the paper and ending up somewhere in the middle of the paper.
- e) Fill in three of the five circles.
- f) Fill in four areas of your paper however you would like.

Once the drawings are complete, students should sign their work. The work should be put on display in the classroom and a discussion should take place. Do the drawings look the same? Different? How are they similar? How are they different? Why? Come up with as many different sets of directions as you can. You will be amazed at the unique qualities of all of the drawings.

COLOUR AND PAINTING

12. Painting from observation



13. Painting from imagination



14. Finger painting

15. Chalk picture



16. Oil Pastels picture



17. Food colouring powdered sprinkled onto wet sheet of paper



18. Food colouring painting



19. Natural colours picture (flowers, cumin, lime paste for betel nut, charcoal, onion skins...)

20. Colour mixing using poster paints (Colour mixing activities can be designed in different ways and different levels.)

Discovery activity:

Ask children to choose one primary colour to start with and paint square number 1 at the top corner of the page. Then tell children to choose a second colour, take a very small amount and mix it with the first colour. Paint square number 2 with the resulting mix. Then add a little more of the second colour to the mix, paint a new square with the result. When the length of the page is filled with one range of squares, allow children to use a third colour in the mixing. Remind them that they need to paint a square with each mixing result to show the gradual changes. At the end, discuss the colours created, ask children to name their favourite colours and the one they like the least. Encourage kids to explain the names they chose for the colours.



Colour catalogue:



Make groups of 4 children. Tell the kids that they are going to make a colour catalogue, to play at running a “paint shop”. Use the colour discovery sheets and ask children to cut up the squares within their groups. All the squares go into one basket and become colour swatches. Give children an A2 sheet of white paper. The sheet can be folded in half like a brochure. Use real colour charts from paint shops if you can and show them for the children. If it is not available to you, make a sample yourself. Discuss how the colours are arranged in the catalogue: according to tones, intensity or harmony. Ask children to discuss among themselves and choose the ways to order their colour swatches. When they are ready, give them glue to stick the swatches down.

Later, you can organise for children to set up “Paint shops” and play at being sellers and costumers. Kids themselves can make up the props (paint pots, money etc), thus generating another craft activity!

Colour wheel:

Show the sample of the colour wheel. Explain that this wheel rolls like a real wheel. As the wheel rotates, the colours travel and change. For older students, explain that when the wheel rotates clockwise, colour is added to the mix but if the wheel rotates anti-clockwise, colour is subtracted from the mix. Brake down the activity and use a step by step demonstration style where children execute the activity as the teacher demonstrates the different tasks. Here is an example of steps to follow:



- Use only **primary colours** and white. Paint the primaries first, one by one.
- Making **secondary colours**: Choose one primary, red for example, and ask children which colour should be placed in the middle of red and blue. Demonstrate how to mix red and blue using 50% of each colour on the mixing palette. Show how to clean the paint brush each time you change colour and how to wipe it with the cloth. Explain that this is done to keep the colours clean and bright. Remind kids to change the water when it gets too murky.



- Making colour tones: Using each colour one by one, add white step by step to create a graduation.
- Making shades: To darken a colour it is not necessary to add black. For greater nuance, we use the colour that sits opposite to the colour we want to darken in the colour wheel (also known as the complementary colour). For example to create a dark shade on purple, a very small of yellow is added. Repeat the process and paint each gradual shade going towards the center. By looking at where the colours are placed on the wheel they have made children will know how to mix each colour. For example, green is placed in between blue and yellow, therefore blue and yellow mixed together will make green.

21. For nursery children, experiment using play dough or plastercine (oil based soft clay).

Use play dough to show how to mix the three primary colours. For very small children, start with two colours. Demonstrate how to make equal balls of each colour. Cut the blue and yellow balls in half. Take a blue half and stick it to one of the yellow halves. Show the children how to knead and squeeze the ball to mix the colours together. Show the children the result of the mixing. Use the remaining blue half to mix with half of the red ball and mix the remaining yellow to the last half of red.



22. Mixing food colouring with water in clear bottles

Use water coloured with food colouring in the three primary colours. The water is poured in clear plastic bottles. It is fun to see the red water falling into the blue one turning purple. Let children experiment pouring the coloured water in and out of the bottle. Eventually, the result will be brown water. Red, blue and yellow mix together make brown.



Now let's do "Emotion painting"!



Age: 4 and up

Objectives:

Students will gain an understanding of how much of a role emotion plays in art making. The connection between line, colour, texture, shape etc., will be explored as students create a painting that expresses a certain emotion or feeling.

Vocabulary: image, feeling, emotion, idea, expression, colour, texture, line, imagine, create, change, evolve, happy, sad, angry, excited, alone, bright, dull, acrylic, tempera, experience, share, design

Materials:

A large sheet of heavy paper, brown packing paper (or canvas), acrylic paint (for older students), poster paint - or crayons (for younger students), paintbrushes (Large and medium house painting brushes and normal brushes), water, containers, mixing trays (could be Styrofoam trays or sheets of old cardboard), tissue, newspapers, old shirts (to use as aprons), music (various styles), scrap newsprint, pencils

What we do

- a. Talk about emotion. What does the word emotion mean? What kinds of emotions do we experience on a day-to-day basis?
- b. Talk about colour. How do certain colours make us feel? Why?
- c. Talk about line. What kinds of lines are there? Straight, jagged, squiggly, zigzag, etc.
- d. Warm up by having students draw lines (using pencil on newsprint) based upon certain feelings. IE: draw happy lines, draw angry lines, etc.
- e. You can also encourage your students to draw lines based on the music they are hearing (IE: jazz, classical, pop etc.)
- f. Once everyone is "warmed up", begin working with the paint. Make sure each student has a paintbrush, water and access to at least the three primary colours (red, yellow and blue).
- g. Give a quick demonstration of how paints are used properly (always clean brushes before dipping into a new fresh colour. Treat the brushes well by not squishing them down on the paper etc. Also, review colour mixing (yellow + blue = green; red + yellow = orange; red + blue = violet)
- h. Everyone can then decide on an emotion or feeling which they will express using various paint colours, lines, textures and shapes.
- i. Allow your kinder artists to take as long as they need to create the final work, encouraging them to stand back from time to time to have a good look at what they are doing. Is it moving in the direction they want it to? Are the desired feelings starting to emerge?
- j. Remember too that this is a very intuitive and subjective exercise and as such the works should not be analyzed by the instructor, but rather by the kinder artists themselves.
- k. When the paintings are complete, hang them up and see how others interpret the work. Does everyone see similar emotions in the same works? Yes? No? Why?

23. Paper Cities

Materials: Sa paper, card, scissors, glue, poster paints and markers. This is a good group activity (groups of 4). Show the children how to make 3-dimensional rectangles in hand-made paper. First fold the paper in half, leaving 2 cm out on one side. Put glue on this extra part and fold it over onto the paper. Then fold the paper again in half to create 4 equal sections. Open up the paper, here is a tall building. For windows, cut slits on the folds, add doors, and shape the roof line. Cut 1cm slits at the bottom on the fold lines; fold the paper inwards or outwards. Add glue and paste the building on the main cardboard. Encourage children to discuss the organisation of their cities, add bullock carts, spaceships, trees, even giants if they want. Use paint to finish off decorating.



24. Clay relief



25. Clay animals



26. Plastercine



27. Assemblage of recycled material ~ Puppets or "Our city"



28. Puppets: old socks

29. Play dough or salt dough:

Ingredients for play dough:

2 cups of cornstarch, 4 cups of baking soda (sodium bicarbonate), 22 cups of cold water

Preparation:

Mix the ingredient together into a pot. Place on medium heat, stir for 5 minutes until the mixture thickens. Remove from the heat. Cover the pot with a wet towel. Once the dough has cooled down, kneed it for 5 minutes.

Children can model object, animals, beads and let them air-dry before painting.



Ingredients for salt dough:

1 cup of bread flour, 1 tablespoon of cooking oil, 1 cup of water, 2 cup of salt, 2 teaspoon of cream of tartar (used in cakes, optional, food colouring)

Preparation:

Combine all ingredients in a pot. Stir over medium heat. Stir constantly to prevent sticking. The mixture will be soupy for several minutes and then suddenly it will stick together and can be stirred into a ball. When it thickens, remove from heat and continue stirring. Turn the hot ball onto a floured surface, and begin kneading it as it cools. This dough can be used many times if kept in a plastic bag inside a closed container.



30. Bakers clay

Ingredients for baker's clay:

2 cups all-purpose flour, 1 cup salt, 2 tablespoons vegetable oil, 4 tablespoons cream of tartar, 2 cups water, optional colouring)

Preparation: In a saucepan, mix dry ingredients. Gradually add oil and water, stirring constantly. The dough is cooked when mixture leaves side of pan and forms a mass. Cooked dough will keep for up to three months in a sealed container in the refrigerator.

31. Paper Mache

Use left over paper or newspaper, cut it into one-inch strips. Use "Peng Mun" to make the glue. Mix the flour with water and cook on a low heat until clear and sticky like a gel. Put the paper strips in the glue so the paper can soften. It is better to use several buckets or large bowls so the paper does not all stick together. Choose a mould, i.e. a plastic plate or bowls and spread a little bit of oil onto the inside. Take the paper strip by strip and cover the inside surface of the plate. Make sure to overlap the strips of paper and leave no gaps. To absorb excess glue, apply dry strips of paper. Then continue with wet paper. When the first layer is dried, add another layer. The more layers of Paper Mache (minimum 3 layers), the stronger the object will be. When all the layers are dry, carefully pull the plastic plate off. The dried paper Mache will have the shape of the plate.

A variation of the technique is to prepare the dry strips of paper and dipping them in a bowl of water downed white glue (or clear glue). Stick them on the mould one by one. Any objects can be used as moulds, even objects made out of plastercine. For more intricate sculptures, make a structure with chicken wire first, or an assemblage of recycled boxes and bottles.



This is how we make clay heads....



Age: 6+

Objectives:

- Creating structures for 3 dimensional to build clay sculptures.

Materials:

Clay: Any clay. You do NOT need clay that can be fired in a kiln because you will not be firing these sculptures in a kiln, clay tools: thin wooden sticks, toothpicks, fingers, newspaper, wood scraps or plastic cups, glue and screws (to attach wood base) if you make the base with wood, water and containers for water, one or two old buckets, masking or packing tape, an old hand towel

Clay is a wonderful sculpting material and your kinder artists should be encouraged to play around with a small piece of clay before they begin working on their sculpture.

Experiment with the clay ... see how long it takes to dry out ...add water to moisten it again. The idea here is to let your students get a feel for how the clay works.

WARNING:

Do not allow clay to get into your sink. Use a bucket or two of water for cleaning hands before going to the sink. Allow the water in the bucket to evaporate and throw the clay sediment in the garbage or re-use it for another clay class.

What we do:

- a) Create a wooden base in a "T" shape. Alternatively, use a plastic cup up side down.
- b) Next, take newspaper, ball it up and create a head shape on the wooden base/ the top of the plastic cup. Tape the newspaper in place.
- c) You are then ready to begin adding clay to create a head shape over top of the newspaper. Continue down the base to create a neck. If you are using a plastic cup, start for the bottom of the neck and work your way up. The weight of the clay will stabilize the light structure.
- d) Build the clay up slowly using small bits and adding more and more clay. Moisten the clay when it starts to get a little dry.
- e) Eventually, your students will be at the point where they will want to start adding details like a nose, eyes, mouth etc. Using their fingers, look chin sticks, plastic forks etc. features can be added.
- f) If you do this lesson in two parts, store the clay heads with plastic bags over top of them so they don't dry out.

Once the clay head is complete, you will need to let it dry for several days to a week. Cracks on the heads can be mended by wetting the area of clay that is cracked and use slip* to fill the gaps.

32. Kinder Clay



Some tools to use when working with clay:

Fingers, rolling pins/ smooth plastic bottle/ plastic pipe, sponge, thin wooden sticks, toothpicks, plastic bags, plastic knives& forks, a clay cutter (use fishing line or a very thin wire), various carving tools (these can be made out of bamboo or loops of wire) and anything else you can get your hands on that will create texture in the clay.

Some information to know when working with clay:

Wedging:

This is what you do to get all of the air bubbles out of your clay. You roll the clay around on a flat surface “pushing” and “pulling” the clay so all of the air comes out. Clay right out of the box is already wedged ... you don't have to worry about air bubbles with new clay.

Slip:

This is liquid clay ... clay with a lot of water added to it. It is used in ceramics (poured into moulds). It is also used as a sort of glue to hold clay pieces together. You need to use slip to “fasten” pieces of clay together so that they don't fall apart in the kiln. You see, clay shrinks as it dries so if you haven't made sure that your clay pieces are firmly attached, they will separate in the kiln. It isn't enough to simply “pile” one piece of clay on the next. Use watered down clay as your glue.

33. Rubbing

Any objects can be used: leaves, keys, coins but also any surfaces: tree barks, floors, concrete walls, baskets .Put the piece of paper on top of the coin. Take a pencil or a wax crayon and rub it on the paper over the area where the coin is. The mark of the coin will appear. Do the same with any surface with an interesting texture, changing colours and filling the whole paper.



34. Hand/ foot prints



35. Nature prints



36. Stencil prints

Use 100gsm paper, a sheet of plastic or magazine covers. Cut out a shape in the middle of the piece of paper. Tape the paper back in one piece where you started cutting. Use poster paints and sponges. Place the stencil of clean paper, take some paint with the sponge and stamp it all over the stencil (in the area that needs to be printed). Repeat the shape in another area of the paper to create a pattern. Change colour, overlap prints to create various effects. Background can be prepared before hand to print on. See the section on Silk screen printing for more information (p.??).



37. Blob prints

Use a sheet of white paper or light colour paper and fold it in half. Open the paper and put a blob of poster paint in the fold or on one side the paper. Fold the paper, press and open the sheet again to see the print. Repeat using other colours.



CRAFTS

(Ask the elders or community crafts people) how to look for materials and how to prepare the material to make a piece of traditional craft.

38. Clay pinched pots



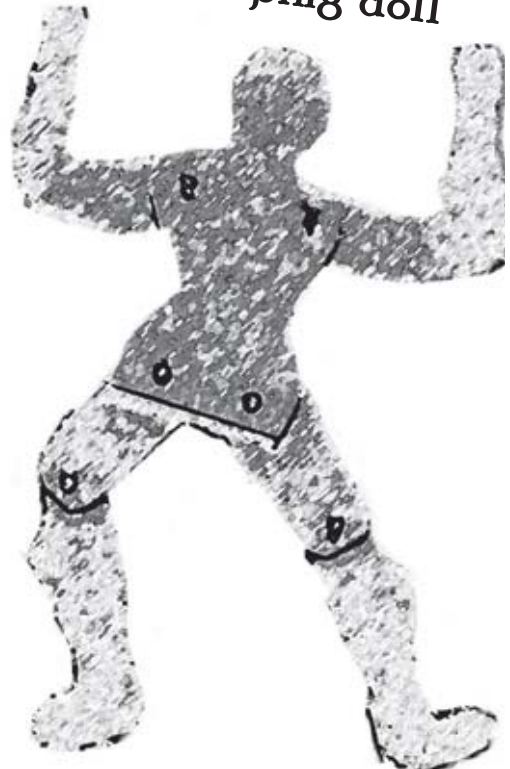
39. Clay coil pots



40. Weaving



41. Jumping doll



42. Masks

This activity uses the Paper Mache technique. Card is used as a support base and newspaper rolls and balls are used to create volume.



Do you know how to make a Rainstick?

Age: 6yrs+

Legend has it that the Chilean Indians invented the rainstick to make rainy weather. The rainstick is a type of tubular rattle that has been used by many cultures in various ways throughout the ages. The rainstick has an unusual internal structure. An interior maze formed of cactus spines, wooden pegs, and bamboo or palm slivers distinguishes the rainstick from other tube rattles. The cylinder is filled with pebbles, hard seeds, beans, sand, rice, or tiny shells. One traditional method of making rainsticks is to use cactus. The spines or thorns are “hammered” inward and lava rock is poured inside the hollow tube. The sounds created when the lava rock hit the many thorns inside the cactus tube, mimic the sound of rain falling on the leaves. You can make a rainstick using materials you and your kinder artists can find around the house.

Objectives:

- To create a rainstick from recycled materials and begin learning about the “nature” of the rainforest.

Materials:

Cardboard tubes in a variety of sizes i.e.: Toilet paper rolls, paper towel rolls, mailing or fabric/plastic rolls tubes, corrugated cardboard (old boxes), packing or masking tape, white glue, screws to drill holes in thick tube, flat head nails or toothpicks, hammer, scissors, acrylic paint or poster paint, paintbrushes, fabric (a small amount), decorations to glue on the rainstick (leaves, twine, shells, yarn, sand etc), objects to put inside the rainstick (rice, corn kernels, sunflower seeds etc)

What we do:

- a. Try to use 3" to 4" in diameter tubes that you can find at any fabric or art material store. If you are lucky, the stores will give you the tubes that they would otherwise throw away. The first step is to cut the tube to an approximate length of three to five feet. You can also use smaller tubes such as paper towel rolls.
- b. .Next, you should drill tiny holes (smaller than your nails) around the entire area of the tube.

This will make hammering the nails much easier and safer. Note: If you are using smaller tubes from toilet paper, then all you need to do is poke holes with a sharp instrument.

- c. Using a hammer, insert flat-headed nails into the holes that you have drilled. When you look into your tube, you should see an absolute maze of nails. Note: If you are using smaller tubes i.e. toilet paper, then all you need to do is stick toothpicks through the holes you poked earlier.
- d. You are now ready to “plug” one end of your tube. You can use many different things but we find that the best material is corrugated cardboard. Simply place the tube on a piece of cardboard, trace around the tube and cut out the circle. Repeat the process so you have a circle for both ends. You can attach the cardboard circle using white glue or tape.
- e. When one end of your tube is sealed, put a few cups of sunflower seeds, rice, corn kernels or a combination of all three, into the tube. You will start to hear just how many or how few cups it will take achieve the desired sound. Remember, you don't want to make the rainstick too heavy, so take it easy on the filling.
- f. Once you are satisfied with the sound, you can seal the other end of the tube with the second circle.
- g. OK, now you are ready to paint using acrylic paint or poster paint. The designs are entirely up to you. The key is to keep it simple and to repeat patterns and colours.
- h. When the paint is dry, you might want to add some decorations using white glue. Sand, shells, strings or material are all good ideas.
- i. All that is left to do is to play your rainstick and wait for the thunder.



When it's windy, let's make kites!



Age: 5yrs+

This activity is a variation in kite building technique. Make sure you also teach about traditional kites that use bamboo structures and tell children the stories related to the meaning of kites.

Objectives:

- For the students to use all of the shapes that they know in order to decorate their kites.
- To improving cutting skills
- To have the students use different art techniques in one art project.



Materials:

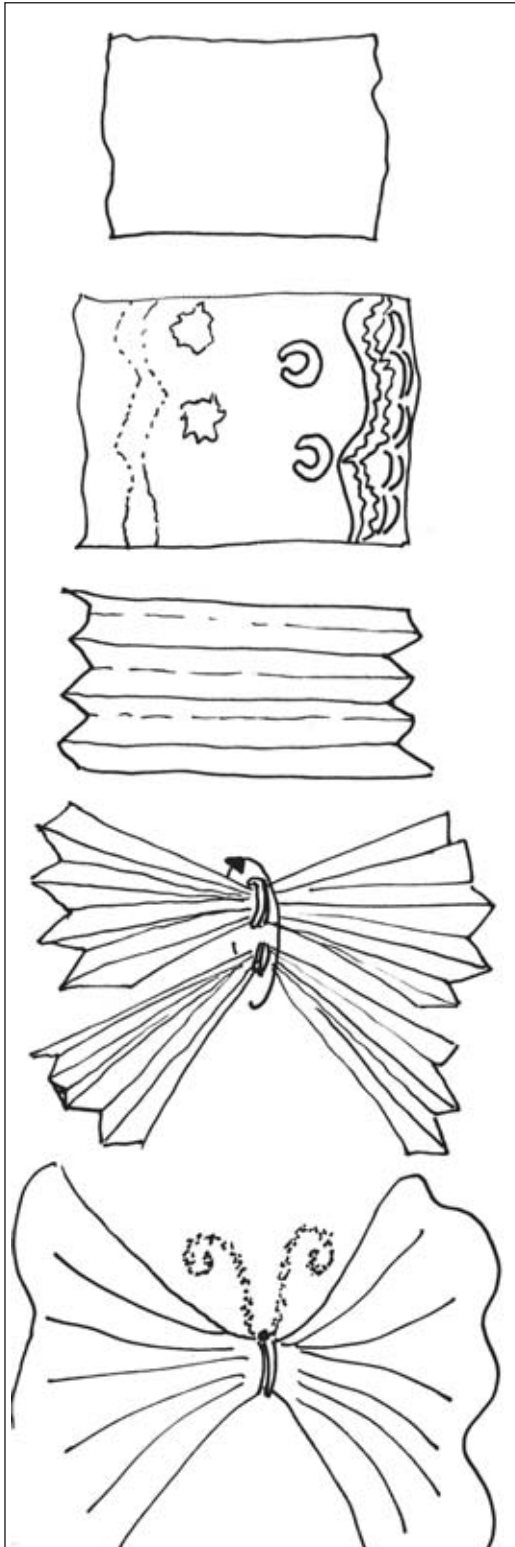
White drawing paper - (you may wish to pre-trace a kite shape on the paper), brown parcel paper or coloured paper, string, paper scraps (recycled), ribbons, glue, scissors, stapler, waxed crayons, watercolour paints, paintbrushes

What we do:

- a) Read a book about shapes or talk about the different shapes that are found in the classroom.
- b) Draw as many different shapes inside the kite shape on the white paper with crayons.
- c) Make sure that the shapes are coloured in.
- d) Paint over the shapes with water colour paints (use many different colours of paint)
- e) Let dry cut out the kite shape.
- f) This will be the first of the kite.
- g) The second side is made out of construction paper.
- h) Glue the white paper to the construction paper and cut out the kite shape one last time.
- i) Cut out different shapes from the paper scraps and glue them to the construction paper side.
- j) When all of this is done, it is time to make the kite's tail
- k) A piece of string and different coloured pieces of streamer secured by a staple to the kite's bottom (tie a knot for extra security)
- l) Punch a hole at the top and hang from the ceiling.

BUTTERFLY

time:1.30hrs (with drying time)



Material

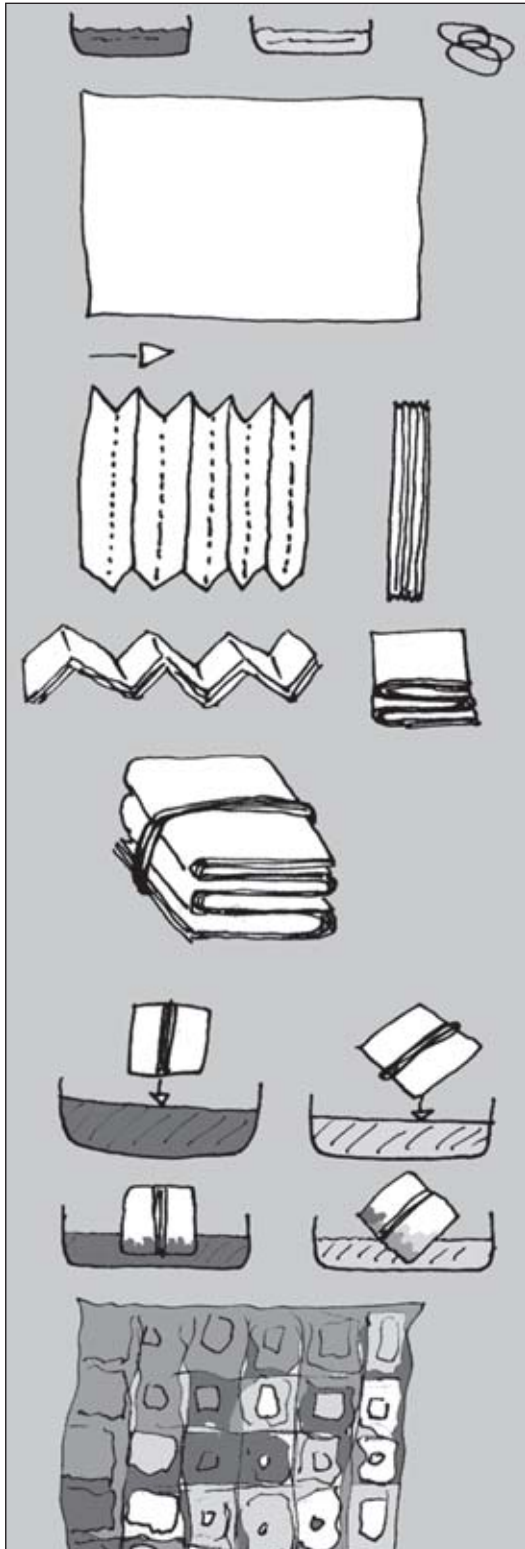
- Hand made paper
- Food coloring, Paint brush
- Salt
- Water
- String
- Pipe cleaners (for antenna)
- Nylon string, Scissors

Steps:

1. Take a sheet of handmade paper (“Kradat Sa” in Thai)
2. Mix a few drops of food coloring with water. Use primary colors and any other colors available.
3. With a paint brush paint patterns on the handmade paper. If you paint where the paper is **dry**, the line will be clear. If you **wet** the paper first by applying clear water with the paint brush before painting on the color, the color will spread. Experiment with styles. Allow the colors to overlap and the paper to dry before adding details. The more **layers** added the more intricate the pattern will be. When the paper is still wet, try to sprinkle cooking salt on. The salt absorbs the ink and creates a special effect. (This technique with salt does not work in rainy season because the salt is too damp.)
4. Leave the paper to dry. When the paper is dry, fold it long ways in an accordion.
5. Use string to tie the accordion in the middle. These are the upper wings of the butterfly. Repeat the same process with another sheet of paper to create the lower wings. Then tie the two wings together.
6. Shape the outline of the wings with scissors and add pipe cleaners for antennas. Tie nylon string (fishing line) to the butterfly and hang it to the ceiling or drag it and run around outside to make it fly!

SHIBORI

time: 30mns-1hr



Materials

- Handmade paper
- Food coloring
- Bowls of water
- Elastic band

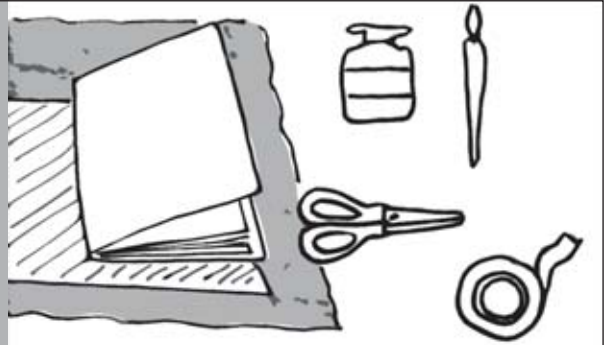
Steps:

1. Use handmade paper ("Kradat Sa" in Thai). Thicker paper is better, because thin paper will tear easily when it's wet. Start with an A4 size for experiment, use larger paper after. Have a lot of paper ready to use. Folding is hard for small children (4-5 yrs), but they will enjoy the dipping and the final result. Prepare many bundles for them to try dipping. Prepare bowls of water (amount of water: 2 fingers high). Add a few drops of food coloring in each bowl. Ordinary elastic bands will be need.
2. Fold the paper in an accordion. Be careful to make the edge the pleats match.
3. Fold the paper again in an accordion.
4. Wrap the elastic tightly around the bundle of paper.
5. Dip one side of the bundle in the colored ink. Let the ink be absorbed by the paper. Count until 5.
6. Dip another side or a corner into another color. Repeat until satisfied.
7. Make another bundle and try a different combination of colors and dipping angles. The paper can be folded in triangles or any combinations as long as the edges of the pleats are matching. Variations in folding the paper will help create new patterns.
8. Take off the elastic and unfold the bundle carefully. Use string to make a clothes hanging line and hang the papers on it. Leave it to dry in the sun. Be careful not to overlap wet papers together because the inks will stain the other paper. This is a traditional Japanese technique originally used to dye fabrics.

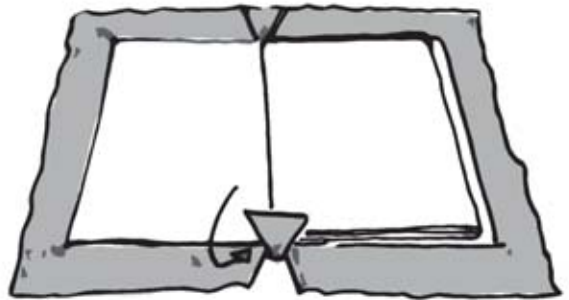
NOTE BOOK COVER

time: 30mns

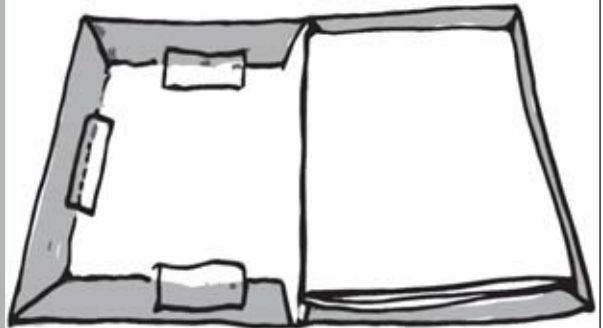
- Shibori paper or any colored paper
- Glue
- Paint brush or stick
- Scissors
- Tape
- Note book



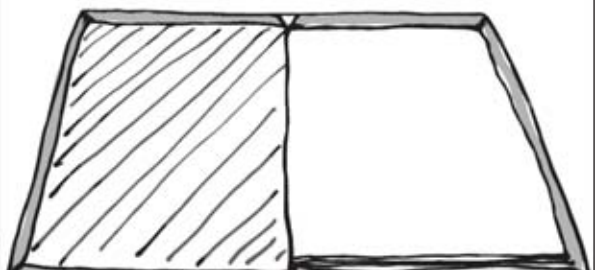
1. Put the open note book on the paper leaving enough all around to fold the edges back in. Cut slits at each end of the spine. Fold the paper under the note book.



2. Fold the sides back and stick with tape on the inside cover of the note book.

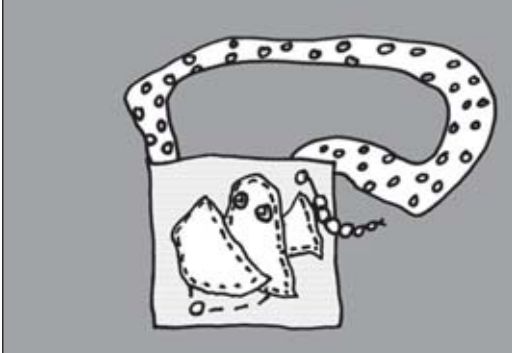
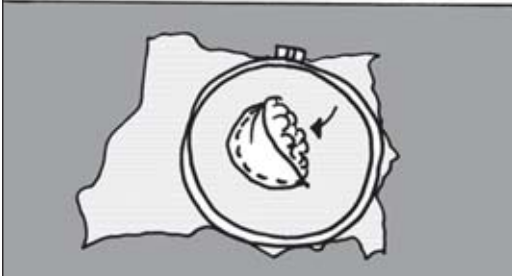
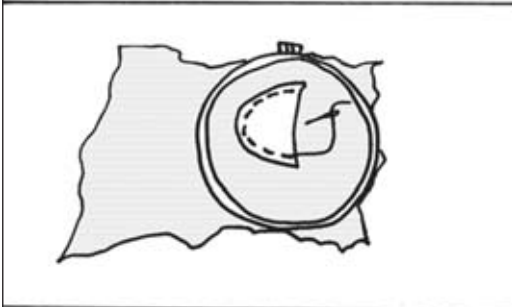
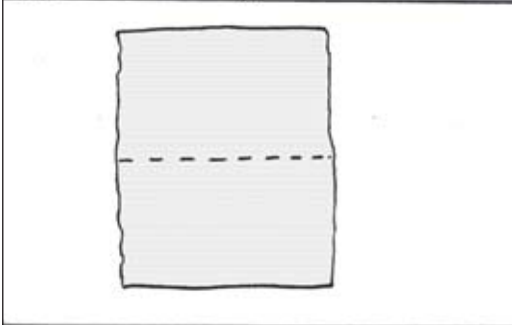


3. Cut a piece of paper slightly smaller than the page and stick it on the inside cover to hide the edges.



SHOULDER BAG

time: 2 sessions

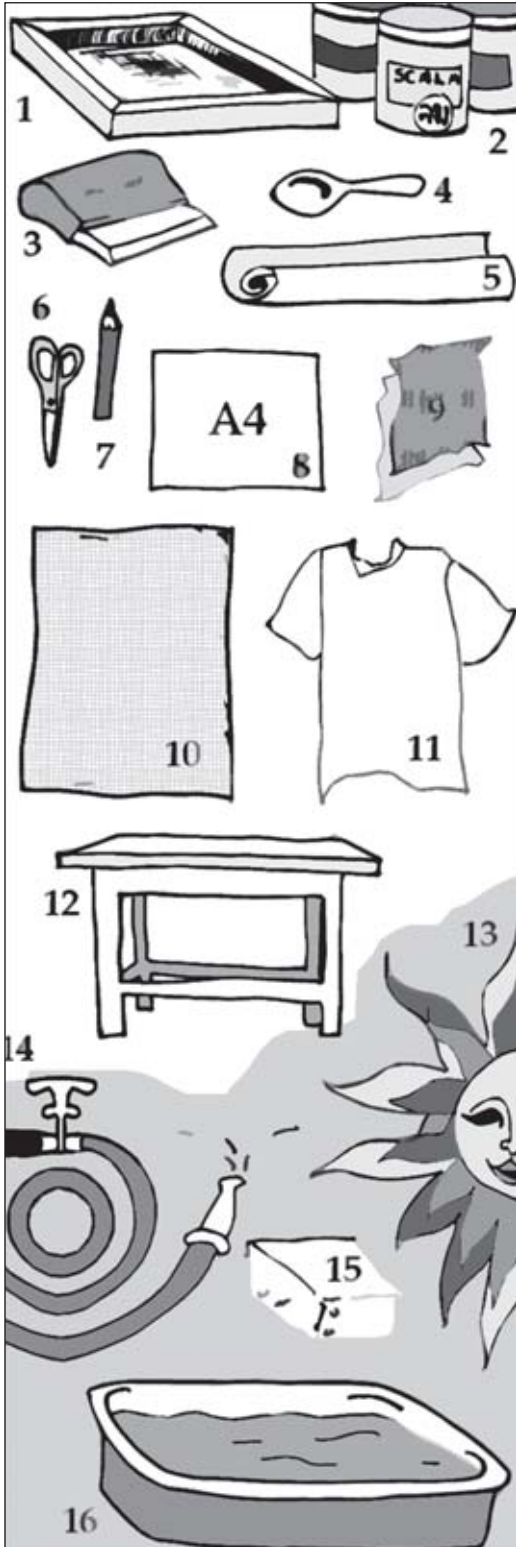


1. Prepare a variety of fabrics (fabric scraps)
2. Scissors
3. Thread
4. Needle (blunt if necessary)
5. Plastic bags
6. Buttons, beads, sequins
7. Embroidery hoop

1. Cut the fabric to the size of the shoulder bag. The front and back are in the same piece, folded at the bottom of the bag. Use a pencil and draw directly on the fabric.
2. Cut up the plastic bags. We use plastic bags because it creates a noise. Place the embroidery hoop where the decoration will be applied. Prepare the pieces of fabrics to create the decoration.
3. Using needle and thread sew around the piece of fabric in straight stitch. Teachers should take time to teach how to saw (in-out, up-down-down-up). Leave one side open.
4. Stuff the shape with the bits of plastic. Sew up the last side of the piece. Repeat the process until satisfied.
5. Add buttons, beads, and sequins as desired. Sew on the straps of the bag. If possible, using a sewing machine will make it quicker to finish the bag. It can be a good opportunity to introduce children to the basics of how to use a sewing machine. Boys enjoy this activity too!

SILK SCREEN PRINTING

Time: 2hrs



Materials

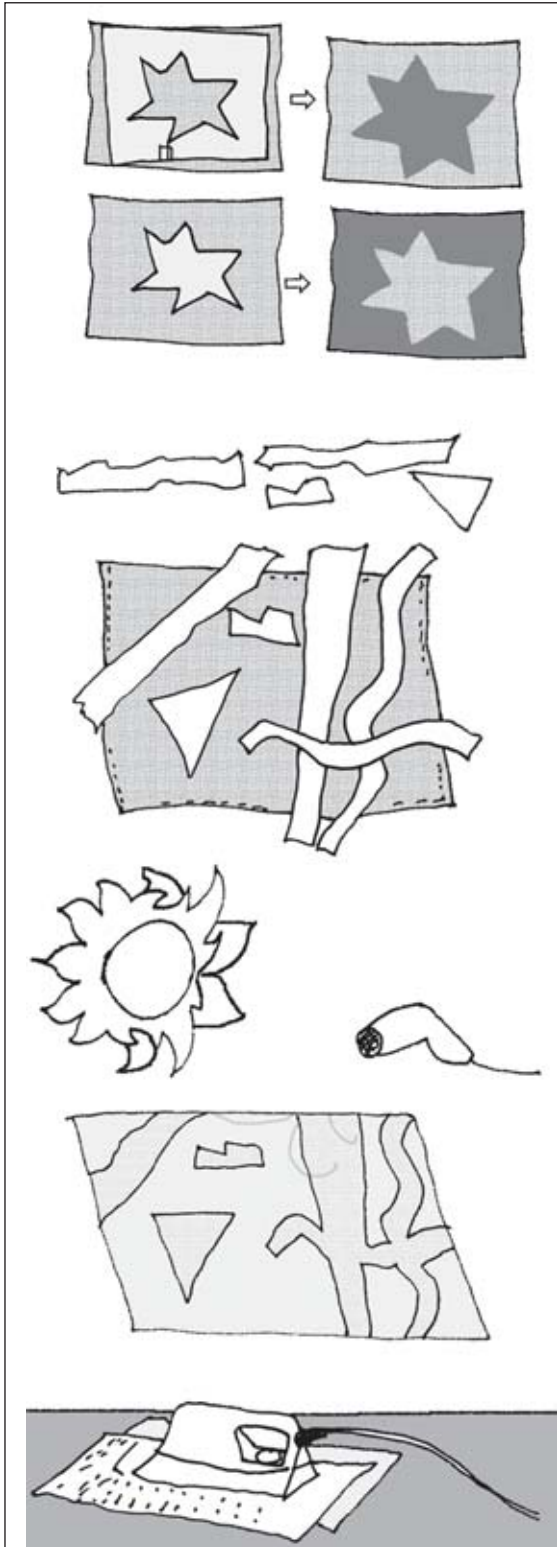
1. Silk screen
2. Silk Screen ink in primary colors [“Scala” or “Chayapoom” trade marks, transparent colors-^{SH!}]
3. Squeegee (tool for window cleaning) the same width as the inside of the screen
4. Spoons for the inks
5. Newsprint paper, several sheets
6. Scissors
7. Pencil
8. A4 white paper for sketching
9. Rags
10. Clean cotton fabric to print on
11. Old T-shirt (printing inks don’t wash off)
12. Table or any flat surface for printing
13. Sunshine, fan or hair dryer
14. Water hose to clean the screen
15. Sponge
16. Basin of water

THE PRINTING PROCESS



Steps:

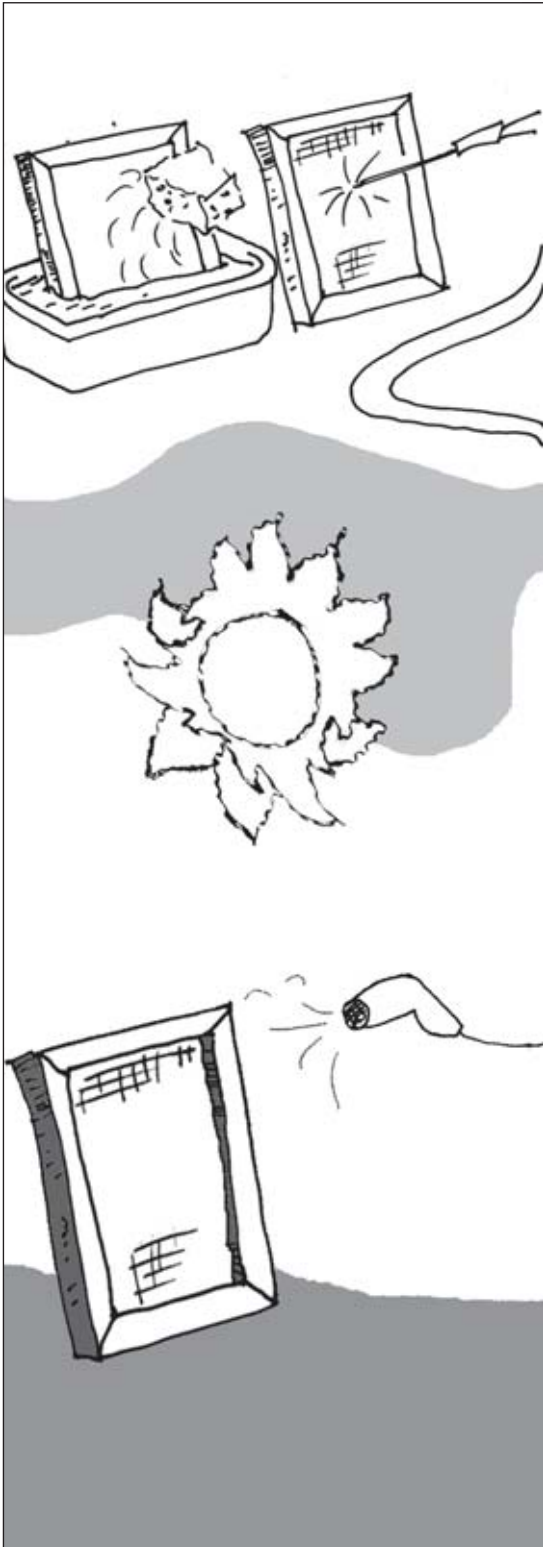
1. Draw a picture
2. The teacher demonstrates the printing process: there are 2 ways of making a screen. Take some paper and cut out a shape (star). The star is the positive image (p). The paper out of which the star was cut is the negative image (n). Stick some tape onto the negative image (n) where the paper was cut. The negative image can now be used as a stencil.
3. To print, lay the fabric flat on the hard board or table. Fix the fabric with masking tape all around the edge, stretching the fabric while you fix it so there are no creases.
4. Place the paper stencil on top of the fabric (1). Place the stencil on the fabric (2) and then place the silk screen (3).
5. In this activity we only use primary colors. Use a clean spoon and put the printing ink in a line like a sausage at the top of the screen, leaving some space for the squeegee. One person needs to hold down the screen firmly, one the other one pulls the squeegee down the screen and back up where you started. Make sure the ink was spread everywhere. If there are some areas that have not been covered, pull the squeegee with some ink on across the area again. A positive stencil will produce a negative printed image. A negative stencil will produce a positive printed image.



6. After children have drawn their picture, they cut stencils out. Children will often use positive stencils first because they cannot understand that they have to use negative stencils to get a positive image. This is part of the learning process “learning by doing”. Let children experiment and make mistakes. Printing offers infinite combinations and surprises.

7. Printing is a layered technique. Each color is one layer. Because the colors are transparent, the colors will mix if they overlap on the fabric. Print the lightest color first (yellow). Leave the fabric to dry in the sun or use a hair dryer. Wash the screen. Leave it to dry.

8. Take a dry screen and check that the fabric is dry. Place new stencils, or move previous ones, on the fabric. Print the red layer. Repeat the process and print the blue layer. If you are quick and well organized, several pieces can be printed using the same screen without having to wash it every time. When possible, use several screens. Have dry screens ready so you can carry on the printing the next color while the previous screen is drying.



9. When the printing is finished and the fabric is dry, iron it. Put newspaper or flip chart paper on the fabric so the iron doesn't stick to the ink. The iron must be quite hot. This will fix the ink. The fabric can be washed.

Things to remember:

- Make sure the screens, squeegee, and the fabric are dry. Water will dissolve the printing ink and the print will have a halo.
- Try not to use too much ink because the print will get blurred.
- Printing ink dries fast so it is important to work quickly. If the ink dries on the screen, the screen will be blocked for ever!
- If the screen moves while printing the result will be smeared.
- Try making several samples first. Printing is full of discoveries and mistakes can be turned into design details!

YAWNING HIPPO

Materials:

1. Plastic glass
2. Paper glass, yogourth pot
3. Thread, Fishing line
4. Latex glue
5. Toothpicks
6. Coloured paper
7. Oil pastels
8. Nail
9. Scissors

Step 1:

Put the glass on the paper and draw around the edge. This will indicate the size of the drawing: the drawing needs to be bigger than this circle. Draw an animal or a person's face, color it or use cut out colored paper to decorate it. Cut out the face when it is finished.

Step 2:

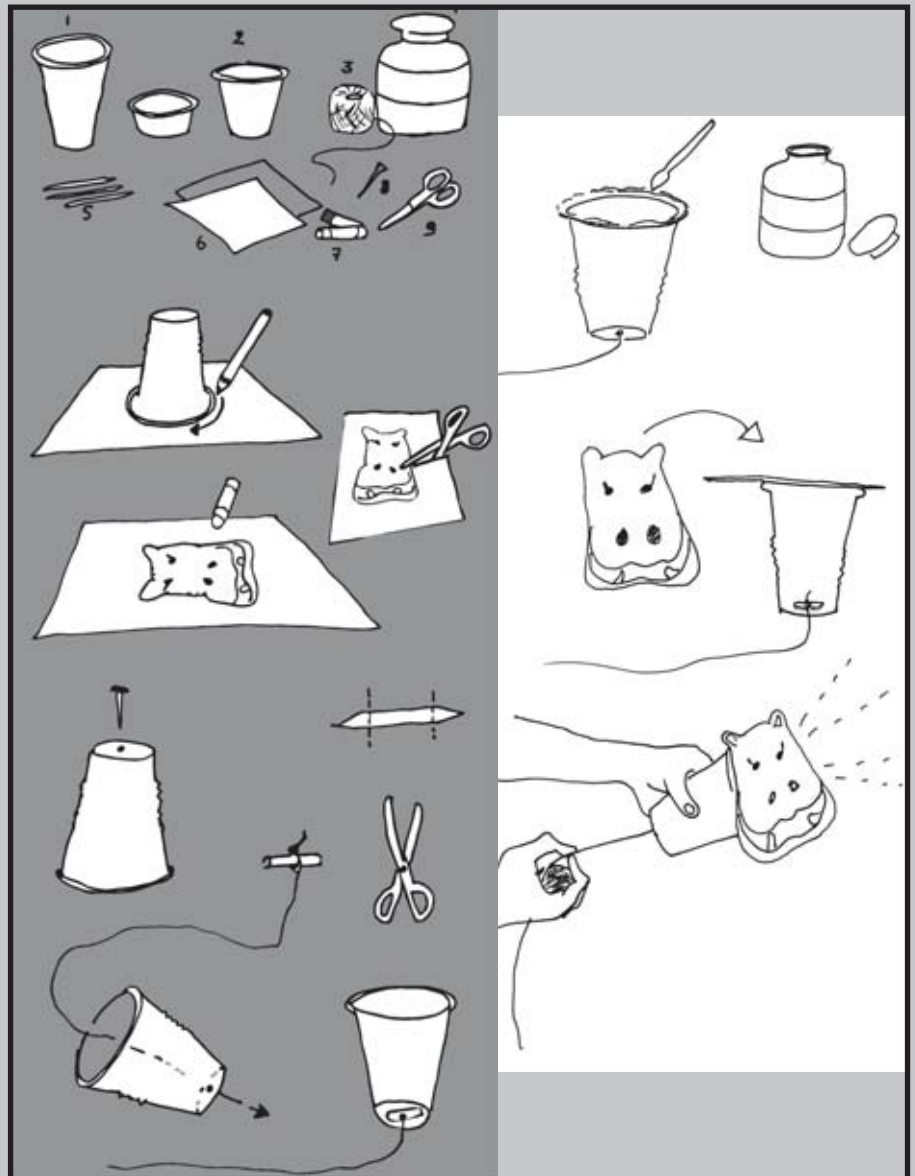
Make a hole in the bottom of the glass with the nail. Take a toothpick and cut the ends of. Tie the string to the middle of the toothpick. Take the other end of the string and put it through the hole from the inside of the glass, pull the string from the outside.

Step 3:

Paste the latex glue on the edge of the glass

Step 4:

Place the animal face on top of the glass. Leave it to dry.



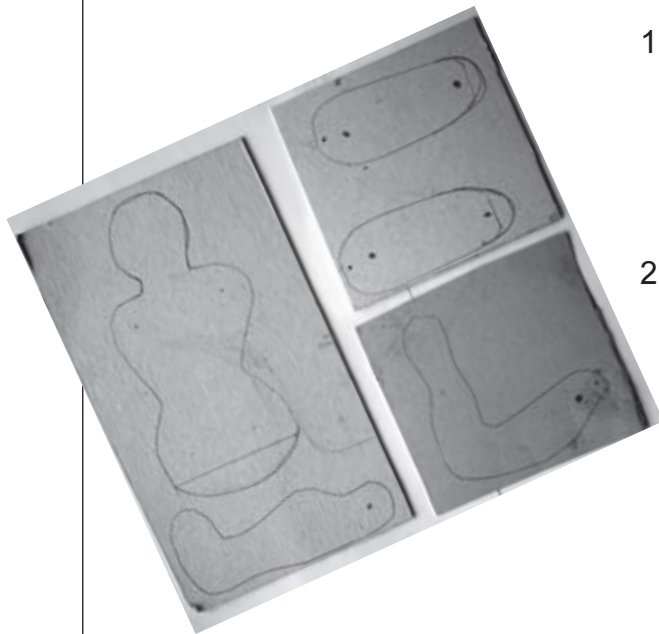
Step 5:

When the face is stuck to the glass, wet your fingers with water. Then pinch the string tight and pull the hand along the string. Noise comes out of the glass. If there is only a little noise, wet the fingers again, make the string wet and pull the fingers along the string. Be careful the string can burn the fingers if it is not wet enough.

JUMPING DOLL

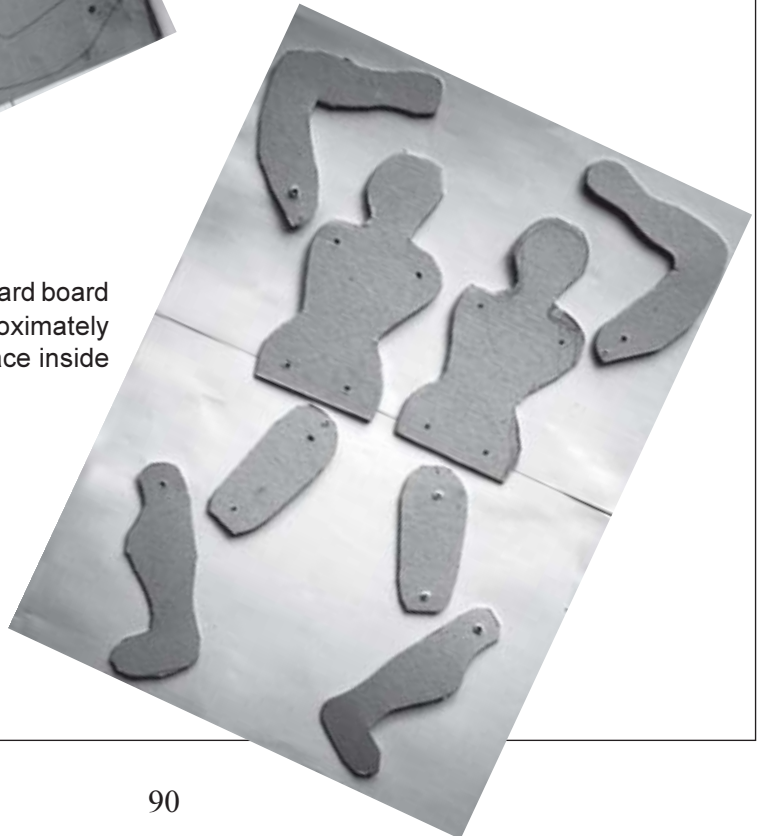


- **Materials**
- Card
- Scissors
- Cutter
- Look chin stick
- Butterfly clips
- UHU glue
- String
- Blunt needle
- Pencil
- Paints and paint brush for decoration



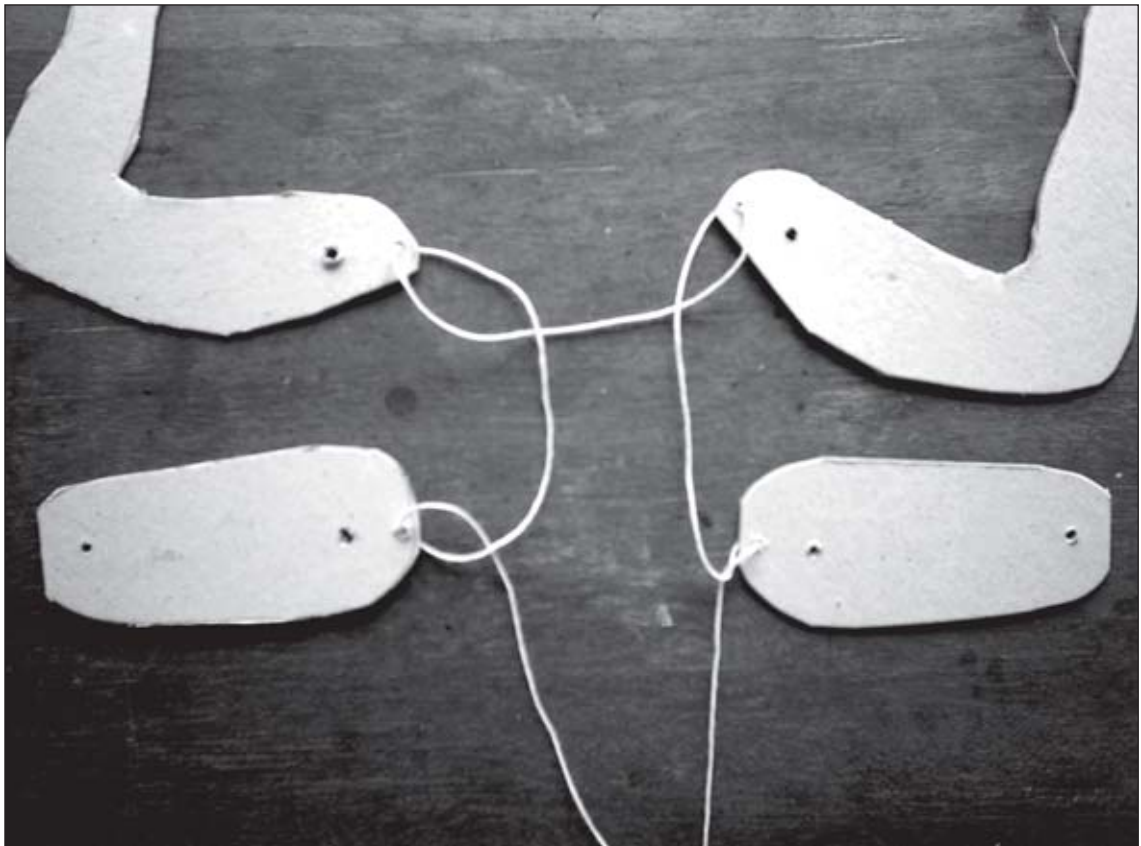
1. Trace the outline of the piece on the card. Mark the holes as well. A big spot for the butterfly clip articulation and as small one for the string
2. Cut out all the pieces and make the holes using the cutter and the look chin stick. The holes for the articulations must be quite loose so the dolls limbs can move easily.

3. Cut small square pieces of card board to make a wedges of approximately 0.5cm. This is to create space inside the body of the doll.



4. Use the UHU glue to fix the wedges onto the inner side of the body. Leave the body in 2 pieces for now.

5. Place the arms and thighs of the doll in their position on the table. Take some string and thread the needle. Start by the left handed side arm. The string must make a loop before you thread it the other arm. Repeat the process for each limb.



6. Take the body that you prepared by adding cardboard wedges. Put the butterfly clips through the back. the points of the clips are facing you. Place carefully the limbs into each hole. Adjust the string to the appropriate tension and length so the dolls limbs can jump up and fall back down.
7. Put a little bit of glue on each wedge and place the second body piece on top of the doll. Open up the butterfly clips to secure the body. Make sure that the clips are not too tight or the doll will not jump well.
8. draw and paint the doll. The drawing and painting can be done at the beginning after the pieces have been cut out. In this case, leave the pieces to dry well before continuing the making of the doll.



Front



Back



Time to Play Games

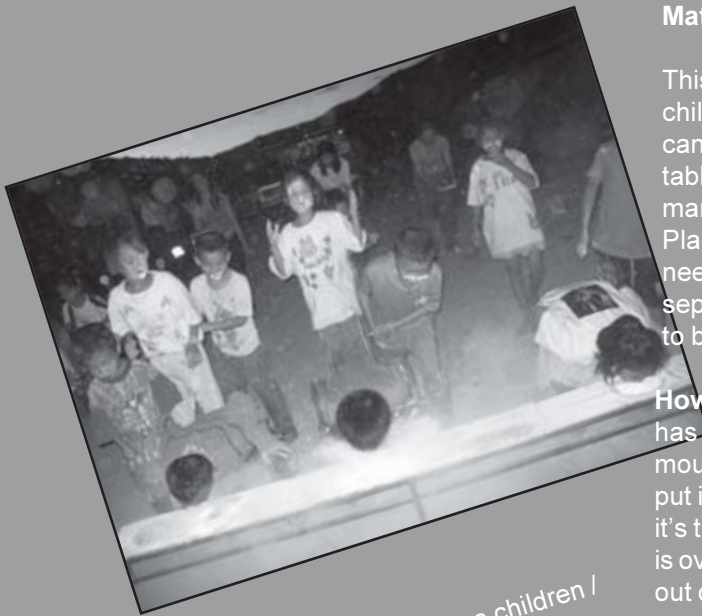


Time to play!



Together with art activities we often choose to play games with children for different purposes. Games can function as energizers, if children are fed up, not active or refuse to participate in the activities. They can help to release energies so that children are able to work calmly and quietly afterwards. Games can also increase concentration and draw children's attention from the outside world to things that are happening inside the classroom. There are games that develop team spirit, games that practice listening skills and ones that help children focus on their senses. The teacher has to be aware about the effect that games can have on his / her students (objective of the game). For the decision which game to play and how to play them, the teacher should consider factors like teaching objectives, teaching situation, atmosphere in the group, space, and age and number of children. A successful teacher has learned to use games as a support tool in reaching the teaching goals.

White Mouth Game



Objective: Brings fun / energizes children / develops team spirit
Age group: 6 - 10

Materials: rice starch, candies, paper plates

This game is played in groups. For each group of children put one paper plate with a mixture of candies and rice starch or rice flour on a small table. In each plate there should be at least as many candies as there are children in the group. Place a paper napkin beside the plate. You will need as many plates as there are groups. Then separate the children into groups and ask them to build a line in front of the plate.

How to play: The child who is the first in the line has to fold its hands on the back then use its mouths only to fetch a candy out of the plate and put it down on the napkin beside the plate. Then it's the turn of the next child in the line. The game is over when the first group has fetched all candies out of their plate.



Tiger and goat

How to play: Ask all the students come outside the classroom then choose two students to play the first round. One will play the goat and the other one the tiger. Get all the other students to stand in a circle. To start the game tiger and goat have to be on different sides of the circle. During the game the tiger will try to catch and eat the goat. The students in the circle act as a wall and can open and close the wall using their arms. They have to try to protect the goat from being caught and eaten. If the goat gets caught it will become the tiger in return.

Objectives: Can be used as energizer before the class starts / brings fun / provides physical exercise, especially for tiger and goats. The teacher could choose the more naughty children for those roles so that they can spend some of their energy.



Clap game

How to play: For this game the teachers have to be good organizers. Get students who are sitting in a circle to count numbers out loud one by one (The first child starts with one, the next continues with two, etc). Let them count from 1 to 30 or more and ask everyone in the group

to clap each time they get to odd numbers, example: 1- 2- clap 4 - clap - 6 clap, etc.

to clap each time they get to even numbers, example: 1 – clap – 3 – clap – 5 – clap, etc

to clap each time they get to numbers that can be divided by 3, example: 1 – 2 – 3 – 4 – 5 – clap – 7 – 8 – clap, etc

to clap each time they get to numbers that contain the numbers 2 and 5, example: 1 – clap – 3 – 4 – clap – 6 – 7 – 8 – 9 – 10 – 11 – clap – 13 – 14 – clap, etc.

Increase the scale of difficulty as you go and make up other rules that you can think of. Children who count wrong or make a mistake in clapping, have to quit and can start again in the next round.

Objectives: Can be used as energizer before the class starts / gets children to focus – therefore good as a starter / improves concentration / practices counting and mathematical skills.

Electric Shock Game

This game is played in a big group with everyone. You need some space to stand in a circle, so you might want to play outside the class room. If there are more than 15 children and more than one teacher, you could separate the children into two groups.

How to play: Ask the children to stand in a circle, hold on to each others hands and close their eyes. When every one is ready, the teacher starts sending a “signal” by squeezing the hand of the child who stands beside him / her. The signal is passed on from child to child until it is returned to the teacher. Once everybody has understood the game chose a child to be the sender. Explain that the sender decides about the nature of the signal. It can consist of one or two or as many squeezes as the sender likes and can be send using the right or the left hand (advanced version would be using both hands). Once the signal returns to the sender he / she tells the other players whether the signal was “distorted” on its journey. By asking players how many signals they have received you can trace back to the source of the distortion.

Objective: Improves concentration / practices attentiveness / increases patience / quiets children / creates understanding of how communication works.



Count one to ten

This game is played in a big group with everyone. If the group is too big (over 15) you could play it in two groups. It is important that players stay close together while playing. You could ask them to sit close together on the floor.

How to play: Ask children to close their eyes. Have one child start to count the number one out loud. Then another child follows with two. Aim of the game is to count 1-10 without having children repeating numbers. If a number is being counted double or triple by different children, the group has to restart with number one. If 1-10 turns out to be too hard in the beginning, you could start with only 1-5. Or if after a little practice 1-10 has become too easy, the number can be increased.

Objective: Improves concentration / practices attentiveness and listening skills / quiets children down / builds trust.



Snake game

Materials: newspapers, pieces of cloth as bandages for the eyes

How to play: Separate the children in to groups of maximum 10. Spread “snakes” made of newspaper, wood, or other things available on the floor. Then choose one group to demonstrate the game to the others. Ask the children of that group to stand in line and close the eyes of every child with a bandage except the one that stands in front of the line. Position the group on one side of the “snake field”. The aim of the game is to cross the field of snakes without stepping on them. The child is the leader and is allowed to step out of the game to observe his/her group. While the group attempts to cross the snake field, the leader gives verbal directions (e.g. left, right, big step, small step, etc.) in order to prevent the others from stepping on snakes. Children who have stepped on snakes are out of the game. In the end the group who has the most “survivors” after crossing the snake field, wins.

Objective: Brings excitement and can therefore be used as energizer / practices leadership skills / practices listening skills / builds trust / teaches teamwork.



Water filled balloons

Materials: long rope, water, balloons, towel or piece of cloth

How to play: This game has to be played outdoors. Attach the rope between two trees or poles to create a play field. Separate the children into two teams of around 5 people to compete each other. If there are more children make more teams and have them take turns in playing. Each team will be handed a piece of cloth or towel and three water filled balloons. The teams will take position on each side of the rope and take turns in throwing balloons across it to the other team. The other team has to use the towel to safely catch the water filled balloon. If the balloon can't be caught and breaks, the opposite team will get a score. The team that first gets three scores will win the competition. Once one team has lost it can be replaced by another team. The strongest team will win the competition.



Objective: Brings excitement and fun / teaches teamwork. Recommended for special occasions such as exposure trips, children's day events, etc.

Water fetching competition

Materials: water containers, water, towels to dry hands (and anything else that's wet) after the game

How to play: Separate the children in to two (or more) groups and ask them to stand in line. Place one water container (bowl, bucket, etc) filled with water on the beginning of the line and an empty one on the end. Once the teacher has given the signal to start, the first child uses its hands to fetch water from the container and to pass it on to the child that stands next in line. That child again passes the water on to the next child and so on. After the play time is over (e.g. 3 minutes – up to the teacher to decide), the group with the largest amount of water in the container at the end of the line wins.

Objective: Brings excitement and fun / teaches teamwork / practices motoric skills.



Food guessing game

Materials: 10 different types of spices and food that have a distinct smell such as ginger, galangal, fresh coriander, pepper, jackfruit, fermented soybean, and others. Try to get some that are hard to guess too.

How to play: Put bandages around the student's eyes and ask them to stand in line. Give the "smell samples" one by one to the student in front of the line to smell them and have them whisper the name into the teacher's ear (important that others don't hear). For each correct guess the child gets one score. The child with most scores will be the winner of the game.

Objectives: Practices attentiveness and concentration / support child in experiencing its senses / teaches names of spices and food.

Note: The same could be done to train other senses, such as using different objects in a bag and have children guess what they are.

Ping-Pong ball game



Materials:

Ping-pong balls,
spoons



How to play: Get everybody to stand in a circle and hold each others hands. Then the teacher starts the game by sending a ping-pong ball to the child that's stands next in the circle using a spoon and the mouth. The child then passes the ball on to the next child and so on. This continues until the ping-pong ball comes back to the teacher. If one child loses the ball they are out of the game.

Objectives: Teaches teamwork / helps in trust building / practices motoric skills.



Make-up game

Materials: Lipstick, powder, eye shadow, etc

This game is played in groups (preferably around four people). Each group is equipped with a beauty box (containing lipstick, make up, etc) and is asked to beautify their friends in their group (face only!). The teacher has to emphasize that this should be done gently. After all groups have finished let the children admire each other and vote a beauty queen / king.

Objectives: Brings excitement and fun / can be used as energizer / builds trust between children.