

Regis University

ePublications at Regis University

Regis University Student Publications
(comprehensive collection)

Regis University Student Publications

Summer 2007

Art Therapy in the Mainstream Classroom

William C. Forrester
Regis University

Follow this and additional works at: <https://epublications.regis.edu/theses>



Part of the [Education Commons](#)

Recommended Citation

Forrester, William C., "Art Therapy in the Mainstream Classroom" (2007). *Regis University Student Publications (comprehensive collection)*. 60.
<https://epublications.regis.edu/theses/60>

This Thesis - Open Access is brought to you for free and open access by the Regis University Student Publications at ePublications at Regis University. It has been accepted for inclusion in Regis University Student Publications (comprehensive collection) by an authorized administrator of ePublications at Regis University. For more information, please contact epublications@regis.edu.

Regis University
College for Professional Studies Graduate Programs
Final Project/Thesis

Disclaimer

Use of the materials available in the Regis University Thesis Collection ("Collection") is limited and restricted to those users who agree to comply with the following terms of use. Regis University reserves the right to deny access to the Collection to any person who violates these terms of use or who seeks to or does alter, avoid or supersede the functional conditions, restrictions and limitations of the Collection.

The site may be used only for lawful purposes. The user is solely responsible for knowing and adhering to any and all applicable laws, rules, and regulations relating or pertaining to use of the Collection.

All content in this Collection is owned by and subject to the exclusive control of Regis University and the authors of the materials. It is available only for research purposes and may not be used in violation of copyright laws or for unlawful purposes. The materials may not be downloaded in whole or in part without permission of the copyright holder or as otherwise authorized in the "fair use" standards of the U.S. copyright laws and regulations.

ART THERAPY IN THE MAINSTREAM CLASSROOM

by

William C. Forrester

An Assignment Presented in Partial Fulfillment
of the Requirements for the Degree
Master of Education

REGIS UNIVERSITY

March 15, 2007

TABLE OF CONTENTS

Chapter	Page
1. INTRODUCTION	4
Statement of the Problem	4
Purpose of the Project	4
Chapter Summary	5
2. REVIEW OF LITERATURE	
The Importance of Art	6
A Brief History of Art Therapy	8
Importance of Art Therapy in the Mainstream Classroom	10
Art Therapy in the Curriculum	15
Teaching to a Diverse Population	15
Attributes of the Teacher	20
The Interpretation of Images	22
The Promotion of Creativity	23
The Establishment of a Suitable Environment	24
Various Projects	26
Chapter Summary	29
3. METHOD	30
Procedures	30
Goals of the Applied Project	30
Assessment	31
Chapter Summary	31
4. RESULTS	32
Unit Plan	33
Lesson Plan 1	36
Lesson Plan 2	37
Lesson Plan 3	39
Lesson Plan 4	41
Lesson Plan 5	43
Chapter Summary	45
5. DISCUSSION	46
Objectives Achieved	46
Limitations of Study	47
Recommendations for Future Research	47

Project Summary	47
REFERENCES	48

Chapter 1

INTRODUCTION

Typically, art therapists are specially trained individuals who aid patients with physical and emotional disabilities. Many experts in the field contend that the creation of art, in itself, is a therapeutic process (Malchiodi, 2005). For this reason, art teachers take part in a therapeutic process each time they assign a project which involves creativity. Moreover, art teachers should be aware of the therapeutic aspects that art can have on their students. With the analysis of current art therapy practices, teachers can enrich the curriculum in which they teach.

Statement of Problem

There is a diverse population of students in schools. Students face many and varied issues which are ignored, and in turn, the entire school community is affected. It has been debated as to whether art can be used as therapy. If art is therapeutic, there is a need for art teachers to develop unit plans which can benefit all students, but especially the in troubled students.

Purpose of Project

The purpose of this project will be to provide art educators with a curricular unit plan that is based on the premise of art therapy. There will be little emphasis on the interpretation of images; the main concern will be with the idea of how the creative

process can be therapeutic. The art teacher should be able to use the unit plan with a diverse range of students, from the emotionally stable to the emotionally disturbed.

Chapter Summary

It should be the responsibility of every art teacher to try to understand the therapeutic assets that art has to offer. With a diverse student population, teachers are faced with challenges that can be best handled with the use of new approaches in education. Teachers should continually seek current information that will better their classroom. Art therapy is a contemporary approach that should be examined and used by general art educators.

In Chapter 2, Review of Literature, this researcher will examine how the use of therapeutic approaches can improve the mainstream art classroom. In Chapter 3, Methods, the incorporation of information will be discussed to understand its use in a curricular unit plan. Overall, the reader will have a better understanding of how art can be used as a healing tool. While many art teachers are unconsciously involved in a therapeutic process, they will better understand how to include new therapy methods into the everyday lesson plans.

Chapter 2

REVIEW OF LITERATURE

Art therapy in the mainstream classroom is a topic about which all art teachers should be aware. While art has been pushed out of the classroom in many school districts across the country, the importance of the art classroom cannot be denied. The mere act, by which a work of art has been created, is considered therapeutic by many professionals (Malchiodi, 2005). A few reasons behind this ideology have stemmed from the notions that art promotes self-awareness, boosts confidence, and allows the individual to communicate an idea sans vocalization, or traditional methods of communication. Similarly, art can be used to help individuals cope with various issues. For this reason, art teachers should be aware of the positive, therapeutic impact that its use can have on each student.

The Importance of Art in the Classroom

Contemporary students are very different than they were 10 years ago (Broecker, 2000). As students continue to change, approaches in teaching must change as well. Today, students face an amalgam of issues that make learning a lesser priority than it should be. An individual's life can be impacted positively by school, especially, if they are presented with a plethora of ways to succeed. According to Kramer (2001), students, who take art, learn the balance of structure and freedom to express. With a diverse subject, such as art, one can find multiple ways to succeed.

Allen (2001) noted the importance of the students' right to express their innermost issues in a society that continually promotes democracy. When a student creates a work of art, she takes ownership in that art, and in some cases, it might be the only opportunity she has to express herself. Through self-expression, an individual can impact society. Whether the contribution is substantial or meager, the student's self-esteem will be improved substantially.

Arnheim (1969) examined the importance of the arts when he related them to the sciences. When an artist creates, he must formulate a plan and visualize an intended outcome before he even starts the process. The same is true with science. The scientist must use cognitive skills to ascertain the final outcome. Piaget (1955) and Bruner (1966, both cited in Feder & Feder, 1981) emphasized that image making is quintessential to cognitive growth. Earlier, Arnheim (1969) argued when he claimed that, the element of imagination that is needed by an artist is beneficial and applicable to most areas of problem solving. Therefore, educators should not overlook the importance of art.

Also, Arnheim (1969) explained the visual importance of art. In an art class, the student learns how to understand what is an aesthetically pleasing work of art and develops a desire to comprehend the world which results in a more well rounded individual. Participation in art spurs a curiosity that, necessarily, may not be found in other subjects. At the same time that other subjects may lack the promotion of curiosity, it is important that students be eager to attain knowledge in all subject areas. Once the information is attained by the students, it will be up to them to organize the information in such a way that it will be beneficial to them in life. Again, the student needs strong

visual skills to foresee what the final outcome will be. This skill can be learned in the art classroom.

The way that people respond to art could be similar to the way they would respond to a given situation (Mcniff, 2004). The process involved with the analysis of art could make an individual more sensitive to real life situations. One notion, that has been taught in the art classroom for centuries, is that the interpretation of art is based on an individual's unique characteristics. These characteristics are what makes society interesting. If individuals mock a work of art and do not try to find meaning in it, perhaps they are more likely to mock society without an attempt to understand further.

A Brief History of Art Therapy

The members of The American Art Therapy Association (AATA, 1978, as cited in Feder & Feder, 1981) defined art therapy as:

Within the field of art therapy there are two major approaches. The use of art as therapy implies that the creative process can be a means of both reconciling conflicts and fostering self-awareness and personal growth. When one uses art as a vehicle for psychotherapy, both the product and the associative references may be used in an effort to help the individual find a more compatible relationship between his inner and outer worlds. (p. 59)

There are a myriad of other definitions in regard to art therapy, yet Feder and Feder contended that most definitions include the quintessential concepts of creativity and emotional expressions.

Most art therapy research is conducted in a qualitative fashion (Kapitan, 2003). Often, the research is based on direct experience between an artist and his work.

Aside from scholarly studies, Feder and Feder (1981) have long maintained that art has been used as a therapeutic tool since the beginning of humanity. Human expression can be traced as far back as the cave paintings found in the Stone Age. It was here that humans created art for a purpose other than aesthetic. The purpose of art was not intended for a large audience, but it was used as a spiritual endeavor, or perhaps some other transcendental purpose.

Art was used for many centuries as a cultural expression that was inherent in the strongest sense (Feder & Feder, 1981). Over time, its utilization was for different reasons, such as trading. In Eastern cultures, art was used for healing purposes while, in Western cultures, it strayed away from the spiritual aspects until the advent of modern psychotherapy. Wundt, Freud, and Jung are among the many contributors to psychotherapy, which eventually led to art therapy practices.

Jung (1964, as cited in Feder & Feder 1981), who did not receive much attention in the United States until the emergence of art therapy, made some of the first contributions in the field. Symbolic message was at the center of Jung's studies. He emphasized the importance of the unconscious, and how it can be analyzed to understand the self. A human's experiences can inadvertently interact with the unconscious. Often, people ignore the unconscious and what it has to offer, which can be detrimental to development. In order for an individual to function properly, she must attempt to balance the unconscious and conscious, so that the ego is not central.

Jung (1964, as cited in Feder & Feder 1981), utilized the technique of the mandala painting (e.g., a spiritual, circular representation) which can be used to allow

one to better understand the unconscious. Jung (1962, as cited in Storr, 1983) felt that the process involved with the creation of the mandala allowed one to observe the eternal mind. He felt that it was a true way to find centrality and balance. Through his personal work with the mandala, eventually, Jung regained inner peace and felt he had attained the ultimate that life has to offer.

The Importance of Art Therapy in the Mainstream Classroom

Art therapy has been used to help heal patients for many years (Smeijsters & Cleven, 2006). Equally as long, the validity of its ability to heal has been questioned. In 2006, a study of the relevancy of art therapy was conducted by Smeijsters and Cleven in the Netherlands. The authors considered the different forms of art therapy in regard to forensic psychiatry. The purpose of this study was to assess how the use of art therapy can help heal aggression.

Smeijsters and Cleven (2006) contended that aggression can be healed through the use of art therapy. Although art therapy has been used regularly to heal patients, there has been a lack of evidence produced by researchers that shows its effectiveness. Usually, in the Netherlands, art therapy is integrated into psychiatry by the entire hospital staff, not just art therapists. The goal is to make patients aware of their aggression, and hopefully, allow them to learn the skills necessary to cope. Patients are encouraged to communicate past experiences through the use of art which, typically, increases emotional development.

Smeijsters and Cleven (2006) conducted the study with 31 professionals in the field of art therapy, who were employed in 12 institutions in the Netherlands and Germany. The study was conducted with the use of: (a) technique questionnaires, (b)

interviews, (c) focus groups, and (d) expert panels. Similarly, 19 art therapists received an email questionnaire.

Bennink, Gussak, and Skoran (2003, as cited in Smeijsters & Cleven, 2006) identified the goals for patient outcome as: “self-expression, self-esteem, coping mechanisms, social competencies, breakthrough of defenses, openness for the offences, insight in thoughts, feelings and action that triggered the offence, self-control , alternative behaviors, and empathy for the victim” (p. 42). The patient should be able to express his feelings openly, without fear of consequences.

In order to reach the goal, the art therapist persuaded the patient to create an art project that promoted introspection (Smeijsters & Cleven, 2006). It was recommended that patients convey what their victims might have felt during the act of aggression. On a similar note, the patients were to create projects that conveyed thoughts from their childhood. The goal is to give the artist/patient autonomy and to simplify things in order to avoid frustration.

Bennik et al. (2003, as cited in Smeijsters & Cleven, 2006) explained the notion that patients are better able to vocalize their issues once they have experienced the process of creation. Furthermore, the expression of aggression in art can be used to replace negative aggression (Kampen, 2001, as cited in Smeijsters & Cleven). The idea is that aggression can be released through art as opposed to being released in a social setting.

Riches (1998, as cited in Smeijsters & Cleven, 2006) reported a 29% decrease in disciplinary measures for prison inmates who took part in an art therapy program that lasted 13 months. Between 75-81% of the prisoners were not cited for misbehavior after the finish of the program. Two years after their release from prison, 69% were not convicted of a crime again. On the other hand, only 42% of the non-participants made it with no reconvictions.

Smeijsters and Cleven (2006) contended that most art therapy practices are implemented to thwart aggression. The art material is used by the patients to experiment, and through the process, they are better able to understand their aggression which should result in better coping skills. To reach this point, a patients understanding of personal insight should be a major concern.

Also, the recreation of aggression, through the use of art, is a positive way to release anger, and in the long run, it should increase the stability of the patient (Smeijsters & Cleven, 2006). The process helps the patient learn about the self, and with a better self-understanding, the patient is less likely to misbehave in the future. Similarly, the use of art therapy helps patients to vocalize their art after the creation process, and vocalization of issues can be a major challenge for many clients.

Smeijsters and Cleven (2006) reported that art can be used to heal aggression issues. The implementation of hands-on work to express emotion benefits the artist who creates the work. The kinesthetic act of creation replaces the other outlet which is, for these patients, typically, physical aggression. The creation of art, opens up new thoughts, or different ways of thinking, and allows the artist to learn more about the self.

Smeijsters and Cleven (2006) believed their findings to be relevant, but noted that the topic could be pursued further. In a future project, there should be more emphasis on experimentation. The results for each of the previous studies should be assessed and used for comparison. There should not be one set method for the use of art as therapy. As the patients change with each case, the methods to help them will need to change as well.

Ulman (1992) who researched the use of art education for the emotionally disturbed, postulated that there are notable parallels between art therapy and art education. The arts are automatically involved in psychological issues. Yet, some argue that there is a distinct difference between the art therapist and art teacher. There is no doubt that extreme student issues should be addressed only with professional help. Regardless, the art teacher inadvertently aids students by the mere act of encouraging them to create. While many professionals attempt to draw a fine line between art therapy and art education, the two have many parallels that cannot be argued.

Naumberg (1965, as cited in Ulman, 1992) has contributed a great deal to the study of art therapy in the classroom. As an art teacher, she built relationships through the use of artistic technique. The teacher must attempt to understand the challenged student's plight and can attempt to appease it through the use of art. In one particular situation, Naumberg used drawing as a way to build a relationship. Ullman reiterated that this type of interaction can improve student behavior.

In addition, use of the arts can play a major role in shaping the personality, either with a disabled student or any other type of student; the range is vast (Ullman, 1992). Art can be a natural connection which allows one to convey feelings. Langer (1942, as cited

in Ulmann) took it step a further when she concluded that the creation of art is the process where internal emotions are shaped with the hands. It allows an individual to understand her feelings better, and hopefully she will be more willing to share those feelings with others. Oaklander (1998, as cited in Le Count, 2000) found that, when an individual ignores feelings, she has not accepted the totality of who she truly is. Also, Ulmann maintained that many of the arguments for art therapy have one commonality which consists of the notion that people can better learn about their own emotions, so that they can better function in society.

Also, art can be used to help integrate new students into a new school system (Omizo & Omizo, 1988, as cited in Grahm, 1994). The artist creates an object that can be discussed by the entire class, and in turn, the natural process of communication occurs among all students involved. Furthermore, Grahm suggested that, when students attempt to appreciate one another's art, relationships can be formed. According to Ulman (2001), art could be the only means through which people feel comfortable in regard to communication. Maat (1997) concluded that, through art, families were made aware of their student's issues which, otherwise would have been unattended. Yet, the vehicle of art was truly the only way for the student to express himself. Thus, Malchiodi (2005) claimed that, while language and communication are integral to mental health, the act of creating has improved health in many instances.

The positive impact that art can have on an artist is not always tangible (Allen, 2001). Frequently, the spiritual healing involved in art therapy cannot be described; it merely exists as a transcendental entity. In a capitalistic culture, members of society are

immersed, unwillingly, in a myriad of images that come in the form of advertisements. In order for one to fit into the mainstream ideal, they must drive a certain car, attempt to be lavish, and act if they are someone they are not. Allen emphasized that the creation of self-imposed images can lead one to inner freedom, but equally as important, it can lead one to truth.

Art Therapy in the Curriculum

The teacher's ideal classroom would be a place without disruptions, yet the inevitability of troubled students in the classroom today cannot be overlooked (Broecker, 2000). Marzano (2004) found that the surest way to a structured classroom is to develop lesson plans that will keep students attentive, and in turn, this will reduce management issues. It can only benefit the art teacher, when she becomes aware of art as therapy, and with this awareness, tries to implement the therapeutic aspect into the curriculum (Ulman, 1992). While most art teachers lack a psychological background, they can still create assignments that will encourage students to create emotionally inspired works of art (Grauer, 1994).

Teaching to a Diverse Population

Often, immigrant children have a difficult time as they adapt to a new culture (Rousseau, Drapeau, Lacroix, Bagilishya, & Heusch, 2005). In order to ease the transition, expressive workshops have been designed to aid students during their first years in a new country. Children are better able to express themselves when they participate in various art projects, and the results have proven to be therapeutic. When refugees are encouraged to express various emotions, it can prevent unwanted trauma.

The use of preventative measures not only ease tension for the immigrant student, but for the entire school community.

Rousseau et al. (2005) described a current trend in expressive workshops that have been put into practice in many schools with a large immigrant population. Typically, immigrant students deal with serious issues such as how to overcome the effects of: (a) war, (b) displacement, and (c) other migration matters. Participation in such workshops can help prevent emotional anxieties that would otherwise be detrimental to the well being of the refugees.

Three major challenges should be considered in the implementation of an immigration program (Rousseau et al., 2005). The first is that cultures are heterogeneous; therefore, one simple solution cannot be used to alleviate a given situation. Secondly, Rousseau et al. cited Miller and Billings (1994) who found that, usually, differences between school life and home life are notable, and the additional issues from school can create an unwanted obstacle for many families. Results on the topic are minimal, and until more research is done, the process will be experimental (Williams & Berry, 1991, as cited in Rousseau et al.).

The Rousseau et al. (2005) study lasted for 12 weeks and included 138 children between the ages of 7-13. In order to assess the students, Rousseau et al. examined integrated and regular classroom settings. Pretests and posttests were collected from the teachers and the students. To test the students, the teachers used three assessments: (a) Achenbach's Teacher Report Form (TRF; Achenbach, 1993); (b)

Dominic (i.e., a software program), and (c) the Piers-Harris Children's Self-Concept Scale (CSCS; Piers, 1984, all cited in Rousseau et al.).

Rousseau et al. (2005) conducted the study, which started with 142 students, but was reduced to 138, as 4 students transferred schools. There were 81 boys and 57 girls in the study. The students came from 30 different countries, yet the majority were from Asia and South America. The plan was to have 11 workshops; most of the students (97%) participated in 9 or more of these.

The Achenbach's Teacher Report Form (TRF; Achenbach, 1993, as cited in Rousseau et al., 2005) was used to measure the student's internalizing and externalizing symptoms. The teachers participated in a training session where they learned to assess with the use of a frequency scale. The teacher examined the symptoms of each student and categorized the results as: (a) often, (b) never, or (c) sometimes.

According to Rousseau et al. (2005), the Dominic program was used to measure emotional and behavioral issues. The test consisted of the main character, Dominic, who was put in number of different situations to which the students responded. Some of Dominic's actions were positive, while others were negative. The students expressed whether or not they could empathize with Dominic and responded on a computer.

Finally, self-esteem was tested with the CSCS (Piers, 1984, as cited in Rousseau et al., 2005). Popularity, happiness, and satisfaction were the major concerns during the assessment. The test was used with both genders in an attempt to assess how students perceived the self and their identity.

The posttest scores showed that students reported higher self-esteem and lower mental health symptoms in comparison with the pretest (Rousseau et al., 2005). The students in the integration classes showed more improvement than those in the regular classes. Furthermore, the students in the experimental group improved slightly more than those in the control group.

Rousseau et al. (2005) concluded that internalizing and externalizing did not differ in regard to gender or age. Gender played a more specific role in self-esteem issues in the integration classes. However, age was more pertinent to self-esteem for students in regular classes. Finally, the results showed that younger students were less likely to be impacted by the workshops.

Rousseau et al. (2005) reported two limitations to the project. First of all, the project was somewhat contrived in the sense that neither teachers nor students were randomly placed in experimental or control groups. Secondly, the researchers were not able to measure the long term effects that the workshops might have had on the students; it was difficult for many of the students to be located if they were transferred to another class or school.

Rousseau et al. (2005) reported that the implementation of expressive workshops can improve the situation of a refugee child, but the process can be a major challenge because of the diversity found in immigrant cultures. All in all, the results of the study demonstrated that the use of the expressive workshops: (a) had a positive impact on immigrant students, (b) can help to improve self-esteem, and (c) decrease emotional and

behavioral issues. In addition, it helps students to connect their previous culture with their new culture, and as many refugees know, this can be a major challenge.

It is not unusual to find a recalcitrant student in a mainstream classroom (Broecher, 2000). In mainstream classes today, students may have issues that range from severe mental disabilities to severe physical disabilities. Often, these students have a difficult time in school because they do not fit the status quo profile of normal. Bullying can be attributed to many of the unwanted situations that a teacher tries to avoid. With the current influx of violence in society, teachers should attempt to formulate plans that will deal with difficult students. Many of the conflicts that students face are a result of how society has shaped their being. As a result of societal pressures, students lack motivation, and this increases the difficulty for teachers.

Broecher (2000) asserted that the helpless feeling of the student can lead to depression, incompetence, and continual resignation in classroom activities. The student's vision of actuality may be distorted. With a self-induced, distorted perception of the world, typically, the student finds resignation as the easiest route to take. With this type of behavior, the student may attempt to undermine teachers and all adults, for that matter. When they seek help, often, they turn to peers, or anyone else who does not fit the adult profile. For one to succeed, he must look for help from all people regardless of age or stature. When the troubled student refuses to seek help from adult figures, the student has limited his options that could lead to success. Again, Ulman (1992) emphasized that art can be used to connect the bridges between the troubled student and

the teacher. At the very least, Broecker, contended that art can be a way for the teacher to better understand the behavior of the troubled student.

Attributes of the Teacher

The mainstream teacher is required to work with special education students without any psychological support (Ulman, 1992). One way a teacher can better her situation when she works with the challenging student is to be involved in the creative process. The teacher should attempt to create the same art project that she assigns to the students. Also, the teacher should be knowledgeable of most of the tools and materials used to instruct. Art education and art therapy are continually studied, and new revelations are readily available to the eager teacher. Therefore, the art teacher should seek current methods in teaching, including art and therapy of all kinds.

One way for a teacher to build healthy relationships with the students is to assure them that their art work will be displayed (Ulman, 1992). This not only boosts the self-esteem of the students, but it allows them, as a community, to become more involved. If a teacher chooses to display the student's art work, the teacher must be aware of the emotional aspects of the art. There is a possibility that the student could choose not to present the work to the public because of the personal expression put into it.

Ideally, the art teacher should continually challenge the students (Ulman, 1992). Facile routines of tracing and copying should be avoided at all costs. The student might feel a false sense of instant gratification but, nonetheless, the gratification will fade quickly. The purpose is to keep the work genuine to the artist which, in the long run, should promote more confidence in the artist. However, there will be circumstances

when facile routines will be the only way to motivate the student to work. In these circumstances, the methods could be applied, but should be applied with caution.

Graham (1994) emphasized that the teacher should allow the students to be as open as possible with what they produce, yet school policy must be taken into consideration. As violence is a major part of U.S. culture, students should not be kept from the use of this content in their art. Haeseler (1987, as cited in Graham) supported this position when he postulated that the creation of violent imagery could prevent violent actions by a particular student because he conveys his violent emotions through his art. If the teacher allows students to work with this type of imagery, he should continually make the student reflect on his motive. The art could be a cry for help, a shock mechanism, or it could be intended to punish the viewer. In these circumstances, the instructor should question the motives of the student, so that the student can be made aware of his actions.

Allen (2001) wrote an article about art therapists who are artists and claimed that, if a teacher preaches spiritual cleansing through art, they must do the same for themselves. If the arts are a purifier of emotions, the teacher should genuinely believe this. Use of the revitalizing aspects of creation will allow the art teacher to continue to teach at a high level. The teacher's own creation of art will revitalize her own enthusiasm in what she teaches.

The teacher should be aware of the issues in the class and try to create assignments that are related to those issues (Malchiodi, 2005). For example, if the majority of the students in the class are involved in gangs, the teacher could create assignments based on graffiti. There should be established goals and ways to measure the

progress of how the goals are to be reached. The process should be interchangeable and reformulated when the necessity arises. The teacher could involve the students in the process of formulating the assignment. If the students are interested in their work, they are more likely to produce quality work.

Similarly, Wadeson (2000) suggested that the teacher learn as much about each student's background as possible. For example, if the majority of the class is African American, the teacher should seek as much information on this culture as possible. Once the information is acquired, it would be ideal for the teacher to attempt to tie the information to current art therapy methods. The use of a journal, or other record keeper, can help the teacher organize the learned information, and the information should be reviewed periodically.

The Interpretation of Images

Questionable images made by students should never be taken lightly (Graham, 1994). If an image clearly expresses trauma in the student's life, the art teacher should alert the school counselor, or another professional, who can seek help for the troubled student. Some of the images to be aware of include death related images such as tombstones, nooses, and bloody carnage. This should be a clear sign that the student may be at risk. Furthermore, images that are repeated in an obsessive manner should be an indicator of serious issues. If the image is deemed suitable for the public eye, the teacher should encourage a group discussion on the image, so the artist is made aware of his actions. Finally, the teacher should emphasize other ways in which the student can express the violent emotions without the use of graphic imagery.

Typically, the task of interpretation should be left to a trained professional, but there are times when the art teacher should be aware of how the art can be examined. Broecher (2000) asserted that symbols should be the main emphasis when the teacher examines a work of art. The importance of symbolism in art cannot be emphasized enough (Moschini, 2005). Covert emotions can be exposed through the analysis of the symbols in art. Moschini said it best when she stated, “Symbolism is our guide to the truth” (p. 5). According to Broecher, each individual work of art has something to offer about the creator of the piece. If a teacher finds a serious symbolic clue in a work of art, he should report this to a professional who can give the student the needed help. While symbols can tell the instructor a great deal, they are only indicators that give clues; they do not provide evidence.

The Promotion of Creativity

Ulman (1992) emphasized that teacher examples of art work should be chosen carefully. If a teacher displays a high quality, professional work of art, the student could become unmotivated for inferiority reasons. Ideally, the teacher should display art work done by students of the same age level. The purpose of examples will be to elicit enthusiasm in the student, and this should be of the utmost concern for the teacher when examples are displayed.

The teacher should not expect adult level work from a student (Kramer, 2001). Each student will produce at a level specific to herself. Some students will create at a much higher level than the other students, and the instructor should be aware of this.

Improvements in a pupil's work can be encouraged, but should not be forced. Usually, the growth involved in the student's work occurs over time.

Pigrum (2005) accumulated a number of resources that could be conducive to the study of Gestalt therapy. Ornstein (1972, as cited in Pigrum, 2005) claimed that artists need to use both sides of the brain in the creative process. This notion is different than the idea that right brain individuals are more likely to succeed in art. Instead, both hemispheres of the brain are essential. This concept could support motivation, as teachers continually hear students mention their lack of innate talents which hamper them from being able to create. Kramer (2001) contended that methods of creation are more readily available to society than they have been in years past. Regardless of mental health and other factors, the act of creation can be attained when motivation is there.

Malchiodi (2005) has long maintained that students are more likely to find interest in art projects that are inspired by their past experience. Allowing them to create, based on their own experience, will give more meaning to the art they create. On a similar note, Nickerson (1999, as cited in Sternberg, 1999) noted the importance of group brainstorming. Typically, people are inspired by others' ideas. The ideas discussed in the brainstorm session should not be censored. Individuals should be allowed to express their most peculiar feelings, and group acceptance should be promoted.

The Establishment of a Suitable Environment

The classroom environment, which is most conducive to art therapy, should promote, most of all, the freedom to express (Osborn, 2003). The freedom to communicate emotions freely should activate the therapeutic aspect of art. Winnicott

(1995, as cited in Osborn) explained that the environment should create a comfort that is comparable to a mother and child relationship. Similarly, Osborn recommended the creation of a safe environment. While physical safety is of the utmost importance, the quintessential safety aspect should be emotional. Osborn compared this notion to Vygotsky's (1962, as cited in Osborn) Zone of Proximal Development. The adult in the classroom is there to make suggestions and help as needed, and should establish and provide an environment where the students can truly thrive.

Le Count (2000) found that the mere act of creation promotes a safe environment for the student. Through the emotional expression, the student can better understand the origin of emotions. Feelings that could not have been expressed before can be expressed by means of nonverbal communication; thus, the creation of a safe environment ensues. Also, Oaklander (1988, as cited in Le Count, 2000) maintained that the process of acting out the emotions should be highly emphasized.

Graham (1994) emphasized the importance of an informal classroom. The teacher should demonstrate the task, and then let the students work freely and unintrusively. The class should be structured but, again, the emphasis is placed on freedom of expression. Wadeson (2000) suggested several ways to structure the classroom: "(a) coming to the art room promptly with good behavior, (b) participating in the art activity, (c) cleaning up, (d) following the rules" (p. 38). If art is taught correctly, there is no need to clarify its therapeutic aspects to the students; the proper teaching process, in itself, is intangibly therapeutic.

Various Projects

Malchiodi (2005) suggested that a warm-up activity be used before each art session. The warm-up session allows the artist to get in the mode to create. For example, the artist could hum a favorite tune or scribble randomly on scratch paper. Depending on the individual, she should use a technique that places her in the best position to create, as the best state to create can vary from person to person. While one person finds a relaxed state appropriate, another person might prefer a high energy level.

McNiff (2004) argued the importance of the integration of writing in art. In the form of a journal entry, writing can be used to make the artist more aware of his emotions. Allen (2001) echoed a similar idea when she mentioned that she writes before every art activity, which helps her to gain focus. McNiff found that conflict is important to life, but the conflict must be confronted. It is through writing that she has made herself aware of conflict and then, through art, she has been able to confront and appease the conflict. Also, she turned to art when she found herself in high anxiety circumstances. She channels her learning experiences to her students when she reminds them that conflict can be filtered through the art process.

Yeh (1997, as cited in Wadeson, 2000) developed a lesson in which found objects were used in the creative process; in this way, she felt that she deviated from the traditional art forms. She was intrigued about the idea of using objects that would otherwise be discarded, and in most instances, had been forgotten by the rest of society. She felt the process of personalizing another person's object was therapeutic for her students. The found object could be considered a metaphor for the self, as one exists, yet

continues through an amalgam of change. The teacher could encourage the students to bring items from home, or the teacher could salvage a few items for the students. Subsequently, the students should be given a choice to select the items with which they would like to work.

Prahaska (1999, as cited in Wadeson, 2000) used magazine collage art with her students. The students took images and text from magazines and attempted to convey various emotions. Also, Prahaska encouraged the students to use other material which ranged from toilet paper to glitter. The goal of the program was to raise: “(a) self-esteem, (b) motivation to learn, and (c) self-control” (p. 26). During the creation of art, the instructor should talk to the students about the various images they have chosen, and it is recommended that the students say why and how a particular image is important to them. Through the art, the process was deemed successful as the students learned to better deal with their issues.

When students have difficulty with how they can convey a particular feeling, the instructor should encourage various brainstorming techniques (Alexander, 1990). This could entail the creation of a list of ideas that first come to mind when one thinks of a specific theme. Also, Alexander suggested the discussion of how line and color can be used to convey certain feelings. The teacher could give an example when he draws a jagged line and then asks the students what they think it could mean. Also, he discussed a way that students could explore color. He suggested that the teacher place a polychromatic assortment of colored paper on a table that is accessible to the students. Then the teacher could encourage the students to take four negative colors and four

positive colors. The examples can help students understand some of the various emotional characteristics found in art.

Kahn (1999) encouraged students to select two pictures: one that is representative of how a student sees himself and one that represents how others see him. This encouraged one student to think about himself in a different way than he had. Kahn suggested that the teacher experiment with a technique like this prior to student exposure. The exploration of one assignment could lead to ideas for other assignments.

Rhyne (2001) wrote an article in which the Gestalt approach to art therapy was explored. The idea is that people are born with specific attributes but, through time, with different social interactions, a person changes due to outside influences. With the Gestalt approach, the student should attempt to seek what attribute she was born with, and perhaps identify the ones that are positive and have been lost through development. It is possible to find the positive, hidden personality traits through the creation of art that is concentrated on one's early childhood. With the creation of Gestalt art, the artist is, in a sense, recreating himself.

Steinhardt (1995) emphasized that it is important to match the media with the emotion. Depending on the situation, there might only be one type of media that could truly nurture a given emotion. For example, if a student wants to express anger, most likely, he could best do this with the painting technique of Jackson Pollock. On the other hand, if a student wanted to express serenity, she might prefer the slow pace of jewelry making. When students work with their preferred medium, art is much more enjoyable.

Ulman (1992) contended that aesthetics should be a major concern only in the late educational stages of art. The emphasis of art therapy and the expression of emotions should be more important than the final aesthetic quality. Neumann (1971) observed that, in Western culture, the first artists attempted to create beautiful works of art. However, through time, artists' concern for beauty has changed, and art is created for other purposes where human and object are no longer emphasized.

Chapter Summary

In this chapter, the importance of art was examined along with the relevance of art therapy in the art classroom. It is essential for teachers to examine their current method of teaching, and attempt to learn new methods. Notably, teachers have the capabilities that allow students to thrive in difficult times. In Chapter 3, this author will describe one approach to incorporate art therapy into the art classroom.

Chapter 3

METHOD

The purpose of this project was to examine art therapy techniques that are used by the practicing art therapist. Once the basic knowledge of art therapy practice has been considered, the art teacher could attempt to incorporate these trends into the secondary, mainstream classroom. Moreover, the mainstream teacher should continually attempt to stay updated in current art therapy practice. Just as important, the teacher should strive to seek the current practices in educational method.

Procedures of the Secondary Curricular Unit

Current trends in education and art therapy were an important concept in the development of this curricular unit plan. With that, it is important for the teacher to change the lessons, as needed, to fit the needs of the students. As the times change, the methods must change as well. The Internet is an excellent resource for teachers to examine current trends.

Goals of the Secondary Curricular Unit

The goal of this curricular unit was to help students expand their knowledge of how art can be used to heal emotional issues. The curricular unit was made for a diverse group of students and could be utilized at the elementary level. The use of current, educational methods was used to determine the most suitable practice in the

curricular development. Finally, this section shows teachers how to implement various art therapy tactics in the classroom.

Assessment

The curricular unit was developed for the mainstream classroom. After the completion of the curricular unit, practicing teachers reviewed the work and made needed revisions.

Chapter Summary

The art teacher has the capability to enrich the mainstream classroom with the incorporation of current art therapy practices. The healing element of art therapy should be the quintessential aspect when determining what should be taught. Furthermore, the successful teacher must adapt to current trends.

Chapter 4

RESULTS

This chapter consists of an art therapy unit plan. The majority of the lessons could be used at any grade level, although, the lessons might be too difficult for early elementary students. The unit is comprised of five lesson plans, all of which are mentioned in chapter 2 in the Various Projects section. The lessons are based from the Colorado State Standards for the arts, and the current Regis University template was used to develop the project.

Unit: Art Therapy

Unit Title	Art Therapy: An Introduction	
Content Area	<p>This unit examines ways in which students can use art to express their emotions, and in turn, the process can be therapeutic. Art history and writing have been incorporated into the unit so that the students have the opportunity to practice their writing skills and learn different cultures through studying art. The final art project should express a clear message to the viewer. Slight adjustments should be considered for lower grade levels.</p> <p>Artists: Vincent van Gogh Chuck Close Frida Kahlo Romare Bearden Joseph Cornell</p>	
Grade Level	3-12	
Amount of Time	5-8 weeks	
	Differentiated Learning Needs	Time should be considered as some students will finish before others.
Standards	<p>Art #4: Students relate the visual arts to various historical and cultural traditions.</p> <p>#5: Students analyze and evaluate the characteristics, merits, and meaning of works of art.</p> <p>Reading and Writing #2: Students write and speak for a variety of purposes and audiences.</p>	
Pre-Assessment	K-W-L exercise	

	Differentiated Learning Needs	Encourage all students to dedicate a fair amount of time to this.
Design Unit Plan	Pre-assess the students with the K-W-L. Discuss at least three artists from art history who have used art as therapy. Have students create their own work of art, for each lesson, followed by an artist statement, presentation, or other means of work which should demonstrate an understanding of art as therapy.	
	Differentiated Learning Needs	Allow students to replicate work by a chosen artist (only in an extreme scenario where the student cannot connect to chosen artist).
Unit Overview & Rationale	This unit covers five different artists, allows the students to express themselves, and examines their comprehension skills through class discussion and various writing responses. Each student will be required to participate in class discussion, create a stellar art project, and be able to explain the meaning behind the projects with an oral presentation and artist statement.	
	Differentiated Learning Needs	Assure the emotional safety of timid students by having a no toleration policy for bullies.
Materials / Resources	-Slides of all 5 artists -Previous student work, as examples -Video clips: Bearden, Close, and Kahlo -Van Gogh: Paper and pen or pencil -Close: Pastel paper and pastels -Kahlo: Canvas Board, acrylic or tempera, brushes etc. -Bearden: Magazines, newspapers, and material for collage -Cornell: Small found objects and a box of sorts *Have students bring in materials for Cornell lesson starting at beginning of unit.	
	Differentiated Learning Needs	Give students flexibility, within reason, on the material they'd like to work with.

Daily Lessons & Activities	<p>Week 1: Van Gogh Pre- assessment K-W-L. Give overview of unit to students so they understand that the overall goal of art as therapy. Slides and class discussion on Van Gogh's chairs which starts the ideas of art therapy. Show student work samples. Students to draw a chair that represents them and one that represents a person that they know very well. Presentation of work.</p> <p>*Have students begin collecting objects for Cornell project.</p> <p>Week 2: Close Video clip followed by class discussion and slides. Show student work samples. Students to paint a head portrait of the self or someone they know using Close method. Presentation of work.</p> <p>Week 3: Kahlo Video clip. Slides and group discussion. Read article together as a class. Show student work samples. Start on painting that conveys an emotion, either positive or negative. Presentation of work.</p> <p>Week 4: Bearden Video clip. Slides and group discussion. Show previous students examples. Students to work on collage. Presentation of work. Finish the K-W-L</p> <p>Week 5: Cornell Slides and group discussion on Cornell. Show student work samples. Have students begin work on their own projects. Presentation of work.</p>	
	Differentiated Learning Needs	For exceptional reasons, students can choose a different artist.
	The K-W-L, artist's statements, presentations, participation, and art projects.	
Assessments / Data Collection	Differentiated Learning Needs	Consider lower writing levels, etc.
Summarize, Evaluate & Reflect		

Lesson Plan #1: Vincent Van Gogh

Duration	1 week, 50 min periods	
Learner Outcomes / Benchmarks	-Students will understand the meaning behind Van Gogh's chairs -They will further understand art as therapy	
Transition	-Have slides ready to show.	
Standards	Art #4: Students relate the visual arts to various historical and cultural traditions. #5: Students analyze and evaluate the characteristics, merits, and meaning of works of art. Reading and Writing #2: Students write and speak for a variety of purposes and audiences.	
Daily Materials Needed	-Slides of Van Gogh -Character Pyramid for Gauguin and Van Gogh -Drawing materials	
	Differentiated Learning Needs	
Anticipatory Set	-Have students share what they already know about Van Gogh. -Mention his ear if no one else does.	
Pre-Assessment	K-W-L.	
	Differentiated Learning Needs	

Teaching the Lesson	<ul style="list-style-type: none"> -Introduce art as therapy in group discussion. -Have students fill K-W-L, to be used throughout unit. -Examine the two Chairs that Van Gogh painted while living in South France. One represents Gauguin and the other Van Gogh. Discuss the differences as a group. -Explain how to fill in the character pyramid. -Have students draw 2 objects, 1 that represents their personality, and 1 that represents a friend's. -Students should write a 1-3 paragraph artist statement explaining the two drawings. 	
	Differentiated Learning Needs	
Guided Practice / Instructional Strategies	-Help students with character pyramid as needed.	
	Differentiated Learning Needs	
Post-Assessment	-Look over the character pyramids to make sure work was completed.	
	Differentiated Learning Needs	
Closure	-Have students explain how the lesson can be implemented into their personal project.	
Independent Practice	<ul style="list-style-type: none"> -Have students make a rough draft of their artist statement. -Encourage students to write in journal. 	
	Differentiated Learning Needs	
Summarize, Evaluate & Reflect		

Lesson Plan #2: Chuck Close

Duration	1-2 week, 50 minute periods
-----------------	-----------------------------

Learner Outcomes / Benchmarks	-Students will have a basic understanding of Chuck Close and some of his work. -Basic understanding of art as therapy.	
Transition	-Have video clip ready -Have slide ready	
Standards	Art #4: Students relate the visual arts to various historical and cultural traditions. #5: Students analyze and evaluate the characteristics, merits, and meaning of works of art. Reading and Writing #2: Students write and speak for a variety of purposes and audiences.	
Daily Materials Needed	-Chuck Close Video -Slides of Close's work -Painting materials	
	Differentiated Learning Needs	
Anticipatory Set	-Have class discussion on what students wrote K-W-L -Watch video clip on Chuck Close	
Pre-Assessment	Use K-W-L strategy for unit to assess.	
	Differentiated Learning Needs	

Teaching the Lesson	Give overview of who Chuck Close is. -Have class discussion on his work when viewing slides. -Show students more examples of his art work. -Students to work on Chuck Close stylized painting, can be portrait of anyone. -Students should add to the K-W-L at end of project	
	Differentiated Learning Needs	
Guided Practice / Instructional Strategies	-Encourage them to ask questions while they write in journals. -Answer questions as needed.	
	Differentiated Learning Needs	
Post-Assessment	Have students write quietly in their journals about what they learned today. Check these the next day.	
	Differentiated Learning Needs	
Closure	Have each students mention one thing they learned in the lesson today.	
Independent Practice	Have students write in journal and add to the K-W-L.	
	Differentiated Learning Needs	
Summarize, Evaluate & Reflect		

Lesson Plan #3: Frida Kahlo

Duration	1-2 week, 50 min periods
-----------------	--------------------------

Learner Outcomes / Benchmarks	<ul style="list-style-type: none"> -Understand how Kahlo used art as therapy. -Be ready to create their own art therapy project. -React and respond to artwork in class discussion. -Respond with grammatically correct artist statement. 	
Transition	<ul style="list-style-type: none"> -Have art materials ready to go. -Have video clip ready. -Students should know cleaning duties. -Have slides ready to show. 	
Standards	<p>Art</p> <p>#4: Students relate the visual arts to various historical and cultural traditions.</p> <p>#5: Students analyze and evaluate the characteristics, merits, and meaning of works of art.</p> <p>Reading and Writing</p> <p>#2: Students write and speak for a variety of purposes and audiences.</p>	
Daily Materials Needed	<ul style="list-style-type: none"> -Brushes -Canvas -Kahlo article (see attached) -Kahlo slides -Video clip from <i>Frida</i> 	
	Differentiated Learning Needs	
Anticipatory Set	Have students share what they know about Kahlo, then show video clip from film.	
Pre-Assessment	K-W-L	
	Differentiated Learning Needs	

Teaching the Lesson	-Look at Kahlo's work and have class discussion. -Show other artists work and student examples of therapy projects. Demonstrate painting techniques as needed (depends on grade level and past experience)	
	Differentiated Learning Needs	
Guided Practice / Instructional Strategies	Help students with their projects by making suggestions. -Offer to read over artist statement before due date.	
	Differentiated Learning Needs	
Post-Assessment	-Checking for Understanding: Final artist statement should demonstrate understanding.	
	Differentiated Learning Needs	
Closure	Have each student give a brief description of their project.	
Independent Practice	Assign the attached reading on Kahlo. Have students write a 3-5 paragraph summary in their journals about the reading.	
	Differentiated Learning Needs	
Summarize, Evaluate & Reflect		

Lesson Plan #4: Romare Bearden

Duration	1 week, 50 min
Learner Outcomes / Benchmarks	-Students will be introduced to the art work of Romare Bearden. -They will be able to use a collage as an emotional expression. -They will further understand art therapy.
Transition	-Have video ready to go

Standards	<p>Art</p> <p>#4: Students relate the visual arts to various historical and cultural traditions.</p> <p>#5: Students analyze and evaluate the characteristics, merits, and meaning of works of art.</p> <p>Reading and Writing</p> <p>#2: Students write and speak for a variety of purposes and audiences.</p>	
Daily Materials Needed	<p>-Romare Bearden Video</p> <p>-Magazines and Newspapers for collages</p> <p>-Glue sticks / Elmers</p> <p>-Scissors</p> <p>-Cardboard as canvas</p>	
	Differentiated Learning Needs	
Anticipatory Set	<p>-Have class discussion on the Southern Culture: music, food, art, etc.</p>	
Pre-Assessment	<p>-K-W-L from beginning of unit</p>	
	Differentiated Learning Needs	
Teaching the Lesson	<p>-Have group discussion on Bearden video.</p> <p>-Have students guess the conveyed emotions of color and line</p> <p>-Show collage pieces from previous students</p> <p>-Demonstrate collage techniques, e.g. tearing vs cutting, etc.</p>	
	Differentiated Learning Needs	
Guided Practice / Instructional Strategies	<p>-Give students suggestions on collage work.</p>	
	Differentiated Learning Needs	

Post-Assessment	-Assess the K-W-L.	
	Differentiated Learning Needs	
Closure	On scrap paper, have students write one they thing they learned about Southern culture, collect as students leave.	
Independent Practice	-Continue work on K-W-L.	
	Differentiated Learning Needs	
Summarize, Evaluate & Reflect		

Lesson Plan #5: Joseph Cornell

Duration	
Learner Outcomes / Benchmarks	<ul style="list-style-type: none"> -Understand how Kahlo used art as therapy. -Be ready to create their own art therapy project. -React and respond to artwork in class discussion. -Respond with grammatically correct artist statement.
Transition	<ul style="list-style-type: none"> -Have art materials ready to go. -Have slides ready to show.
Standards	<p>Art #4: Students relate the visual arts to various historical and cultural traditions.</p> <p>#5: Students analyze and evaluate the characteristics, merits, and meaning of works of art.</p> <p>Reading and Writing #2: Students write and speak for a variety of purposes and audiences.</p>

Daily Materials Needed	-Slides of Cornell's work -Multiple Found Objects -Various Boxes -Glue -Tape -Scissors	
	Differentiated Learning Needs	
Anticipatory Set	-Ask if students have a junk drawer or something similar, start with discussion of found objects.	
Pre-Assessment	Mind Map	
	Differentiated Learning Needs	
Teaching the Lesson	-Students should start bringing in found objects at the beginning of the unit. -Show examples of Cornell's work: slides, books, etc. -Show personal example and previous student examples -Give overview of Gestalt Art Therapy and emphasize the importance of learning who we were as children. -Have students use Mind Map to determine how they'll form the project. -Students to work (encourage students to share found objects) -Students to present project with oral presentation -Students finish the K-W-L, group discussion	
	Differentiated Learning Needs	
Guided Practice / Instructional Strategies	-Encourage students to personalize the project. -Give suggestions on the different ways to connect objects to box.	
	Differentiated Learning Needs	
Post-Assessment	-Oral presentation should demonstrate an understanding of the project.	
	Differentiated Learning Needs	

Closure	-Have students mention what they learned about their childhood.	
Independent Practice	-Mind Map -Journaling as the project moves along	
	Differentiated Learning Needs	
Summarize, Evaluate & Reflect		

Chapter Summary

The aforementioned unit plan includes artists from various cultures that have used art as a form of therapy, and in some cases, the artist was creating with an inadvertent intention of using art in this manner. With a few simple adjustments to a given art lesson, the art becomes a catalyst of emotions. It is possible, and highly suggested, to incorporate the current standards into the lesson, and also to realize the intuitive strength that the mere act of creating can convey.

Chapter 5

DISCUSSION

While standards have become a major part of lesson planning in the current curriculum, they should, by no means, deter the educator from creating interesting lessons for the students. The standards are generalized in a fashion that allows the lesson developer to choose content as needed. Furthermore, standards can be used to enhance a lesson. Art educators should not overlook the power that art can have on their students. Not only does it build self esteem, but it also encourages self awareness, and also has the ability to unite diverse student populations.

While art was emphasized a great deal, as a means to heal, writing can have a similar effect. The process of journaling has proven to be a therapeutic endeavor. For this reason, the students should be encouraged to carry to a journal with them throughout the day, and to take small notes, doodle, or do anything else that is typically done in a journal. Many school districts across the nation are encouraging teachers to incorporate writing into all subject areas. Therefore, an emphasis on writing should be implemented into the art classroom whenever possible. The mere act of writing is artistic when the fine details involved in penmanship are considered.

Objectives Achieved

This project can be utilized, as one of many tools, in the mainstream art classroom. Not only could it be used as a tool, but it is hoped that it will inspire art

teachers to apply therapeutic techniques into quotidian lesson plans. Once the art educator makes the decision to use therapy in the lesson, the students should be the ultimate beneficiaries.

Limitations to the Project

The project could have been enhanced by interviewing several more professionals in the industries of education, art, and therapy. On a similar note, the project would be strengthened if it could have been tested on a diverse group of students.

Recommendations for Future Research

Carl Jung's writings are rather extensive in regards to psychology; therefore, more research on his work would be recommended. Also, more research on the interpretation of art work could help educators become aware of serious issues that could prevent catastrophic events. Finally, the promotion of creativity can be a daunting task by many art teachers. When students enjoy what they are doing, they thrive. Thus, more of an emphasis on how to get students to tap into the most sophisticated realms of creativity would be highly recommended.

Project Summary

The purpose of the project was to create an art therapy, curricular unit plan that could be used in the mainstream classroom by regular art teachers. During the process, it was realized that the subject matter is vast, and the potential for more research is great. Yet, with a few miniscule changes, it should be easy for the art educator to implement art therapy tactics into the mainstream classroom. Educators should not underemphasize the power that art can have on an individual's life.

REFERENCES

- Alexander, K. (1990). Learning about feelings in classroom activities. *Preventing School Failure*, 35(1), 29-31. Retrieved March 16, 2006, from EBSCOhost database.
- Allen, P. (2001). Art therapist who are artists. *American Journal of Art Therapy*, 39(4), 102-109. Retrieved April 9, 2006, from EBSCOhost database.
- Arnheim, R. (1969). *Visual thinking*. Berkeley, CA: University of California Press.
- Broecker, J. (2000). A didactic approach emphasizing the social habitat as an attempt to meet growing social disintegration: Teaching in classes with youth of conspicuous behavior using aesthetic and cultural means of communication. *Disability & Society*, 15(3), 489-506.
- Feder, E., & Feder, B. (1981). *The expressive arts therapies*. Englewood Cliffs, NJ: Prentice-Hall.
- Graham, J. (1994). The art of emotionally disturbed adolescents: Designing a drawing program to address violent imagery. *American Journal of Art therapy*, 32(4), 115-122. Retrieved April 9, 2006, from EBSCOhost database.
- Grauer, K. (1994). Art education for children in crisis. *International Society for Education through Art*, 1(2), 3-26.
- Kahn, B. (1999). Art therapy with adolescents: Making it work for school counselors. *Professional School Counseling*, 2(4), 291-299. Retrieved April 9, 2006, from EBSCOhost database.
- Kapitan, L. (2003). *Re-enchanting art therapy: Transformational practices for restoring creative vitality*. Springfield, IL: Charles C. Thomas.
- Kramer, E. (2001). Art and emptiness: New problems in art education and art therapy. *American Journal of Art Therapy*, 40(1), 6-10. Retrieved April 9, 2006, from EBSCOhost database.
- Le Count, D. (2000). *Working with difficult children from the inside out: Loss and bereavement and how the creative arts can help*, 17-27. Central Essex Pupil Referral Unit. Oxford, UK: Blackwell.

- Maat, M. (1997). A group art therapy experience for immigrant adolescents. *American Journal of Art Therapy*, 36(1), 11-20. Retrieved April 9, 2006, from EBSCOhost database.
- Malchiodi, C. (2005). *Expressive therapies*. New York: Guilford Press.
- Marzano, R., & Pickering, D., Pollock, J. (2001). *Classroom instruction that works: Research based strategies for increasing student achievement*. Alexandria, VA: ASCD.
- McNiff, S. (2004). *Art heals: How creativity cures the soul*. Boston: Shambhala Publications.
- Moschini, L. (2005). *Drawing the line: Art therapy with the difficult client*. Hoboken, NJ: John Wiley & Sons, Inc.
- Neumann, E. (1971). *Art and the creative unconscious*. Princeton, NJ: Princeton University Press.
- Osborne, J. (2003). Art and the child with autism: Therapy or education? *Early Child Development and Care*, 173(4), 411-423.
- Pigum, D. (2005). Creative license: The art of gestalt therapy. *Art Therapy: Journal of the American Art Therapy Association*, 22(2), 107-110.
- Rhyne, J. (2001). The gestalt approach to experience, art , and art therapy. *American Journal of Art Therapy*, 40(1), 109-119. Retrieved April 9, 2006, from ERIC database.
- Rousseau, C., Drapeau, A., Lacroix, L., Bagilishya, D., & Heusch, N. (2005). Evaluation of a classroom program of creative expression workshops for refugee and immigrant children. *Journal of Child Psychology and Psychiatry*, 46(2), 180-185. Retrieved March 20, 2006, from EBSCOhost database.
- Smeijsters, H., & Cleven, G. (2006). The treatment of aggression using arts therapies in forensic psychiatry: Results of a qualitative inquiry. *The Arts in Psychotherapy*, 33, 37-58.
- Sternberg, R. (1999). *Handbook of creativity*. New York: Cambridge University Press.
- Steinhardt, L. (1995). Longterm creative therapy with borderline psychotic boy. *American Journal of Art Therapy*, 34(2), 43-50. Retrieved April 9, 2006, from ERIC database.

- Storr, A. (1983). *The essential Jung: Selected writings*. Princeton, NJ: Princeton University Press.
- Ulman, E. (1992). Art education for the emotionally disturbed. *American Journal of Art Therapy*, 30(3), 101-105. Retrieved April 9, 2006, from ERIC database.
- Ulman, E. (2001). Art therapy: Problems of definition. *American Journal of Art Therapy*, 40(1), 16-24. Retrieved April 9, 2006, from EBSCOhost database.
- Wadeson, H. (2000). *Art therapy practice: Innovative approaches with diverse populations*. New York: John Wiley & Sons.