

Drawing From Feelings: Using Art to Improve Emotional Intelligence (EQ)

By

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A thesis submitted to the faculty at Kendall College of Art and Design of Ferris State

University in partial fulfillment of the requirements for the degree Master of Art

Education in the Art Education Program

Abstract

Emotional Intelligence influences important life outcomes such as forming satisfying personal relationships and achieving success at work. Emotional Intelligence is the ability to be aware of, control, and express one's emotions. Art education is designed to help express individual's feelings, thoughts, perceptions, experiences, sensitivity, and creativity with aesthetics. Visual arts provide a context for emotional exploration through recognizing the impact of behaviors, developing an understanding of one's emotional intelligence, and recognizing the importance of holistic thinking. Visual arts contribute to the development of personality, refining emotional meanings, better communication, and positive interactions with others. Art educators use artistic tasks to shape or cultivate positive emotional traits, behavioral, and reacting tendencies. Of great importance, is developing the ability to define one's own emotions, feelings, and recognize behaviors in others. Through the visual arts, individuals benefit from expressing emotions and have a higher knowledge of oneself. Art can lead to improving emotional states by modeling positive self-image, developing intercommunication, overcoming anxiety, and having an improved sense of well-being. Emotional Intelligence, empathy, and art education are cornerstones of a meaningful connection and personal growth in life.

Keywords: emotional intelligence, social emotional learning, art education, emotional development, visual arts

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Drawing From Feelings: Using Art to Improve Emotional Intelligence (EQ)

Individuals from behavioral sciences and medical humanities have proposed art engagement can develop Emotional Intelligence, and this premise inspired this thesis. Throughout the twenty-first century, educational theorists have pointed to the importance of Emotional Intelligence and art. Most art historians and art critics neglect evidence for emotional response and disembodied approaches based on contextual classification of emotions. Yet, imagine a better world where all leaders, teachers, and children are taught soft skills and the value of Emotional Intelligence. How would the world be improved if everyone knew how to show empathy, manage emotions, and recognize their own feelings? During the past decade, researchers have explored the impact of emotions, awareness of others' emotions, and organizational functioning.

The American Psychological Association's Thesaurus of Psychological index defines Emotional Intelligence "as the ability to monitor and appraise one's own and other's feelings and emotions, and to use this information to guide thinking and action" (Gallagher, 2005, p.14). Emotional Intelligence is an essential element of effective art teaching. Emotionally Intelligent art teachers are better able to generate and maintain enthusiasm, confidence, and optimism in students. In addition, "Empathy is developed more in aestheticians and artists than in people who have other kinds of occupations" (Rusu, 2017, p.144). Likewise, studies report that college students majoring in studio arts significantly outperform students majoring in psychology when performing reasoning tasks (Winner, Goldstein, & Vincent-Lancrin, 2013). Empathy, the cornerstone of Emotional Intelligence, is the ability to recognize, understand, and feel the emotions of others. "Linnenbrunk Garcia and Pekrun referred to the conceptual clarity when researching emotion- to consider how to define emotion, how the definition aligns with

theoretical perspectives, and how to assess emotion” (Naude et al. 2014, p. 215). Various learning philosophies, such as humanistic, constructivist, and socio-cultural approaches, have emphasized the importance of emotion in learning. Yet, these questions come to mind: What is the role of art education in Emotional Intelligence? What pedagogical and psycho-technical art approaches have the potential to develop Emotional Intelligence in the educational system? Why is art making an ideal tool for addressing social impacts and Emotional Intelligence?

Perspectives From Art Education

Emotional Intelligence should teach children to feel for themselves, to listen to others, and learn to self-regulate emotions. Emotions help develop self-concept, self-esteem, motivation, and emotional satisfaction. One of the most potent arguments for embracing art derives from the work of cognitive psychologists and neuroscientists who claim creativity and Emotional Intelligence make learning meaningful (Damasio, 2003) (Immordino-Yang & Damasio, 2007) (Storebeck & Clare, 2007). Based on data obtained from research, it can be claimed that Emotional Intelligence is an important component of art education. Art education is designed as a child centered tradition, helping children to channel emotions, directly through sketchbook prompts, self-portraits, and art practices. Evidence supports that art experience helps children to develop an enhanced understanding of emotional expressions, response, and actions.

Humanist Theorists

Humanist perspectives stress the importance of holistic development, self-directed learning, and self-actualization through learning. “Empathy, unconditional positive regard, genuineness, non-directivity, and the encouragement of critical thinking are

regarded as crucial components of the learning process” (Cornelius-White, 2007, p.2). Thus, within the context of Emotional Intelligence, properly trained art teachers can enhance self-awareness, interpersonal skills, and reshape emotional deficiencies of their students. Rogers argued the importance of student-centered approaches, suggesting all humans engage in the creative process, as a way to, engage in learning and deal with emotions (Rogers, 1969). In the art room, Deboer agreed that student centered teaching encourages the emotional development of the learner (Deboer, 2002). When students feel safe, they are more apt to demonstrate creativity, intellectual curiosity, and higher-level thinking (Cornelius-White, 2007). Learners should be in learning environments where both the intellectual and emotional needs are balanced.

Constructivist Theorists

Constructivist Theorists believe emotions can play a complex and dynamic role in shaping the learning experience. “According to constructivist theorists, learning is a multifaceted process that involves the whole person and includes different states of thinking, feeling, behaving, and perceiving” (Piaget, 1976, p. 213). Dewey, a constructive and progressive educator, believed learner participation was crucial to the learning process, necessary for finding personal meaning, and that emotions are important contributors to a successful learning experience (Dewey, 1897,1963). “For example, in their research, Trigwell et al. found a correlation between positive emotions, deeper learning approaches, and higher achievement scores” (Naude et al, 2014, p.215). Reports show learning climates that elicit positive emotional experiences result in changes in emotional, cognitive, and behavioral levels. Piaget proposed a constructivist perspective that to know Emotional Intelligence, one must act upon feelings (Piaget, 1976).

Moreover, individuals may create new knowledge through the feelings, intuitions, implied meanings, and creative aspects resulting from the event (concrete experience), or through engaging in theoretical interpretations and the development of representational schemas of the event (abstract conceptualization) (Naude et al, 2014, p.213)

Kolb explains that students learn through an internal reflection (observation) and active involvement (experimentation, experience) (Kolb, 1984). Emotional Intelligence happens when students resolve conflicts by reflecting on actions, feelings, and thinking. Furthermore, Emotional Intelligence plays an important role in emotional processing, interpersonal communication, academic achievement, and work performance which reveals the ability to perceive, regulate, and utilize emotions for daily life.

Social Learning Theorists

Social Learning theorists focus on the social aspects of the learning process, how people learn through interacting and observing others. Individuals talk about their experiences actively making connections to meaning making, building meta-cognitive skills, and learning to communicate feelings. Vygotsky described aesthetic emotion as a cognitive emotion that happens in the cerebral cortex, the part of the brain associated with imagination and fantasy (Vygotsky, 2001, p.345). “Emotions are expressed as mediators or products of creative activities; they are intrinsic to art activities and perform an important role in creativity” (Damasio, 1994, p. 402). Learning events that involve guidance, scaffolding, peer interactions, and collaboration stimulate emotional development. Social Emotional Learning often references emotional awareness as being empathetic, using cooperative play, and encouraging problem-solving strategies. “The

broaden-and-build theory posits that positive emotions broaden the student's thought-action repertoire—interest and enjoyment can facilitate engagement in class activities, as well as deeper exploration of learning material” (Naude et al, 2014, p. 215). Studies measuring the effects of these interventions found significant improvements in the children's ability to recognize others' feelings, understand their own feelings, and build confidence to manage their personal feelings. “Fewer discipline referrals and increased achievement are among the claims of benefits for these interventions in elementary schools” (Character Education Partnership, n.d). Moreover, Character Education involves teaching and learning various personal development skills and ethical values involved in moral reasoning. In this sense, emotions are based on thinking, feeling, and the behavior of various cultures.

Brain Research on Emotional Development

“Emotional development starts from early ages, when the child begins to understand the facial expressions of emotions” (Rusu, 2017, p. 227). Research shows these first five years are the most important, impacting mental health and social emotional development (Cooper et. al, 2019). Emotional learning at this age impacts the development of responsibility, empathy, self-esteem, and personal resilience. Moreover, several studies “...have found that recognition of emotions improves with the age of children reaching the same ability level as adults by age twelve” (Clark, 2006, p.75-76). These studies provide evidence of how controlling emotions and behavior during school age are related to skills used to secure good jobs, maintain healthy relationships, and transfer from art activities to other contexts. By using art to develop Emotional Intelligence, children who

reach the age of twelve have more success in communicating and interacting with others (Rusu & Chandrinou, 2013).

Likewise, emotional development requires being aware of our feelings, being able to regulate emotions, but also being empathic, have compassion, sensitivity, and good tolerance against loss. In figure 1, *Loss* (2019) refers to the author losing a beloved grandmother. Surrounding the portrait are butterflies, symbolizing human souls, resurrection, and endurance through hard times. Plaster casting encapsulates the expression of loss and grief that happened in reaction to her passing. Emotional Intelligence helps the author to acknowledge this pain and sorrow, while the artmaking process is comforting to those who need help.



Figure 1. Robinson, L. (2019) Loss. Kendall College of Art and Design, United States.

Research consistently indicates that Emotional Intelligence, unlike other types of intelligence, can be enhanced through effort and training. Furthermore, “The arts, emotions, and creativity are closely related, making the arts an ideal vehicle for teaching emotion and creativity skills” (Brackett et al, 2017, p.45). This suggests that the age of children is not a contributing factor in Emotional Intelligence, while art participation could be.

Intrapersonal Evidence

Art allows for children to develop their intrapersonal (within a person) and interpersonal (between people) communication (Regev et al. 2015). “Some neuroscientists and educational leaders contend that learning cannot even occur without the presence of emotion and that emotional connections are necessary for memory, reasoning, and deep learning” (Goldsworthy, 2000). The effective development through art education requires learners to accept emotional ownership of creative work, to be given emotional responsibility through flexible frameworks, and to take emotional responsibility for outcomes of creative endeavors. According to Damasio, art is a central emotion, released in the cerebral cortex, that helps to increase self-awareness and self-regulation (Immordino-Yang, Damasio, 2007). Imagination stems from common feelings and emotional signals linked to art elements. “Two types of imagination are clearly manifest during adolescence: plastic imagination, which is related to external stimuli, and emotional imagination, which is related to internal stimuli” (Vygotsky, 2012, p. 401). In addition, children who have emotion-coaching teachers and parents can better regulate emotional states, have fewer infectious diseases, have focused attention, understand people, have better friendships, and perform better academically.

It is reasonable to think of an art teacher consistently looking for emotion portrayed by the student's work, using emotion as an opportunity for teaching the art form, listening empathetically, validating the children's feelings while producing art, helping the children verbally label the emotions involved in art and setting limits (range and intensity of color) while helping the child to problem solve (how best to portray a character or emotion). (Clark, 2006, p.50)

Attempts have been made to justify fine arts education in elementary schools based on social benefits, yet the greatest benefit lies on the impact of art on the child's Emotional Intelligence.

Brain research suggests that the visual arts enhance the process of learning and that emotional systems are developed through participating in the arts (Hogeveen et al., 2016). Several neuroscience studies suggest it is difficult to communicate emotions because the part of the brain "wired" for feelings poorly interacts with the component of the brain "wired" for speech. "Emerging neuroscience studies have revealed that several emotion-related regions may correlate with Emotional Intelligence, such as the anterior insula (AI), amygdala, orbitofrontal cortex (OFC), anterior cingulate cortex (ACC) and ventromedial prefrontal cortex (vmPFC)" (Hogeveen et al., 2016, p.2). Emotional Intelligence is positively correlated with the regional gray matter volume (rGMV) in the right orbito-frontal cortex (OFC), which is a key region of emotional processing. A study revealed that the creativity trait was associated with emotion related brain structures (hippocampus, amygdala) and emotional processing. Another neuro-imaging study also reported that individuals who self-reported higher levels of creativity have the larger the surface of the orbitofrontal cortex (OFC) exhibited. For the ability to understand others'

emotions, some evidence shows that the amygdala and the prefrontal cortex need to recognize facial expressions. Nevertheless,

The study results show that neurons in the right prefrontal cortex of patients were able to distinguish or categorize emotional information from visual stimuli very rapidly. The same group of researchers had also identified specific areas of the brain that facilitate the assessment of emotion in facial expressions of others and have discovered some of the neural structures important for developing empathy or a sense of how another person feels. (Clark, 2006, p.25)

Emotional Intelligence and creativity skills are intimately related. “Observations showed that artistic expression constantly engages more areas of the brain and also has profound effects upon the minds of students” (Jensen, 2001, p.232). Emotions are expressed by motor answers (actions), mental answers (mind images), and through the cognitive system (attention, memory). Prominent psychologists, neuroscientists, and educators continue to believe Emotional Intelligence is essential to a person’s happiness, success, and should be supported in the K-12 art curriculum.

Brain-Based Visual Education Theory

Brain research studies the functions of emotions, cognitive process, and physical states contributing to our emotions or feelings. Learning based on an individual’s preferred approach to thinking (emotionally, analytically, structurally, strategically), helps individuals manage emotions they experience during the learning process.

The concept of Learning Styles is based on the unquestionable fact that everyone is different. This difference manifests itself in many forms and is reflected in traits such as age, experience, level of knowledge and interests, and the psychological,

physiological, somatic, and spiritual characteristics that can shape an individual's personality. Learning Style is related to knowing (how do I know?), thinking (how do I think?), affect (how do I feel and react?) and behaving (how do I act?). (Estrada et al., 2019, p.87)

In the early years of neuroscience, Dr. Sperry's theory established that the two brain hemispheres control different types of thoughts depending on which type each person prioritizes (Sperry, 1961). Those who use the left part of the brain are more logical, analytical, and objective, whereas those using the right side of the brain are more intuitive, reflective, and subjective. Thus, "Learning Styles associated with the right hemisphere were also found to have a greater impact on Emotional Intelligence" (Estrada et al. 2019, p.86). However, the right hemisphere is positively associated with emotional competencies of perception and understanding, but not regulation.

The BBVE (Brain-Based Visual Education Theory) suggests a new paradigm for developing a balanced brain based on Robert Sperry's theory of the left and right brain (Kim & Huh, 2021). By using the Brain-Based Visual Education Theory in elementary school, students are learning to use the left and right brain to improve the ability to control emotions and change emotions based on various situations. Art educators who train students in these Learning Styles help contribute to the development of their Emotional Intelligence.

Yet, MacLean argued the brain has three parts: the neo-cortex, which performs logical reasoning and establishing relationships, the limbic system, which performs emotional processes, and the reptilian brain, which controls human behavior (MacLean, 1990). Based on these studies, Herrmann developed the Whole Brain Model that focuses

on individual thinking processes based on the four quadrants (Hermann, 1989). However, later findings suggest that brain connectivity within and between intrinsic networks are associated with emotional regulation, emotion processing, and are strongly related to Emotional Intelligence (Weber, 2017). The Brain-Based Visual Education Theory supports this brain connectivity by training the brain to integrate sensory and stimuli through artistic activities (Kim & Huh, 2021). The upper lobe deals with logical-analytical thought, lower left lobe on planned thought, lower right lobe on emotional thoughts, and upper right lobe on conceptual creative thought. The Brain-Based Visual Education Theory offers a conceptual framework that approaches all aspects of the mind, learning, and emotions. This conceptual framework contributes to students' personal development, influences Emotional Intelligence, and improves non-cognitive characteristics (motivation, emotional stability, extraversion). The Brain-Based Visual Education Theory promotes interpersonal relationships by using art activities to help students learn to accept emotions, relate to others' emotions, and reflect on one's own emotions. Furthermore, neuroscience shows that within the Brain-Based Visual Education Theory, play has an exceptional effect on brain chemistry, facilitates the executive function of the brain, and activates neural regions involved in learning (Immordino-Yang, Darling-Hammond, & Krone, 2019).

Interpersonal Evidence

Constructivist, Social Learning, and Humanist Theorists could not have contemplated the possibilities of neuroscientific studies on empathy, the role of mirror neuron networks, or the investigations on pain in art. The assumption that art may develop empathy, the cornerstone of Emotional Intelligence, is grounded in responses,

emotions, and connections to art. Research suggests those who would increase their empathy levels might learn from art how to respond, feel, and make meaningful connections. Recently, art experts have pointed to the importance of cognitive responses and alternative neural networks to art. By focusing on pictures depicting pain and evoking empathy, evidence supports the involvement of the mirror neural system and implications of neural networks.

Decety and Jackson describe empathetic connections occurring as early as eighteen months (Decety & Jackson, 2004). In the first two years of a toddler's life, empathetic behaviors (helping others, sharing, comforting) manifest and a concern for others is shown in emotional expressiveness. Some viewpoints suspect that young children do not exhibit empathy. These experts report that young children under five cannot show empathy due to their stage of development and lack of lived experiences. Others assume empathetic behavior emerges in childhood and continues growing until early adulthood. Professor James Catterall suggests

One factor particularly stands out, this is, the emotional stability and nurturing behavior of the child's mother. Indications of children and adolescent whose mothers experienced high levels of family stress, family dissolution, single motherhood, and poverty display less empathy. Consistent, nurturing, and positive mothers' attention associates with the cultivation of empathy. The use of corporal punishment in childhood and early adolescence associates with low empathy in youth. (Catterall, 2011, p.8)

For example, Roberts and Strayer found that measuring prosocial behaviors can determine empathy in males and females between the ages of five and thirteen (Roberts,

Strayer, 1996). Scientists Gernot, Pelowski, and Leder conclude, “Research suggests that females may be more emotionally empathic and more reactive and show more congruent responses particularly if they score high on emotion contagion” (Gernot et al., 2018, p.11). However, “Many studies report declines in measured empathy beyond the mid 20s; but a careful review shows that there seem to be no systematic declines or increases in empathic tendencies beyond this age” (Catterall, 2011, p.7). In reports measuring empathetic abilities and skills, individuals who have active engagement with aesthetic activities (artmaking, reading literature, dancing) promote empathy. By the age of 26, high arts participants score significantly higher than low arts participants on measures of empathy integrated activities and exhibit lower levels of aggressive behaviors toward others. This central argument deserves additional testing that art experiences can enhance empathetic behavior and boost dispositions towards Emotional Intelligence.

Within figure 2, empathetic engagement is shown to be connected to emotional content, such as happy scenes or representational art, and can cause corresponding muscular responses. “One reason for this could be due to representational artworks including humans in emotional scenes, which may have allowed for higher social engagement. This, in turn, may have increased effects of mirroring in facial EMG” (Gerger et al., 2017, p.9).

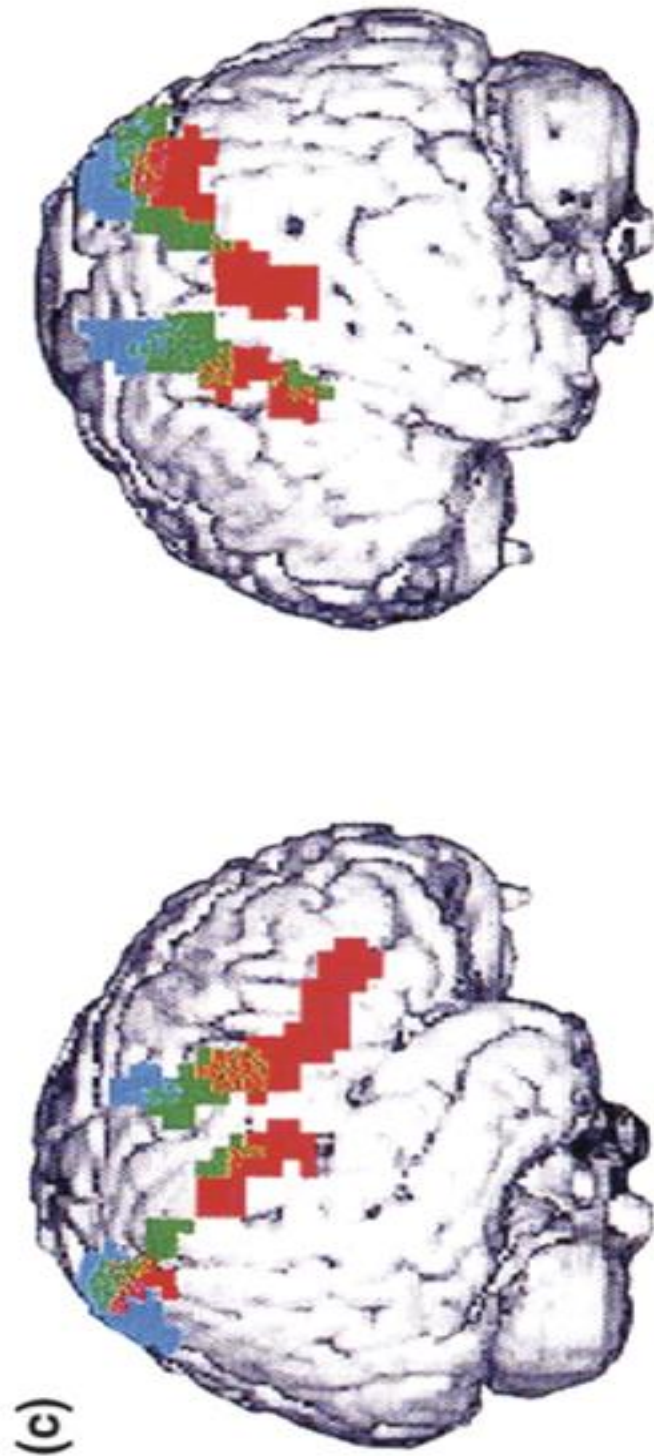


Figure 2. Neutral Mapping of Artist and Viewer Empathic Responses

Mirror brain neuron responses are also referred to in his later neuroscience publications,

His ‘as-if body loop’ referred to the ways in which a variety of areas of the brain react assume the same state they would have had if the observers of the actions and emotions of others were engaged in the same actions or if they were subject to the conditions they observed. Thus, Damasio also proposed that when one observes pictures that arouse strong responses such as fear, the body is bypassed (for the most part, we do not actually run away, although we might) and the brain – within ‘simulation mode’ reproduces the somatic states seen in or implied by the painting or sculpture, ‘as if ’the body were present. (Freedberg & Gallese, 2007, p.201)

This sensorimotor system is crucial for recognition of emotions displayed by others, denoting emotional tones from art and effects empathy based on facial expressions.

In figure 3, studies show artists and viewers experience similar feelings when making art and when perceiving art. Just as authors write about pain by invoking analogies or metaphors, artmaking evokes actions, postures, emotions, and sensations in artists. With empathy, the intention is to legitimize art education as a science based on *priori* found in the human body. In summary, both mirror neurons and alternative networks elicit empathetic responses to painful images, positive scenes, and representational artworks.

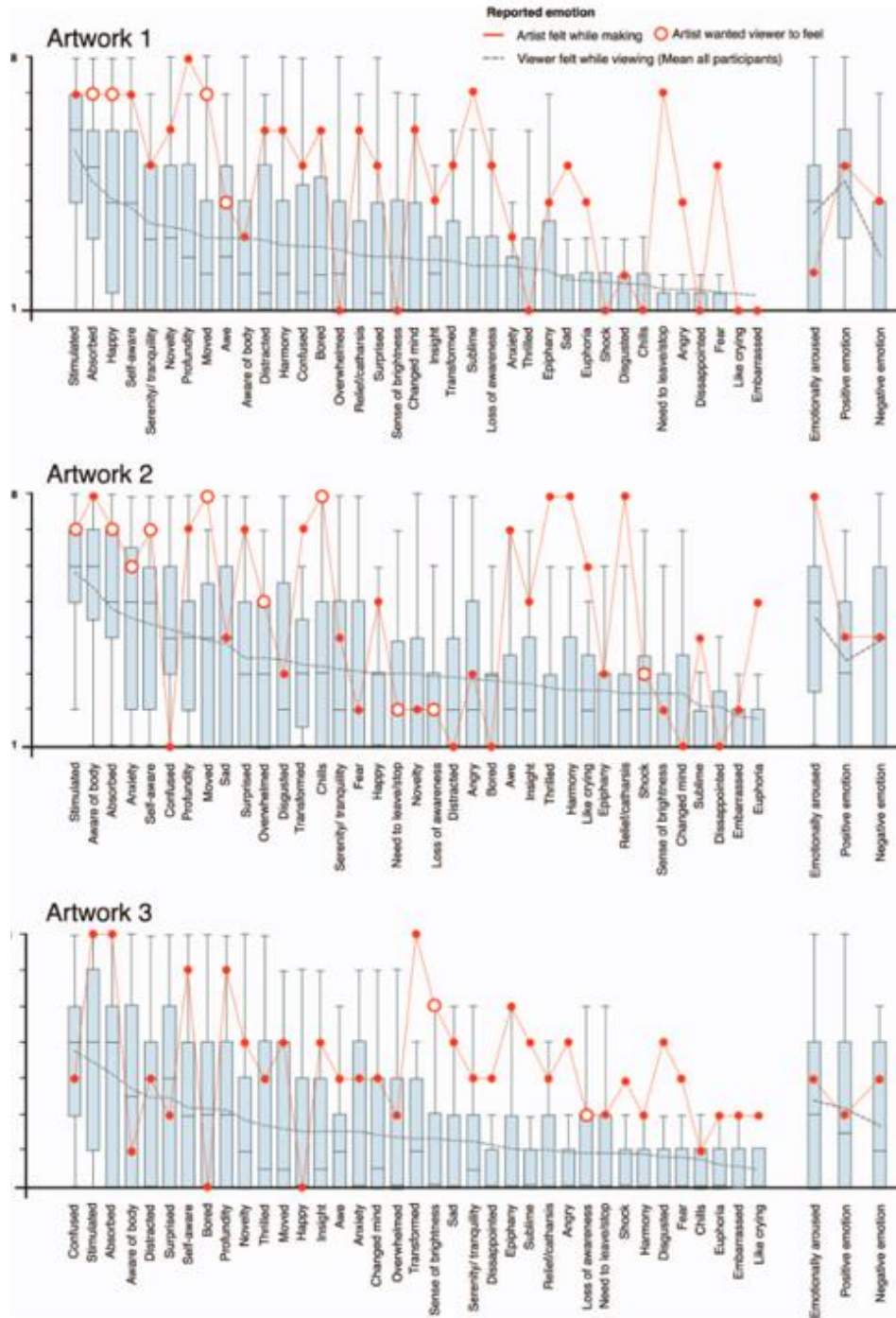


Figure 3. Similar emotions felt by artists and by viewers when interacting with artwork

Emotional Creativity

In recent research, behavioral scientists have shown an interest in using emotion-cognition interface to understand Emotional Intelligence. Researchers discovered a significant moderate correlation of 95% between Emotional Intelligence and creativity (Xu, Liu, Pang, 2019). Parallel to Emotional Intelligence, is the domain of creativity referred as Emotional Creativity. Emotional Creativity (EC) is the ability to experience and express authentic emotions. Emotional information can be conveyed into Emotional Creativity through the central neural mechanism, proprioceptive patterns, and cognitive inputs. While Emotional Intelligence requires analytical abilities and convergence to solve an emotional problem, Emotional Creativity involves divergent thinking to respond to emotional reactions. Both Emotional Intelligence and Emotional Creativity have emotional preparedness through sensitivity, knowledge, and authentic responses to emotions.

In figure 4 below, empirical research supports Emotional Intelligence and Emotional Creativity are considered mental abilities that can be measured with performance tests. Preliminary findings of Emotional Intelligence programs, showed participants having “areas of greatest growth including creative engagement (2.3 out of a possible 3.0), self-advocacy (2.1 out of a possible 3.0), and social interactions (2.1 out of a possible 3.)” (Muller et al., 2019, p.39). Individuals who were high in Emotional Intelligence and Emotional Creativity scored on average 17 points more for logical memory and 30 points more in motivation (Szorc & Kunat, 2019). General intelligence, Emotional Intelligence, and academic achievement predict the domain-specific creativity between 6% and 24% (Sahin & Lee, 2016). Furthermore, recent research has found Emotional Intelligence strongly predicts creativity.

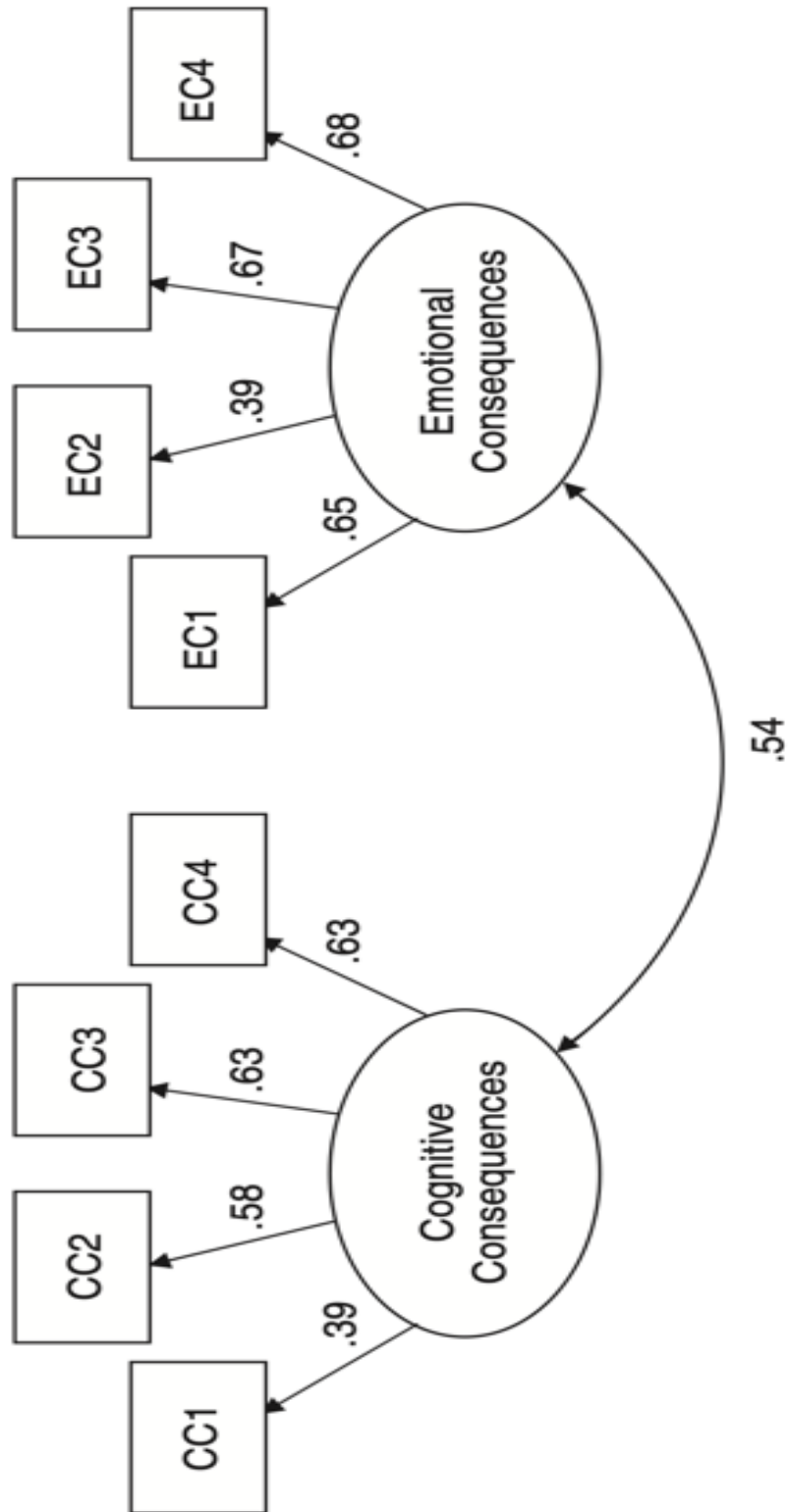


Figure 4. Emotional Intelligence and Emotional Creativity Abilities

Nevertheless, previous studies have shown significant differences in Emotional Intelligence and creativity between males and females. Authors Katarzyna Szorc and Beata Kunat explain,

The lateralization of the brain in males is stronger, and, moreover, the left hemisphere is dominant (which is responsible for verbalizing emotions) whereas emotion recognizing is done chiefly by the right hemisphere. Women, in turn, with their brain less lateralized and with no significant dominance of either hemisphere, should have better awareness of their subjective and somatic conditions. (Szorc & Kunat, 2019, p.374)

In addition, scientists Xiabo Xu, Wenling Liu, and Weiguo Pang confirm, “There is some evidence that males are more competent in emotional regulation, while females are more capable of recognizing and expressing emotions” (Xu et al., 2018, p.18). Moreover, individuals with high Emotional Intelligence use a variety of regulation strategies, whereas individuals with high Emotional Creativity experience complex emotions. Individuals with high Emotional Intelligence use knowledge about positive mood influences on performance to engage in creative tasks, whereas individuals with Emotional Creativity find inspiration from the creation process or find comfort in writing about these experiences. Some suggest the concept of emotion in Emotional Creativity is assumed to be different from the concept of emotion in Emotional Intelligence. However, authors Katarzyna Szorc and Beata Kunat support how males and females use Emotional Intelligence and Emotional Creativity similarly, “Quite obviously both heuristic and non-conformist behavior supports the creative approach, while a reproductive approach is characterized by algorithmic behavior and conformism” (Szorc & Kunat, 2019, p.374).

Based on present research, individuals with high Emotional Intelligence and individuals with high Emotional Creativity benefit from sharing expression of emotions through art experiences.

Art Programs Impact on Mental Illnesses

Articles, magazines, and headlines continue to debate where mandatory mental health screening is necessary. For figure 5, *Rock Paper Scissors* (2019) gives a sobering meaning to a playful phrase. It presents a stark view of one of the current problems in American schools from the perspective of students and teachers who are desperate for meaningful solutions. However, the continued increase of violence and bullying in schools can be addressed with appropriate art-based learning programs and intentional classroom learning targets. Children with behavior and emotional deficits can benefit from Social Emotional art-based learning interventions. Studies have shown that art and Emotional Intelligence have an enormous impact on academic outcomes, developing social adaptation, reducing incidence of violence, and reducing bullying in schools.

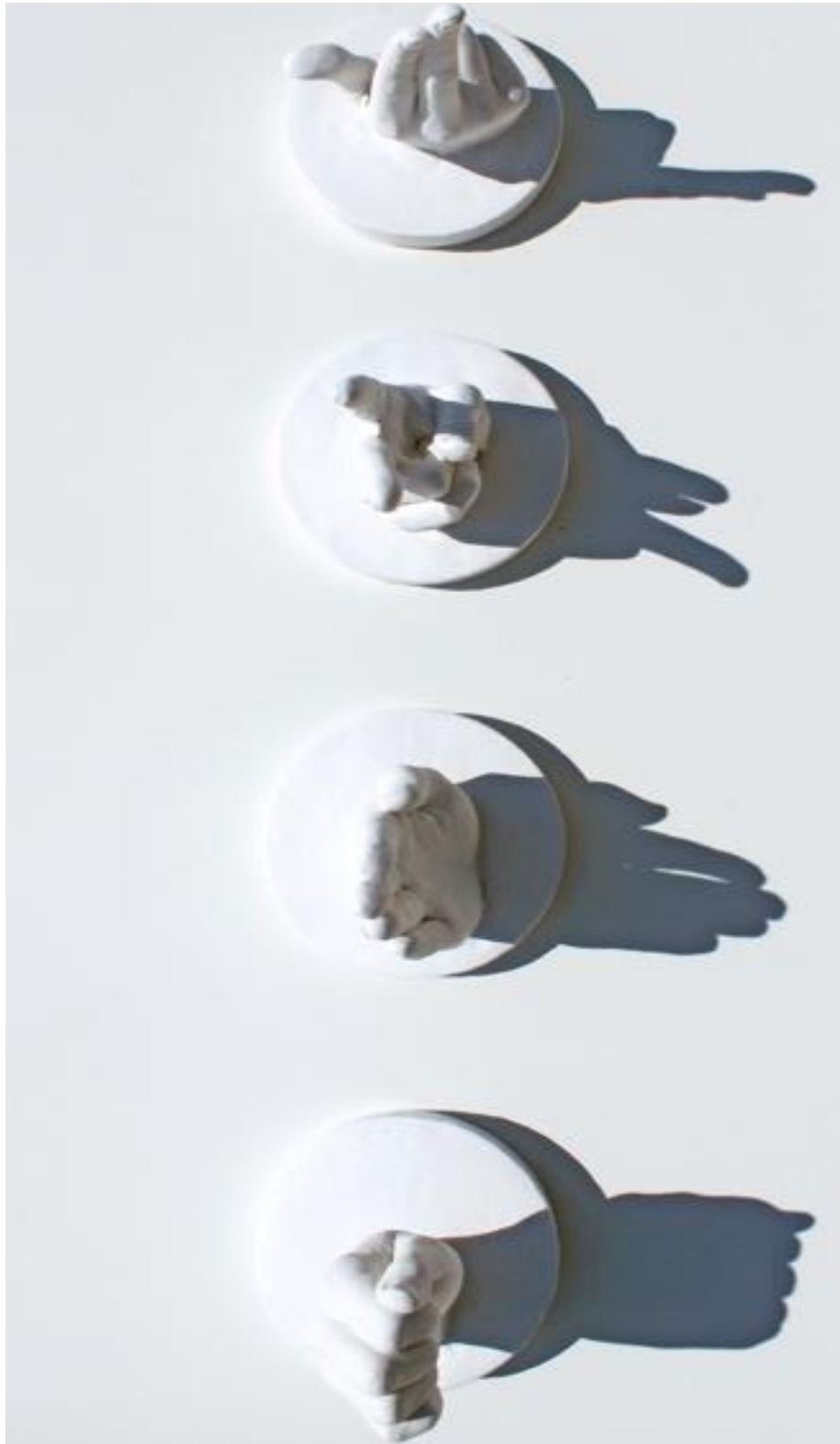


Figure 5. Robinson, L. (2019) Rock, Paper, Scissors. Kendall College of Art and Design, United States.

School systems continue to seek methodologies to address the needs of an increasing number of children with behavior disorders, conduct disorders, emotional disturbances, and aggressive behaviors. In the United States, 75% of children are enrolled in childcare or preschool and 4% to 12% of them have behavioral or emotional deficits (Green et al. 2012). Author Alivia Kremer confirms, “Approximately 9.5% to 14.2% of children in early childhood experience Social Emotional problems that have a negative impact on their development and school readiness” (Kremer, 2020, p.22). Children who lack in multiple areas of Emotional Intelligence competences (emotional awareness, emotional regulation, social awareness, relationship management) have negative effects on behavior, physical health, peer connections, and academic performance (Durlak et al., 2011). Moreover, 15-20% of children experience significant behavioral and emotional problems that present barriers to their learning ability (Eklund et al. 2019). One way these behaviors are addressed is through preschool suspension, which leads to academic failure, grade retention, negative school attitudes, and eventual involvement in the juvenile justice system (Zeng et al., 2019). Author Alivia Kremer forewarns,

In general, students with social emotional deficits receive lower grades, with an average (GPA) of 1.7. In addition, 48% are likely to drop out of school, 22% will be arrested before they leave school, and 58% of them will be arrested within 5 years of leaving school (Kremer, 2020, p.31)

Astoundingly, 38% to 75% of students with behavioral and emotional deficits are affected by social problems spanning across ages, grades, races, ethnicity, home setting, countries, and time (Bryan et al. 2004).

Benefits of Art Integration

Researchers repeatedly show that integrating art into education improves the learning climate in schools, enables students to cope with traumatic events, and helps reduce antisocial behaviors (Eddy et al. 2020; Kremer, 2020). Art is an essential element in the development of Emotional Intelligence, being the most effective method in supporting children with behavior difficulties. Psychologist Alivia Kremer cautions, “When the art programs start to disappear, test scores decrease and more disruptive behaviors emerge in its place” (Melnick et al, 2011, p.2). Likewise, researchers noted that the discontinuation of art lessons entailed a significant drop in academic performance (Blewitt et al. 2020) (Kremer 2020). There is potential for art programs to be a legitimate and widely used intervention for students with emotional and behavioral barriers.

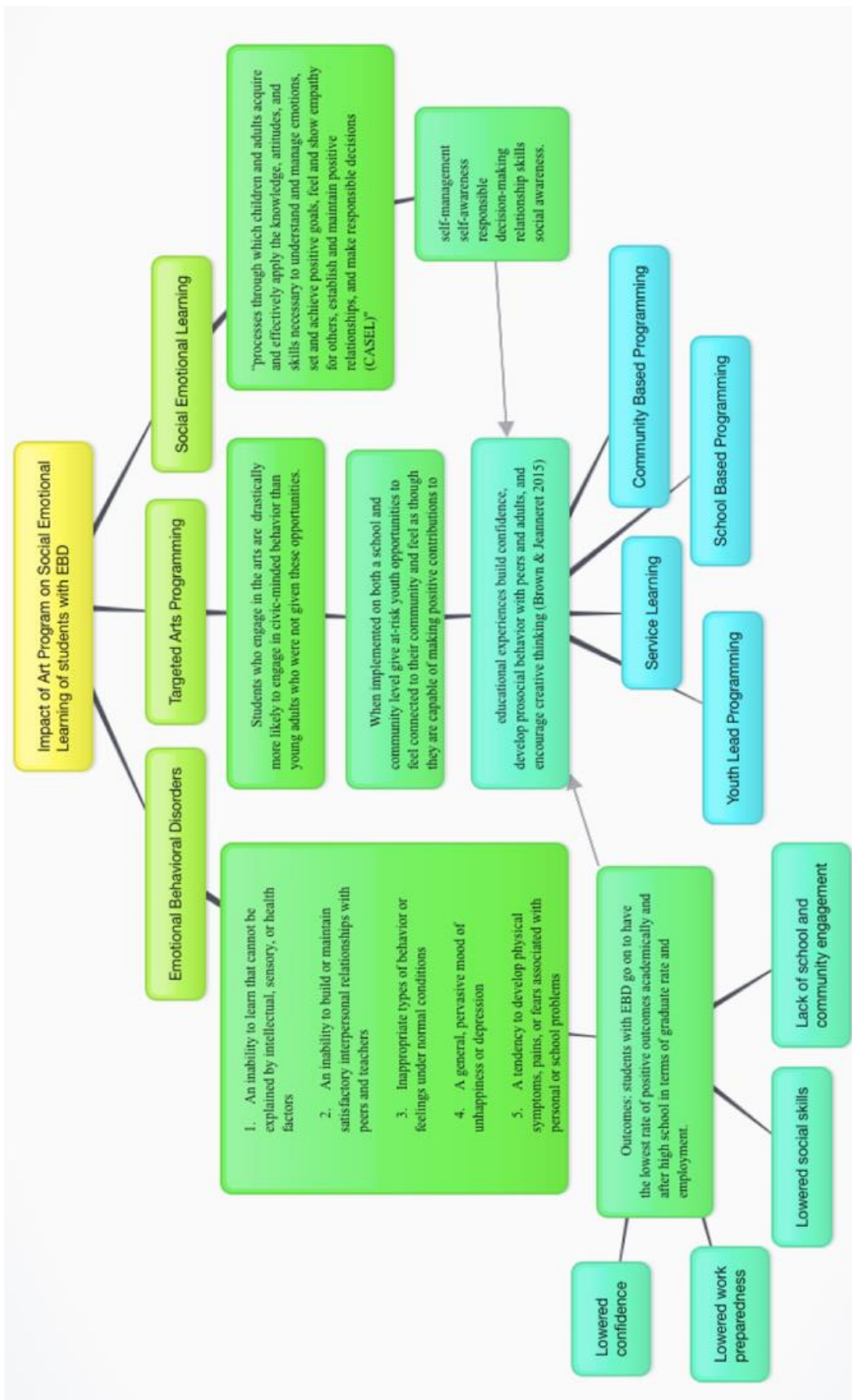


Figure 6. Impact of Art Program on Social Emotional Learning

Students with emotional and behavior disorders benefit from additional art classes, self-paced individualized assignments, and small peer settings. Authors Brown and Jeanneret advocate,

Research indicates that engaging at-risk youth, which includes but is not limited to students classified as having emotional behavior disturbance, in community and school-based art programs have the potential to build confidence, develop prosocial behavior with peers and adults, and encourage creative thinking through educational experiences (Brown & Heanneret, 2015, p.18)

Schoolwide art and Emotional Intelligence programs report less emotional distress (depression, anxiety, stress, social problems), decreased violence, and decreased crisis intervention referrals. The art room is an excellent environment for Emotional Intelligence to be taught because it provides an environment for creative thinking, promotes acceptance through social interactions, and helps integrate isolated children into peer groups. Specialist Christine Mazur confirms, “Studies show that making art can help children reconcile emotional conflicts and improve their critical thinking, problem solving and comprehension” (Mazur, 2018, p.18). Within this context, the Emotional Intelligence components of art practices are the building blocks for addressing students’ personal experiences, improving support networks, and developing Emotional Intelligence competencies. Furthermore, the question is not if art practice will affect Emotional Intelligence, but how it will happen and what educators can do to improve this positive impact.

Targeted Art Programs

With new technologies, neuroscientific studies such as functional Magnetic Resonance imaging (fMRI), are beginning to explain empathy, Emotional Intelligence,

and resulting behaviors that have bewildered theorists for years. Indeed, some researchers propose that the development of Emotional Intelligence competencies is intrinsically linked to art education practices and should be used to discuss art education advocacy. Helping build students Emotional Intelligence through art can lead to success in academic achievement, improved positive behaviors, better school climate, and increased opportunities for learning (Benningfield et al, 2015). Although, school classrooms place an emphasis on reading, mathematics, and writing, art has been shown to increase Emotional Intelligence (Savoie, 2017). By removing art from the curriculum, many students have fewer opportunities to develop an interest in future professional careers, show less engagement in learning, and receive ineffective interventions in school settings (Kremer, 2020). Moreover, author Christine Mazur reveals,

Lack of stability and connectedness can increase children's risk of social emotional difficulties, behavior issues, depression and anxiety, inattention, grade retention, dropping out, isolation, emotional regulation, impulse control, and information processing, all factors that are needed in the classroom (Kremer, 2020, p.45)

Nevertheless, now targeted art programs throughout the world provide a structured space for students to receive consistent praise, support for creative thinking, and encouragement to follow through on final products. In New York, The Museum of Modern Art (MOMA) provides a workshop called *Art as a Tool for Social Emotional Learning: Exploring Identity* for K-12 teachers (Kremer, 2020). This program is designed to enable educators to implement programs that support students' Emotional Intelligence through making art. Likewise, the Museum of Modern Art (MOMA) holds a summer

program that focuses on applying object-based teaching strategies, incorporate contemporary art introduction lesson plans, and use artwork as a basis for interdisciplinary investigations (MOMA, 2020). Psychologist Alivia Kremer clarifies, “This program found that 80% of the students consistently attended school, and the 20% that did not attend were sick, suspended, expelled, truant, or transferred out of the district” (Kremer, 2020, p.52). Arts Impact is an organization in Seattle, Washington, that uses the six curriculum areas (art, reading, writing, math infusion, social studies, sciences) to gain hands-on experiences focused on lesson plans and curriculum development (Arts Impact, 2020). The importance of natural materials rather than using synthetic materials or reading a book, impacts social emotional learning and academic achievement similarly (Prasse, 2021). The Art Room based in the UK, is a school-based art intervention model showing an 87.5% improvement in mood, feelings, and participation (Cortina, 2015). Another tool is Yoder’s “Self-Assessing Social and Emotional Instruction and Competencies: A Tool for Teachers” that helps educators understand how to infuse art and Emotional Intelligence into instruction (Yoder, 2014). In addition, the Art 21 educator guides provide thought provoking questions, contemporary artist information, and art making ideas that connect to social emotional learning by focusing on artists emotions, personal experiences, and worldviews. Targeted art programs have shown Emotional Intelligence and pro-social development can be improved to higher levels by integrating art with educational subjects for school age children. By incorporating art prevention programs, school districts are rewarded with an increase in funding, higher employment rates, and overall greater climate (Brown, 2017).

Furthermore, evidence supports that these art programs promote resilience, mental health recovery, and improved social connections.

Art Responses Improve Emotional Awareness

In 1985, Wayne Leon Payne, wrote a doctoral dissertation *A Study of Emotion: Developing Emotional Intelligence*, which was the first scholarly usage of the term Emotional Intelligence (Riopel, 2021). From Salovey's and Mayer's contribution to the dissertation, the field of Emotional Intelligence began to influence academic research. Salovey and Mayer proposed four abilities of Emotional Intelligence as perceiving, using, understanding, and managing emotions (Mayer et al., 1990). Later, Emotional Intelligence was introduced in Daniel Goleman's Emotional Intelligence Quadrant in 1995. It began with five domains and was redesigned in 2002 with four domains (Goleman, 2002). The four domains of Emotional Intelligence are emotional awareness, emotional regulation, relationship management, and social awareness. The first branch of Emotional Intelligence, emotional awareness, is the ability to detect and decipher emotions in faces, pictures, voices, and cultural artifacts. In addition, emotional awareness means knowing when feelings are present in ourselves. Emotional awareness plays a vital role in emotional expression and self-development of the artist. Moreover, the highest correlation between emotional and verbal intelligence is the ability to understand emotions (Brackett et al., 2017). Art allows students to express feelings in many ways and use various art mediums to express their needs. Many research programs use art to explore the significance and valid measurement of emotional awareness.

Poetry

Visual arts and poetry in classroom settings increase students' awareness and recognition of emotion- two key components of Emotional Intelligence. "Because emotion awareness and recognition are often considered to be separate dimensions of Emotional Intelligence, we have found that the visual arts are best for emotional recognition and that poetry works best for emotional awareness" (Morris et al., 2012, p.893). Two specific exercises utilize the visual arts (drawing, painting) and poetry helps illustrate elements of Emotional Intelligence concepts. Visual arts and poetry can stimulate imagination, trigger mental images, and provide a rich context for helping students develop emotional awareness and recognition.

Thus, the visual arts and poetry can be thought of as the competency of using words and images changed with their utmost meaning. It is within these meanings that powerful and significant evocations of emotion and feelings can be found. Because poetry and the fine arts have the power to shape minds and give meaning to what is seen and heard, they provide a rich contextual background for developing components of Emotional Intelligence (Morris et al, 2012, p.893)

Visual arts facilitate the development of Emotional Intelligence in children through managing feelings, expressing requests, delaying gratification, managing self-talk, problem-solving, identifying feelings in others, and resolving conflict. A student who is discussing what a character in a story feels or what emotion a piece of art conveys is fostering emotional perception and understanding. In addition, "The researchers found that drawing led to increased positive affect in comparison to writing. Furthermore, using artmaking (and writing) for distraction rather than for venting, promoted positive mood" (Drake, et al., 2011, p.2).

Journals

Journals indicate understanding and expression of emotions through descriptive words, written quotes, understanding different perspectives, and building relationship skills after a learning project. Journaling focuses on noticing everyday creativity, recognizing feelings, and understanding emotions. Students are asked to provide a self-appraisal of their development of emotional awareness and emotional recognition through class journals. Prompts involve making notations on the photographs by writing, circling, drawing lines, describing, and interpreting what is in the images. As well, having a list of core universal emotions that share common vocabulary is important for helping students to better communicate and recognize emotions.

In figure 7, *Expression* (2020), six core universal emotions: disgust, sadness, happiness, fear, anger, and surprise were explored using three different mediums. By combining psychology and the creative process, this series acknowledges how art experiences give narratives to personal life, form a recollection of experiences, and represent the feelings needed for emotional growth. Expression can be characterized as facial expressions, artistic expression, and expressive arts.



Figure 7. Robinson, L. (2020) Disgust. Mixed Media. Kendall College of Art and Design, United States.

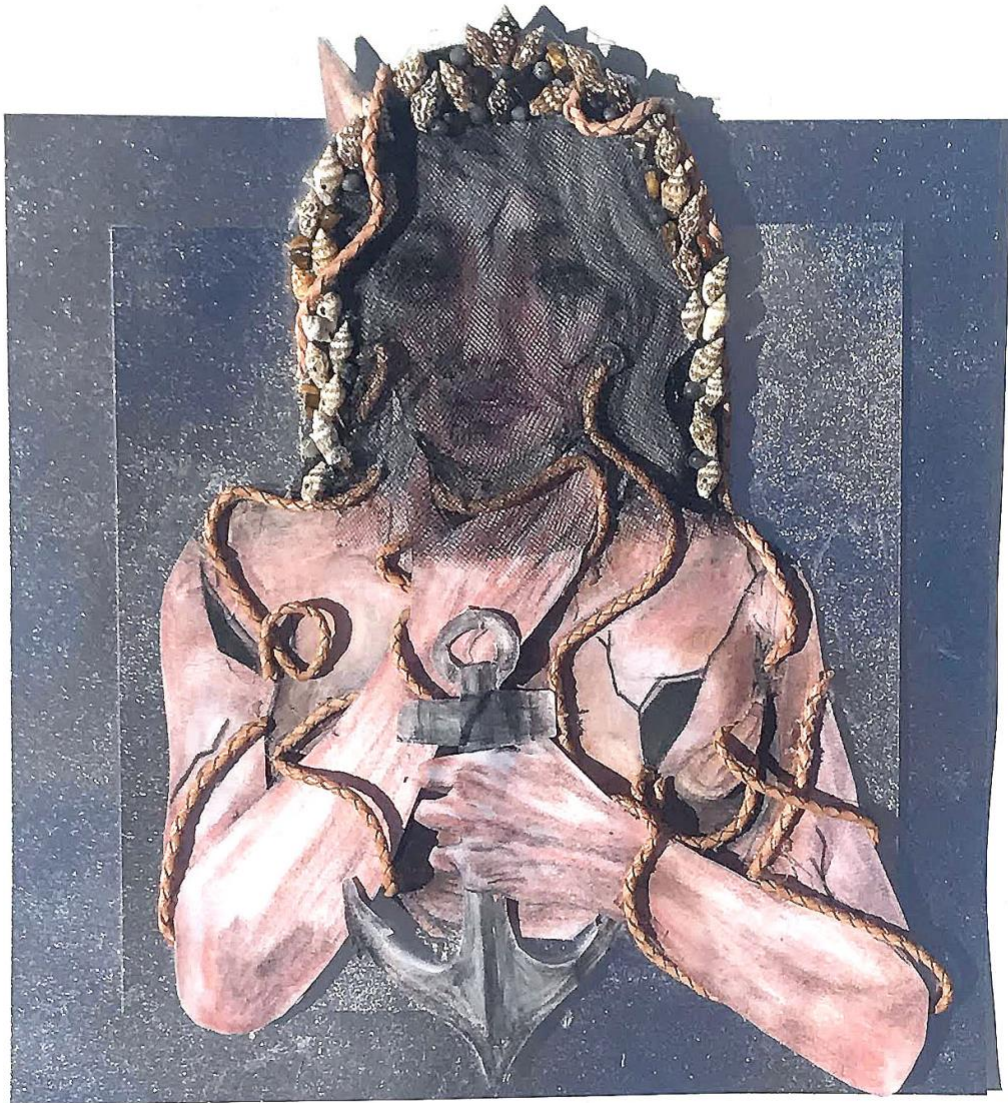


Figure 8. Robinson, L. (2020) Sadness. Mixed Media. Kendall College of Art and Design, United States.



Figure 9. Robinson, L. (2020) Happiness. Mixed Media. Kendall College of Art and Design, United States.

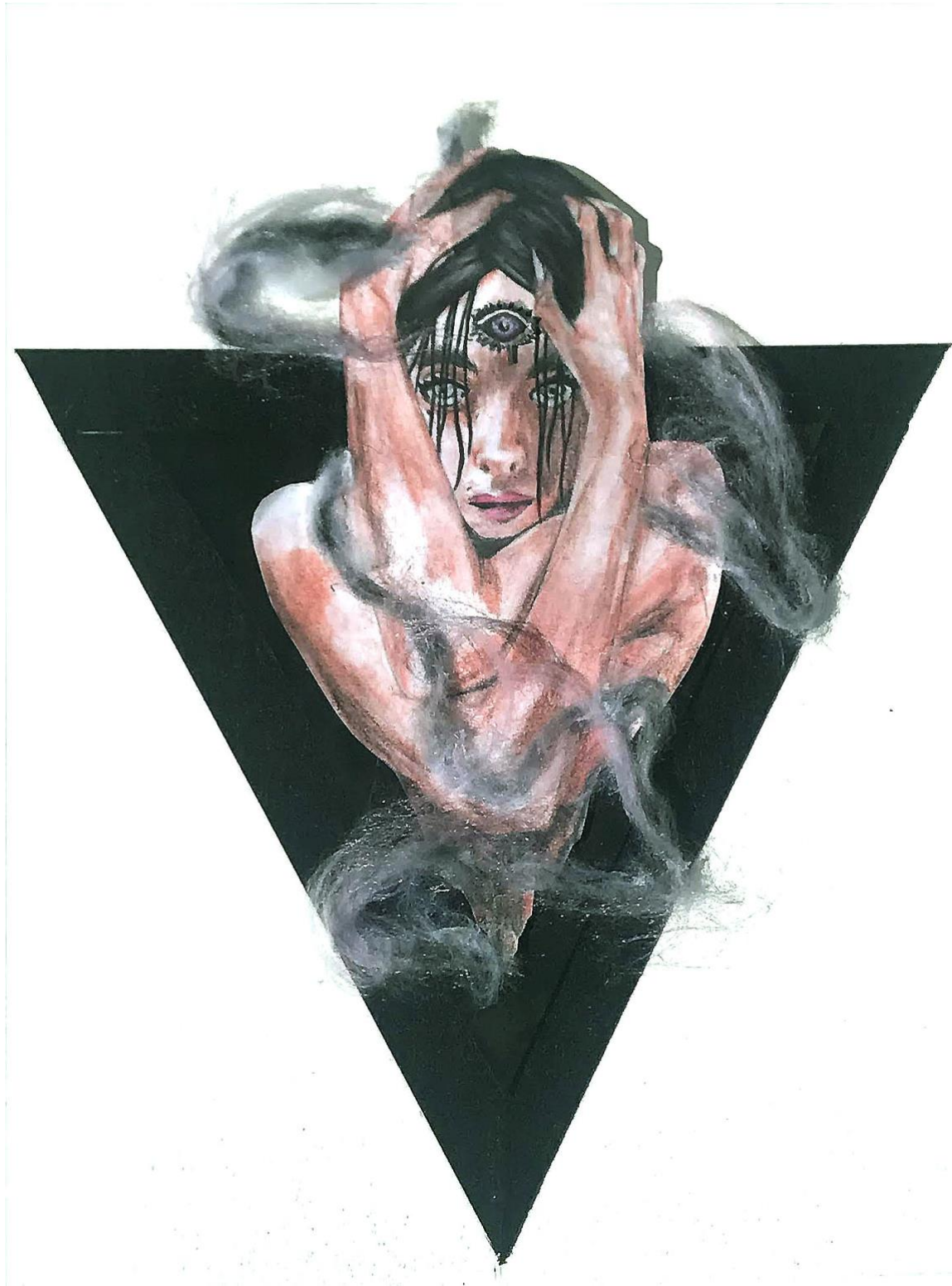


Figure 10. Robinson, L. (2020) Fear. Mixed Media. Kendall College of Art and Design, United States.



Figure 11. Robinson, L. (2020). Anger. Mixed Media. Kendall College of Art and Design, United States



Figure 12. Robinson, L. (2020) Surprise. Mixed Media. Kendall College of Art and Design.

By thinking about the mark making, thoughts and feelings are made known through words, imagery, and actions. “Anecdotal evidence from class journals further indicates that the exercises have a significant impact on the students’ awareness and recognition of emotions” (Morris et al., 2012, p.897). Both emotional literacy and visual arts facilitate personal growth, ownership, and building self-esteem.

Colors

Colors can affect both cognitive development, cognitive processes, and emotional awareness in educational settings (Villarroel, 2016). When using color in the art room, it is important to note that color choice can influence students’ emotions, personality, and development. Author Berat Ahi explains, “Research shows that light and pastel colors are more effective at stimulating children’s senses, particularly up to the age of six years” (Ahi, 2017, p.38). Moreover, children at this developmental stage desire color representation with the intention of using crayons, pens, colored pencils, markers, and pastels. According to Parsons Developmental Theory, in the first stage children are interested in their favorite colors, in the second stage children represent colors in a literal sense, and the third stage is achieved in adolescence when students understand emotional expressiveness of colors. Some experts have argued that children use color to portray emotion, reflect on emotional qualities, and express emotional status in drawings. For example, several scientists reveal, “Children’s color choices have been used as evidence for trauma, depression, fear or anxiety, and other emotional difficulties” (Milne & Greenway, 1999, p.261). Research confirms that children use vivid bright colors to represent positive emotions and use least favorite dark colors to represent negative topics (Burkitt et al. 2003). Evidence shows that children frequently choose red, blue, or yellow for positive emotions and black or brown for negative emotions (Crawford et al., 2011).

Wassily Kandinsky was a Russian painter who wrote *Concerning the Spiritual in Art* in 1947, describing how colors and emotions are closely linked. Within figures 13, 14, and 15, *Red* (2021), *Yellow* (2021), and *Blue* (2022) color is transformed into portraits with personalities.



Figure 13. Robinson, L. (2021) Red. Drawing Chalk. Kendall College of Art and Design, United States.



Figure 14. Robinson, L. (2021) Yellow. Drawing Chalk. Kendall College of Art and Design, United States.



Figure 15. Robinson, L. (2021) Blue. Drawing Chalk. Kendall College of Art and Design, United States.

Red is a fiery color of a restless character, who is a symbol of wisdom and a sign of maturity. Yellow is a hopeful color of a peaceful character; she is a symbol of youth and femininity. Blue is a holy color of a mediative character, creating a symbol of spirituality and masculinity. These large-scale drawings show a connection between color and emotion, an aspect of Emotional Intelligence. Some authors forewarn, “Results indicate that size, but not color, is used to express emotion under free draw conditions” (Picard & Lebaz, 2009, p.186). Nevertheless, it has been found that children are sensitive to symbolic color associations, revealing the ability to produce and decode emotions improves with age (Burkitt, et al., 2007). Art educators can use open-ended questions to talk with children who can participate in free draw conditions. Furthermore, colors in educational settings can increase students’ awareness and recognition of the emotion-important component of emotional awareness.

Artistic Expression Improves Emotional Recognition

Emotional regulation is related to Emotional Intelligence competencies, which improves how children choose to express emotions in positive ways (Menzer, 2018). Art is a well-established medium to address student emotional needs and to strive at developing healthy strategies to manage emotions. The art making process engages in these competencies of responsible decision making, creating opportunities for students to learn conflict resolution skills and emotional management (Regev et al. 2015). The emotional climate of a classroom is achieved through modeling emotional expressions, using reaction regulation, understanding emotions, and understanding how to regulate emotions. Research shows that students with high Emotional Intelligence develop skills to manage their emotions, showing a decrease in hopelessness, increase in self-esteem,

and increase in positive attitude (Dilmac, 2020). When art is used appropriately, these experiences can incorporate emotional regulation contributing to the personal well-being and social integration of school students.

Oil Pastels

Influenced by British and American art education, the Japanese educational system during the Taisho period the Jiyu-ga movement theorized that free form drawing increased creativity and Emotional Intelligence. In 1924, teachers Rinzo Satake and Shuku Sasaki with the consult of Yamamoto, the artist who formed the Jiyu-ga movement, sought to create a new art material to increase self-expression in students. “Yamamoto recommended that the new art material have vivid colors and a soft texture to enhance creativity” (Sakura Color Products of America, 2018, p.7). Thus, oil pastels were invented as a medium to encourage Emotional Intelligence.

Moreover, we can conclude that artmaking with oil-pastels, first created in Japan in 1924 to increase self-expression of students, results in unique emotional and physiological responses. These findings might be explained by the enhanced tactile experience of art making with oil pastels along with their relative fluidity, triggering an arousal pattern. (Haiblum-Itskovitch S, 2018, p.1)

Tactile engagement relates to the experience of interacting with art materials during the exploratory and pre-symbolic stages of art making. The properties (size, thickness, and texture) of the drawing material influence the fluidity of sensory information processing and the potential to elicit emotions. The tactile engagement with art materials can lead to a state of arousal that is well balanced with relaxation. Results of oil pastels show improved positive mood, tactile engagement, and encouraged emotional arousal by

smearing soft materials. In addition, “Expressing emotions through drawings is a way to knowledge and self-knowledge, is a way to understand the emotional universe of humans” (Rusu, 2017, p.232). Children’s drawings are a semiotic practice and a meaning making process that expresses their life experiences, interest, and emotions in a creative way. Furthermore, “The children’s drawings will help an educator to understand in which aspects of his/her personality can work, what elements of his/her personality are affected, and certain measures of educational optimization can be taken” (Rusu, 2017, p.237).

Drawing based on the visual arts provides instructors with a context for students to examine emotions, blend skills, and acquire competencies needed for career preparation.

Art Elements & Design Principles

Visual Literacy becomes an essential component in the development of human nature and the ability to live well. Visual Literacy is the ability to recognize, create, and understand ideas conveyed through images. It is divided into two general categories (a) visual elements such as dot, line, level, amount and (b) visual qualities such as balance, harmony, rhythm, and composition. “The opportunity to choose what to create as well as the art materials and art making techniques with which to create, enhances one’s ability to solve problems, make decisions, and act upon them” (Czamanski-Cohen, 2012, p.2). Moreover, it is important that children have the possibility of self-expression through their art and their emotions. “Being capable to express your feelings in an image is another level of personal experience and understanding” (Rusu, 2017, p.229). The arts offer students benefits such as promoting self-motivation, aesthetic awareness, and enhanced emotional expression. In artistic environments, words, drawings, materials, colors, and objects carry the voices and thoughts of children. “Such expression and

release of emotions improve feelings of well-being and contribute to redefining the self-image in a more optimistic tone” (Rush, 2017, p.237). Moreover, art making explains 35% of the parasympathetic reactivity and changes in emotional regulation processes during the art making tasks. “It was found that artistically talented students engaged in significantly more self-regulatory behaviors during classes in which the arts were integrated into the lesson than in traditional classes without arts integration” (Estrada et al., 2019, p.47). In other words, there could be a relationship between Emotional Intelligence and visual literacy.

As Emotional Intelligence increases, the mark of visual literacy (line dimension, level dimension, balance, harmony, rhythm, and composition) increases. There is a positive relationship between Emotional Intelligence and visual literacy through increasing visual literacy increases Emotional Intelligence in students. (Malekian, F. et al., 2012, p.931-932)

Since 75% of learning is acquired through eyesight, 13% is acquired from hearing, 6% through tactile senses, and 3% through taste this shows the importance of visual strategies in students studying and learning process (Ahadian, 2005, p.932). Visual Literacy and Emotional Intelligence improve essential skills (visual qualities, visual elements) shared between the audience and owners. These artistic experiences redefine the artist’s personality through personal development, self-knowledge, and making meaning based on the human psyche.

Portraiture

By creating portraiture in elementary art, students (a) use emotion, (b) use senses, (c) promote student self-direction, (d) enable social learning, and (e) encourage pattern

finding. “For children at this age, it is important to make the connection between the facial expression of an emotion and the capacity of coordinating his/her drawing with the purpose to express a distinct emotion” (Rusu, 2017, p.232). Emotions extend beyond the defining lines, curves, and shadows of the face and into those of colors and designs.

Studies examined people’s abilities to recognize emotional content in faces, colors, and abstract designs, and related it to their abilities to empathize with others, in order to, learn more about the role of people’s abilities to identify and communicate about basic human emotions. (Mayer et al., 1990, p.773)

Some students who are unable to deduce that certain colors or design suggest agreed feelings are unlikely to feel empathy in interpersonal situations. Recognition of facial expressions relates to emotional expression, facial signals, and emotional perception. By examining, discussing, and creating original portraiture, children have opportunities to increase their abilities to perceive and understand emotions. “This is why we accomplished our experimental investigation using drawings, which express the best images and reflections of facial emotional configurations” (Rusu, 2017, p.227). Many children’s drawings focus on a range of emotional topics, including portrait, positive emotions, feelings about family and school, feelings for others, nature, and negative emotions.

Through these drawings, children can discover and share their own self-concepts. Self-concept refers to the values, personality, and identity of an individual. Found in figure five, *Self-Concept of a Woman* (2021) is based on the research revealed in “The Creative Self: Effects of Beliefs, Self- Efficacy, Mindset, and Identity” by Maciej Karwowski and James Kaufman. This portrait contributes to the development of this

psychological knowledge (self-knowledge), improving the ability for educators and children to understand their own emotional responses in different contexts. In figure 11, *Self-Concept of a Woman* (2021) addresses this self-knowledge theme through a portrait defining women as warriors defending against stereotypes, supporting the home front, and redefining our definition of strength. The correlation between these drawings, portraits, and emotions provides educators with opportunities to better understand how emotional experiences effect the self-concept. However, an artwork's completion is not a portrayal of actual things in the world, but rather a symbolic representation of emotional experiences such as happiness, sadness, repulsion, or attraction.

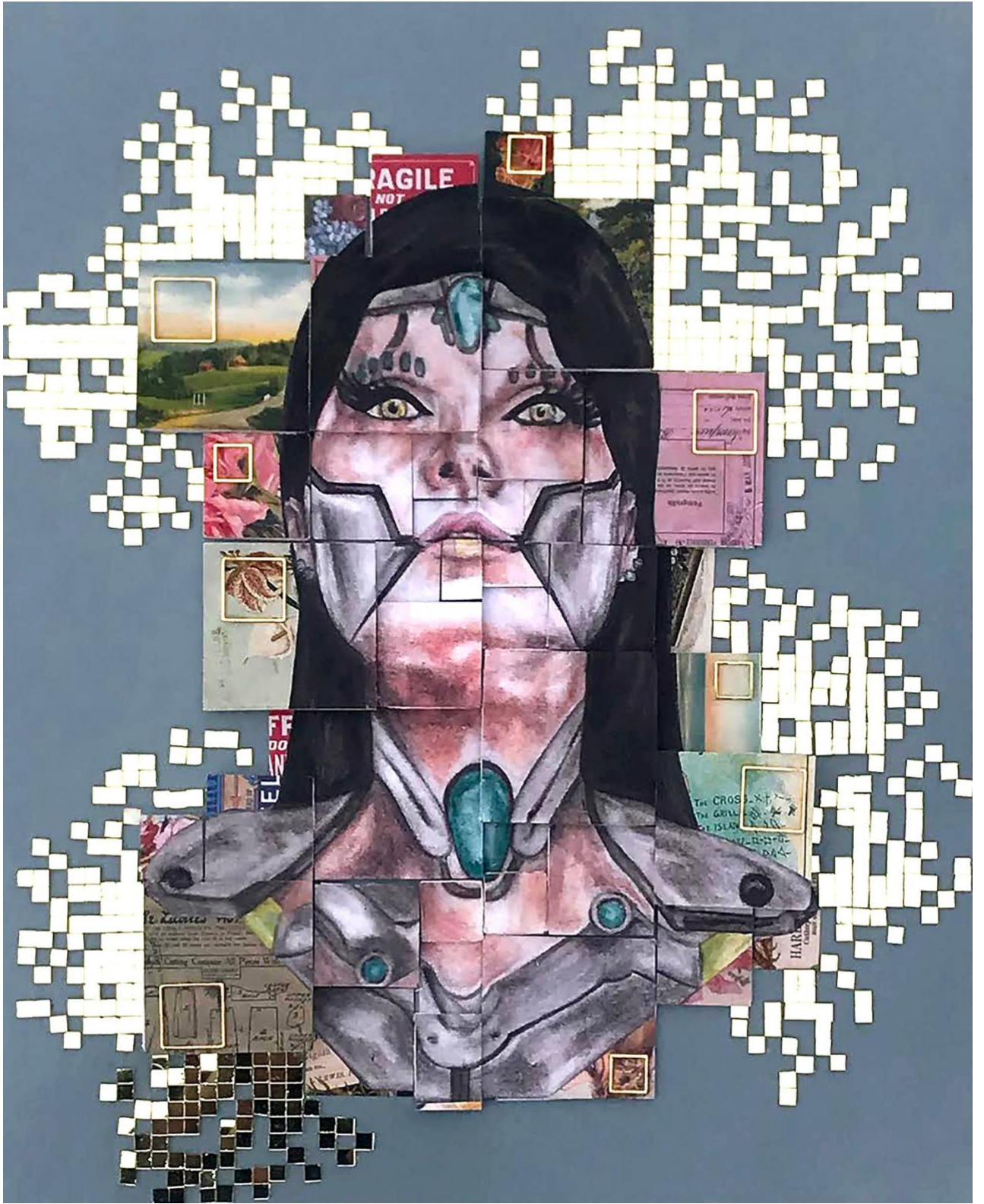


Figure 16. Robinson, L. (2021) *Self Concept of a Woman*. Kendall College of Art and Design, United States.

Discussing Artwork Improves Relationship Management

Research reports suggest that students have more trusting relationships with their art educators than with other type of educators, feel more comfortable in art class, and are more likely to work through challenging situations (Farrington et al. 2019). Elementary art educators can greatly impact students', parents', and school populations' awareness of art and Emotional Intelligence. Having teachers, parents, and school populations involved with students' art has been shown to have a positive influence on student's progress (Schweizer et al. 2017). Author Liane Brouillette encourages, "Equipping all teacher candidates at the elementary level with arts-based techniques for supporting the social-emotional development of children not only would benefit students but would also create a broader base of support for the arts" (Brouillette, 2010, p.22). Students who engage in art and Emotional Intelligence at the elementary level are more likely to show emotions appropriately, share feelings, become successful at navigating peer relationships, and regulate negative emotions (Joshi et al., 2017). Author Catterall supports, "In research studies focusing on such relationships, high quality art lessons have been found to have an impact on character understanding, comprehension of character motivation, increased peer-to-peer interactions, increased conflict resolution skills, and improved problem-solving dispositions" (Catterall 2002 p.2). Evidence supports the discontinuation of art lessons results in a significant drop in academic performance (Blewitt et al., 2020). Researchers have also noted the importance of developing Emotional Intelligence through the arts, observing that future art educators need to understand the impact their work can have on education and social skills. Art education promotes opportunities for Emotional Intelligence growth through social engagement, emotional practices, positive experiences, and participating in art performances. Furthermore, the outcomes that are

required for a healthy and productive life reflect a broader concern relating to social emotional development: setting goals to achieve dreams, being productive in the workplace, and contributing family members.

Positive Emotions

There is a lot of research indicating that positive emotions and mood hold an important role in developing human creativity, Emotional Intelligence, and meaning making in youth. Art educators who have positive disposition toward student discipline have more positive results in the art room including improved academic success (Russell & Huzel, 2007). Author Jones confirms, “One is that a positive shift in the teacher’s attitude toward students and their behavior if disruptive actions are perceived as an academic problem” (Jones & Jones, 2004, p.303). Whitmore verifies, “The Visual Learning Analysis (VLA) revealed evidence of children’s social emotional and embodied learning and made visible the teacher’s value of children as capable of reflection and of making choice about materials and learning space” (Whitmore et al., 2019, p.549). In addition, an art educator’s intent appears to be a critical element in promoting Emotional Intelligence growth and arts learning (Farrington, 2019). The self-concept of an art educator focuses on how their values, personality, and identity are important to Emotional Intelligence. *Self-Concept of a Teacher* (2021) visually showcases teachers as detectives continuing to look for secrets, hidden clues, and facts to prove themselves innocent within education.

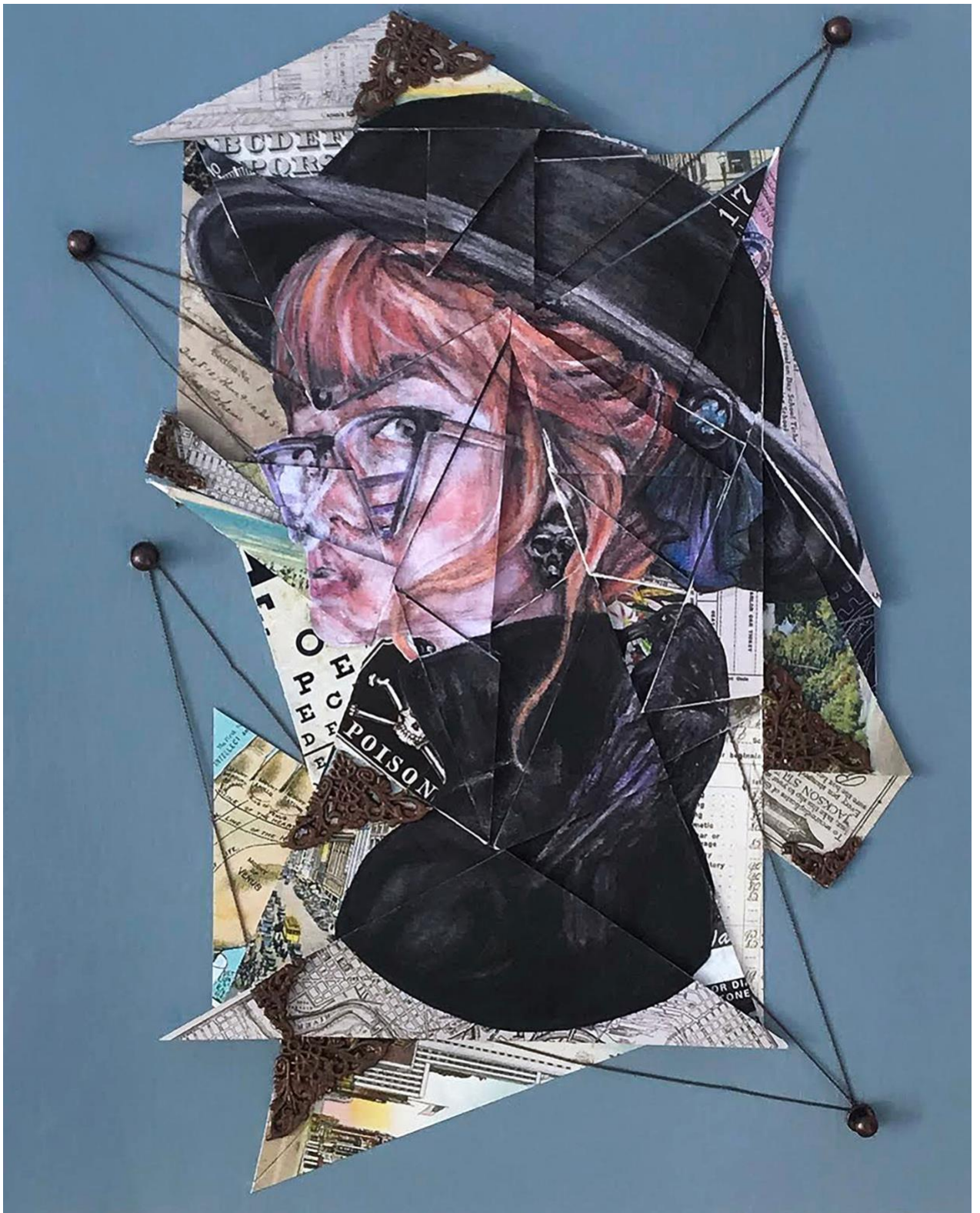


Figure 17. Robinson, L. (2021) Self Concept of an Artist. Kendall College of Art and Design, United States.

Findings illuminate how positive emotions can help students build personal resources to strengthen relationships, enhance tolerance, and improve Emotional Intelligence. Art educators can use artistic tasks to help students develop positive attitudes about art to correct aggression, negativity, or marginalization (Rusu 2015; Rusu & Chandrinou, 2013). Also, Emotional Intelligence enables children to maintain positive moods thus enhancing creativity thinking, increasing flexibility, and improve social skills. In addition, humor is a positive emotion strategy that allows children to reduce stress, restore perspective, improve resiliency, and maintain positive social support networks. Authors Tugade and Fredrickson explain,

For instance, relative to those less resilient, highly resilient individuals restore self-esteem after failure, show more creative problem solving when handling stressful situations, and elicits more positive response from social support networks to help buffer against negative emotional experiences. (Tugade, Fredrickson, 2002, p.325)

Studies show positive art educators increase student participation from 30% to 79%, increase academic achievement, and show greater growth in emotional regulation (CASEL 2020). In addition, benefits to seeking visuals arts can reduce stress, uplift psychological well-being, and prepare students for coping with negative emotions.

Artwork Dialogues

Through encouraging dialogue around children's art, art teachers are nurturing deeper levels of perception about feelings and the perspectives of others (Brouillette, 2010). Although discussions on art and Emotional Intelligence have been separate, both are needed to create positive environments for student to develop social skills. Specialist

Christine Mazur stresses the importance of discussing artwork, “As teachers, we should be modeling communication founded in observing emotions and behaviors, synthesizing what we are observing, and opening up an honest dialogue” (Mazur, 2018, p.72). Art educators can enhance artmaking and Emotional Intelligence as an experience by having students talk about their artwork or having a visual dialogue using empathetic questions. Some dialogue construction models include the ‘seven questions’ approach proposed by Bell (2011), the Visual Thinking Strategies developed by Yenawine (2013), and Rorty’s (2014) interrogating questions on a painting in six dimensions. These questions about when, where, who, history, the present, and the institutional context of the artwork help students better understand the self, consider multiple perspectives, and focus on art activities gained from social interactions. Asking, “What do you see that makes you say that?” helps students connect their observations to their interpretations (Yenawine, 2013, p.25). Questions such as “What is going on in this picture?” and “What more can we find?” help prepare viewers for work analysis and invite reflections with peers after observing the artwork (Yenawine, 2013, p.25). Personal connection questions elicit students’ curiosity about, sense of ownership of, and interest in the works introduced in art lessons. Interpretive open dialogues help viewers bring emotions into consciousness and encapsulate complex human experience through expressive form. More recently,

Thompson (2000) has investigated dialogues among young children to show that the development of artistry is both personal and social, dependent not only on the child’s intentions, but also on the extent to which those intentions are mirrored or deflected by the responses of others. (Brouillette, 2010, p.2)

By posing questions about artwork, art teachers lead children from exploration of materials to achievement of curricular objectives, language development, and conceptual understand of facial features. Psychologist Alivia Kremer explains, “Art allows for more areas of the brain to be developed, as there are certain regions that only respond to art, which cultivates imagination, creativity, increased social skills, and lower dropout rates” (Kremer, 2020, p. 1). Art classrooms provide a setting that engages students in open communication and expression which is supported by the personal attention provided by the art teacher (Brenner et al., 2008). Art education is believed by practitioners, students, and parents alike to aid in the development of children’s relationship skills, responsible decision making, and active engagement in human interactions helps children learn healthy social scripts.

Parent Involvement

There is a connection between art and Emotional Intelligence, reinforcing skills being learned in home and the art room will make the most difference for children (Zins & Elias, 2007). Oaklander argued that artwork should be looked at, talked about, appreciated, and understood (Oklander, 1988). Christine Mazur reflects,

Findings from studies done by The National Endowment for the Arts indicate that students who have opportunities to “engage deeply with the arts in and outside of school” are drastically more likely to engage in civic-minded behavior than young adults who were not given these opportunities. (Mazur, 2018, p.17)

Due to the positive nature of viewing and discussing artwork, children are often excited to share them with parents facilitating more social interactions at home. Parents who

provide supportive emotional responses help children have lower depression levels and express anger in healthy ways (Dunbar et al. 2017).

In the world today, an artist is a person with talent and could be prized for their artistic and original works. This piece *Self-Concept of an Artist* (2021) suggests female artists are sometimes diminished, viewed as jesters playing as professional fools and are viewed as entertainers for the public.



Figure 18 Robinson, L. (2021) *Self Concept of an Artist*. Kendall College of Art and Design, United States.

It addresses the importance of having a positive artistic identity. Children who have positive artistic identities are a vital part of creating meaningful work and provide opportunities to share viewpoints of the world with audiences. Alivia Kremer confirms, “Showing interest, affection, respect and sympathy for the child’s artwork can increase their self-confidence, emotional confidence, and overall development” (Arda, 2009, p. 26). In addition, successful parental engagement promotes the children’s strengths, emphasizes reciprocity, includes authentic relationships, and builds on the interests of families (Halgunseth et al. 2009). From her dissertation, Alivia Kremer states, “Art is a great resource to facilitate social skills, in that there is greater cooperation between adults and students during the creative process; art helps improve the quality of attachment between the parent and child” (Kremer, 2020, p.26). Students who have more secure attachments with parents have less home stress, less social emotional difficulties, and are secure academically (Al-Yagon, 2011). Parents can cultivate Emotional Intelligence by discussing artwork, thus helping children regulate their emotions, learn to cope with emotions, and develop personal styles.

Art Appreciation Improves Social Awareness

Social Awareness is a component of Emotional Intelligence, attempting to optimize awareness and relationships with others. Viewing and engaging in art helps students gain an empathic understanding of self, the artists, and society. Art educator Carol Jeffers argued for an art education of social awareness that combines caring, relational pedagogy, cognitive growth, and sociocultural awareness (Jeffers, 2009). Greason and Cashwell found a positive association between mindfulness skills, social awareness, and empathy, proposing that incorporating mindfulness exercises into the art

curriculum improves students' empathy development. With respect to mindfulness, "Specially, Greason and Cashwell suggested that mindfulness exercises that target the five mindfulness skills observing, describing, nonjudging, nonreacting, and acting with awareness be used to enhance affective and cognitive empathy" (Ziff et al., 2017, p.1). In addition, social awareness helps artists, students, and viewers develop three communication skills: recognition, exploration, and acknowledgment. Most studies confirm that engagement in art, both during the creation and appreciation process, increases the capacity for social awareness.

Picture Books

Although children's picture books have been used to support young children's reading skills and visual literacy, picture books can be powerful tools in children's emotional development. Recent research in cognitive psychology supports the use of picture books to develop empathy, build social awareness, and endorse emotional literacy (Nikolajeva, 2013). Some researchers have proposed that reading picture books gives insights about human emotions, helps children learn about different perspectives, and improves the capacity to form empathic connections. Literary critic Maria Nikolajeva explains, "Picture books offer a unique opportunity to engage with empathy and the mind. Reading helps circumvent the inadequacy of language. Clever picture books make use of ambiguity created in the interaction between media when conveying a character's emotional state" (Nikolajeva, 2013, p.249). Picture books prepare children to understand responses to feelings, reflect on emotional dimensions, and finds ways to develop social awareness based on real life experiences. Picture books that feature multiple characters

depict misunderstandings, misinterpretations, and misdirection of emotions between characters. Professor Maria Nikolajeva suggests,

Like all fiction, picture books represent fictional characters' emotions as well as their interpretation of each other's emotions. However, unlike novels, picture books evoke emotional engagement through images as well as words and, moreover, through amplification of words by images. (Nikolajeva, 2013, p.249)

Likewise, research findings have revealed how students of various cultures, backgrounds, ages, and academics can communicate picture book interpretations. These visual perceptions skills affect children's ability to engage in informed discussions about artwork, create intentional compositions, and make sense of social worlds. Furthermore, picture books are an excellent way to step toward Emotional Intelligence because they help children to develop empathy toward characters and use affective responses to engage with images.

International Dialogue

Common elements in the process of building social awareness involve engaging students in exercises that enhance feeling vocabulary, encourage active listening, and attend to nonverbal responses when reflecting on art. Learners practice all three modes of communication (interpersonal, interpretive, presentational) to analyze, interpret, and create visual based work. Goncalves and Majhanovich note how art crosses language barriers and expresses emotions (Goncalves & Majhanovich, 2016). International dialogue is described as, "listening to an image (rather than explain), expressing one's thoughts and feelings about an image (rather than analyzing), and dialoguing with the image (rather than offering opinions)" (Ziff, Ivers, Hutton, 2017, p.1). Intercultural

dialogue is an instrumental practice in fostering understanding, social awareness, and empathy. Individuals can use higher level cognitive processes and perspective-taking approaches to discuss facial expressions, vocalizations, postures, and movements of artworks. Regarding adults, Wikstrom documented an increased emotional investment in learning about social awareness among individuals who participated in international dialogues about visual art and empathy,

This is echoed in philosopher Martha Nussbaum's work. For her, art should be used to foster empathy, dialogue, and the understanding and acceptance of otherness in education. Numerous empirical studies and educational experiments support the claims of art as an effective pedagogical tool for teaching empathy and respect for differences. (Yilmaz, 2007, p.54)

Some researchers propose that reading literature, making art, or listening to music expose students to insights about human emotion which improves the capacity to form empathic connections. Studies have "found that an integrated empathy-based learning in class has not only impacted on the level of empathy between students (reduced abusive language among peers) but also between students-teachers (closeness and communication)" (Riswarie & Damajanti, 2020, p.439). Additional results show that an increase in social awareness and a decrease in personal distress after engaging in artistic activities. Likewise, this research shows students who engage in international dialogue show significantly more prosocial or empathic behaviors than students with no art experiences. The use of visually engaging materials in the classroom has a positive effect in acquiring language, developing social awareness, and forming cultural attitudes.

Wordless short films, drawings, photographs, and collages can help individuals recognize, negotiate, and emphasize with cultural differences.

Service Learning

Arts education influences social awareness through (1) development experiences- opportunities to act in the world and reflect on experiences and (2) developmental relationships- strong, supportive, and sustained adult and peer contexts. Within the field of art education, service-learning creates social reconstruction and promotes community practices. Service-learning projects create reciprocal learning experiences, recognize how art supports social change, and encourage political awareness (Taylor, 2004). “It has been claimed that fictional narratives can invite us to care for nature and nonhuman animals” (Yilmaz, 2007, p.53). Relating to nonhuman creatures is proven to be a nonthreatening starting point to gain knowledge about being human and nurture social awareness through ecological imagery. In figures 14, *Giraffe Girl* (2021) help viewers gain knowledge about being human and nurture empathy through ecological imagery. Empathy is the ability to understand or feel the experience of others in art. This work reflects the importance of understanding that any person regardless of race, ethnicity, and nationality deserve to have respect and be understood.



Figure 19. Robinson, L. (2021) Giraffe Girl. Digital Art. Kendall College of Art and Design, United States.

In *Be Kind to Animals: Encouraging Compassion through Humane Education*, Janette Larson provides a long list of resources in the form of picture books, novels, and various classroom activities encouraging children to treat all species with kindness (Carruthers, 2020). Likewise, The *Empathy Pawject* is a service-learning art project that combines character education and humane education. Humane education draws connections between human rights, animal rights, and environmental sustainability. The Labyrinth Project uses the arts for emotional wellbeing and social inclusion. These projects provide evidence for arts success in promoting social change, empathy, and empowerment. Once evoked by art, these emotions can influence a person's experience in learning to care for nature, animals, and human beings. Emotional Intelligence in art education should not be limited to service-learning projects but should have a place in the traditional art curriculum.

Copying

Findings support art theorists' argument that Emotional Intelligence is key in our emotional response, development of social awareness, and enjoyment of art. In the copying of art, there is an interactive response between the artists, art object, and medium. Children learn Emotional Intelligence by looking to each other for drawing ideas, strategies, ways of creating forms, and making marks to represent feelings. In *Trends in Cognitive Sciences*,

Several studies show that motor simulation can be induced in the brain when what is observed is the static graphic artifact that is produced by the action, such as a letter or a stroke. Knoblich et al. showed that the observation of a static graphic

sign evokes a motor simulation of the gesture that is required to produce it
(Freedberg, Gallese, 2007, p.202)

When copying art, students experience bodily involvement or movement with the physical traces, in the brush marks or paint drippings, of the artist's work. Moreover, works of art are often created to express specific feelings, artistic values, and human beliefs. Perceiving emotions involves predicting aesthetic value, historical importance, monetary value, and communication of ideas in significant works of art. Duran and Gauvain found that young children developed greater planning capabilities when collaborating with peers who exhibited creative abilities (Duran & Gauvain, 1993). By introducing and revisiting artwork, it enables students to reengage with artworks in new contexts and explore multiple perspectives in art. "Nevertheless, students associate pictures with expression of feelings, evoke emotions, and measure emotional perceptiveness" (Morris, Urbasnik, & Fuller, 2005, p.55). "Specifically, 70 results suggest that children's judgments of emotion in art are based on the 'dimensions of pleasure/displeasure' and degree of arousal, similar to their judgments of emotion expressed in faces" (Spendlove, 2007, p.162). In addition, copying art is a medium of communication, but also develops general receptivity to our world. Using art in school we can improve general receptivity, which is the ability to be sensitive to everything around us, play creatively, and understand aspects of reality. Copying art can help students learn to interpret imagery, create combinations of visual text, and develop familiarity with seminal artwork. Likewise, copying artwork can help determine complex feelings such as excitement, delight, or anxiety based on our value judgment, artist process, and viewer perspectives. "Judging emotions from art and pictures might be

considered as a unique aspect of Emotional Intelligence” (Davies et al., 1998, p.6). Since, art conveys emotions and emotions can be perceived in art, the arts can be used to teach emotional intelligence skills. Social awareness not only makes us more understanding, loving, and caring in relationships but can also help us become compassionate about helping those who are suffering. Furthermore, social awareness helps foster relationships between individuals, the perspectives in art education, and the world of science.

Importance of Art

When at the British International School in Abu Dhabi, international educator Gaynor Lowe was questioned about the place of art education in the school curriculum (Kumar & Yadav, 2021). Her reply supported art educators worldwide, acknowledging the efficacy of art education in the curriculum, but did not inquire on lack of implementation within districts. Art advocates continue to claim art can “save” children who do not thrive in academic classrooms, have low self-esteem, and are at risk for dropping out of school (Winner, Goldstein, & Vincent-Lancrin, 2013). The Arts Education Week recognized art as key component toward a better education for children, stating “In times of crisis, art education is particularly valuable, inspiring creativity, even in confinement, providing psychological support, and building connections between people and communities” (Kuma & Yadav, 2021, p.14). The Botin Foundation and the Yale Center for Emotional Intelligence supports the arts as a viable and effective means to teach both emotion and creativity skills. As education policy makers reconsider the mission of our educational system, art and Emotional Intelligence can be pervasive and persuasive tools for teaching and changing behaviors. Art education creates a space for students to support each other’s emotional development, creative skills, strengthen

relationships, and create art together. There is much emotional learning involved in active participation in the fine arts, especially when it influences our emotional states, interactions with art, and our choices of what kind of art is integrated into the curriculum. Emotion and self-esteem are intertwined within the creative process. Self-confidence, independence, and a sense of belonging are crucial aspects of the art experience. Ultimately, art is an essential part of our heritage, of what makes us human, and it is difficult to imagine our lives better without art.

Conclusion

Art plays a critical role in the development of a creative mind, showing improvements in math scores, reading scores, and spatial reasoning. Some education experts argue that the infusion of Emotional Intelligence and art in schools increases classroom productivity, reduces behavior problems, builds character, increases academic growth, and strengthens strong connections to life outside of school (Hoffman 2009, Bourne 2004). These investments in strengthening students' social and emotional capacities support social emotional objectives, art standards, and development of research on artistic capacities. Since Emotional Intelligence is critical to development, art making, and relationships, art needs to be a central part of any curriculum and environment. This thesis stressed the importance of respecting Emotional Intelligence and art for teachers and administrators, explaining the critical role art plays in healthy social emotional development and the positive impact art can have on the whole child. Art has an essential place in structuring lessons focused on creative skills, connecting art making to the cognitive aims in schools, and pioneering the growth of research on Emotional

Intelligence in education (Immordino-Yang & Damiso, 1994, 1999, 2003) (Storebeck & Clore, 2007) (Pessoa 2008). Kerry Freedman encourages art educators,

The education setting needs leaders who are willing to challenge the current policies that take away opportunities to implement art in schools. Schools need someone who will enable change, improvement, and cultivate new ideas, which can lead the way for art to be accessible for social emotional development and improvements in academics. (Freedman, 2011, p.42)

Art educators and administrators are in unique positions to advocate the links to social emotional goals and benefits of art integration and art programs in schools (Pinchebsky, 2019). As research develops, there is an opportunity to connect art to core academic subjects, incorporate standards-based art instruction across the curriculum, and create Social Emotional Learning environments based on the core mission of districts (Stuht & Gates, 2007) (Pinchebsky, 2019). Melissa Menzer and Adam Winsler explain, “Students in the elementary setting who participate in art have shown increases in positive mood, which increases their ability to participate and be more successful in their academics” (Menzer, 2015, p.28). Research studies provide evidence that art and social emotional learning practices are beneficial when incorporated school wide at an early age (Woodard, 2019). This thesis recommends that educational leaders recognize the intrinsic value of the arts discipline, adopt arts standards to promote social emotional learning, and use art-based strategies to foster students’ emotional intelligence.

In *The Importance of Art Education Courses in Education*, behavioral scientist Nihal Kuyumcu explains, “Art is sometimes credited as a luxury, the artist as idle and unreliable; the real worth of art and of the artist, their contribution to the process of

people's development and how they affect their way of perception of the world have been ignored" (Kuyumcu, 2012, p.474). Art has been in existence since the earliest humans, is a part of all cultures, and is a major part of the human experience (Winner, Goldstein, & Vincent-Lancrin, 2013). Throughout the history of art education, it continues to meet the social needs of our emotional development and human life. President George W. Bush stated in a letter for National Arts and Humanities Month in 2001, "The arts enhance our lives, stimulate our creativity, and allow us to express our emotions, thoughts, and aspirations through countless forms of artistic expressions" (Bush, 2002, p.28). Art and the study of Emotional Intelligence is important, not only for those dedicated to this, but also for our global society, because it brings an understanding of our historical past and a better present context. Art has played a critical role in shaping our feelings, helping education move forward towards an aesthetic humanity. In respect, art is important in its own rights.

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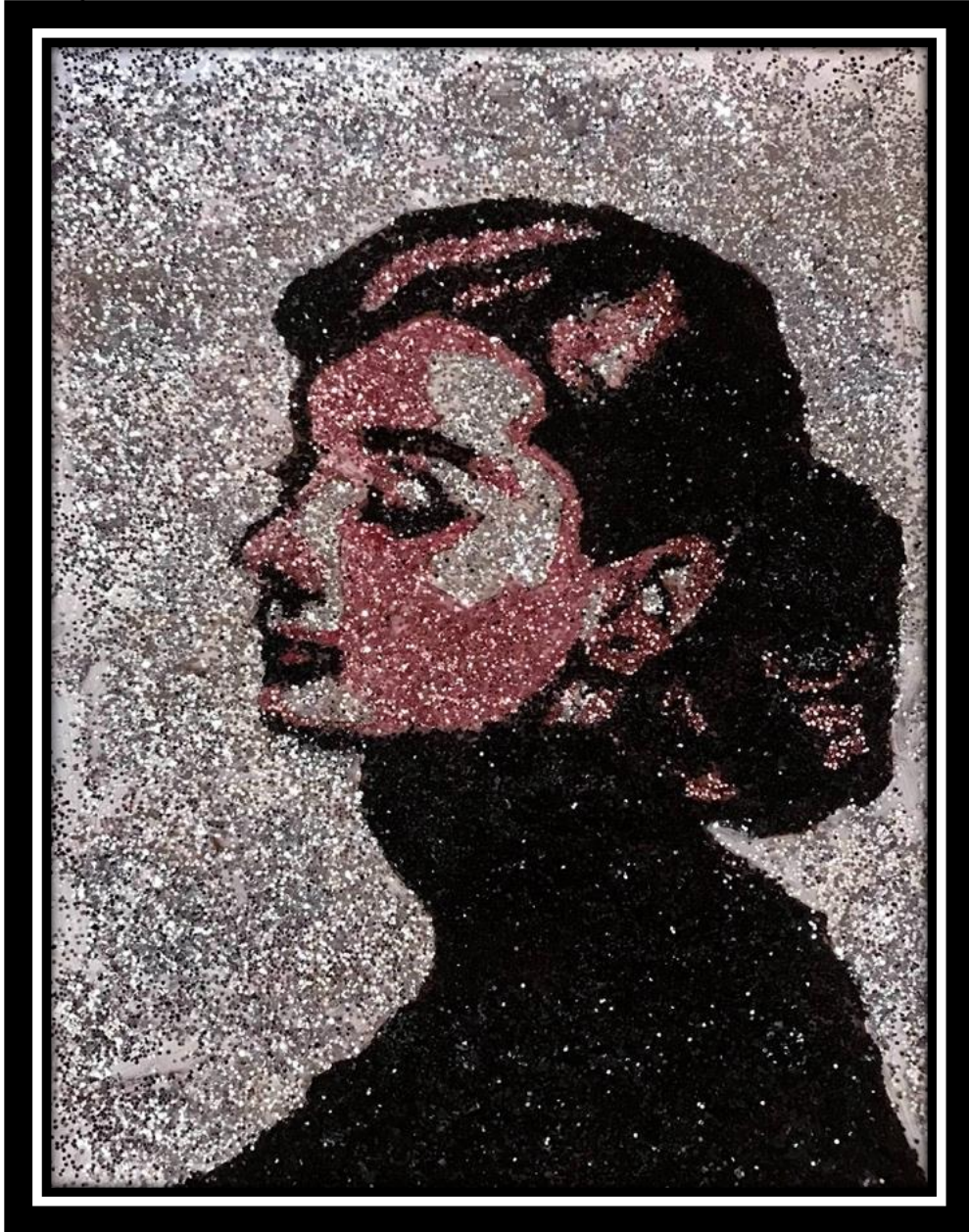
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Appendix

LIQUID GLITTER PAINTINGS: Lynette Robinson

GRADES: Fifth Grade

TIME: 3 days; 30 minutes



Outcome Statement

In this lesson, students will create an original Liquid Glitter Painting inspired by Contemporary Artist (1971-Present) Mickalene Thomas. This lesson introduces students to painting techniques (blending, wet on wet, dry brush) and design principles (gradation, movement, proportion) based on Contemporary Art. This lesson is important for this age level because, it encourages learning about how remarkable individuals influence the world in a positive way, uses glitter as a form of self-expression, and discovers how real-life stories connect to their own lives.

Objectives

The Learner Will:

- Create an original Liquid Glitter Painting using line types (horizontal vertical diagonal), shape variation (geometric organic) and space (positive negative)
- Understand concepts, vocabulary, painting techniques (blending, wet on wet, dry brush) and design principles (gradation, movement, proportion) inspired by Contemporary Artist (1971-Present) Mickalene Thomas
- Research individuals throughout history who have used talents and shown empathy to make a positive impact
- Identify common themes, subjects, and techniques from Contemporary Art
- Learn the definition of Silhouette (an image or design in a single hue or tone)

District Requirements

VA:CR.1.1.PK

Engage in self-directed play with materials.

VA.CR.1.2.2

Make art or design with various materials and tools to explore personal interests, questions, and curiosity.

VA.CN10.1.PK

Explore the world using descriptive and expressive words and art-making.

VA.RE7.1.1

Select and describe works of art that illustrate daily life experiences of one's self and others.

VA.RE8.1.3

Interpret art by analyzing use of media to create subject matter, characteristics of form, and mood.

Visual Art Standards

MI.A. K-12.02 STANDARD

All Students will apply skills and knowledge to create in the arts

MI.A.K-6.01.22.VA

Use art materials and tools safety and responsibly.

MI.A.K-6.04.03.VA

Demonstrate how history, culture, and the visual arts can influence each other in making and studying works of art.

MI.A.K-6.02.17.VA

Apply knowledge of materials, techniques, and processes to create artwork.

MI.A.K-6.03.24.VA

Describe and compare the characteristics of personal artwork.

Integrated Standards

MI.SS.K-12.01.03 STANDARD

All students will reconstruct the past by comparing interpretations written by others from a variety of perspectives and creating narratives from evidence.

MI.MA.K-6.02.02.03

Explore what happens to the size, shape and position of an object after sliding, flipping, turning, enlarging and or reducing it.

MI.SS.K-3.01.02.04

Identify and explain how individuals in history demonstrated good character and personal virtue.

Universal Design for Learning

- VISUAL: Contemporary Artist (1971-Present) Mickalene Thomas; Portrait of Lovely Six Foota (2009) Mickalene Thomas; Michelle O (2008) Mickalene Thomas; Thois Divas (2009) Mickalene Thomas; When Ends Meet (2007) Mickalene Thomas; Tamika and Jessica With Flowers (2008) Mickalene Thomas; Portrait of Vanessa (2017) Mickalene Thomas; Oprah Winfrey From When Ends Meet (2007) Mickalene Thomas; Lena Blanket (2014) Mickalene Thomas; Lores 4 (2007) Mickalene Thomas; Four Works When Ends Meet (2007) Mickalene Thomas;
- INTRAPERSONAL: Discussion Questions, “Does this individual have a good moral reputation? What has this individual done to contribute back to society? What has this role model done toward helping others? What is a hero for you? What happens to people when they become heroes? Do you have any personal heroes? How has this individual impacted our daily lives? Why do you look up to this individual for inspiration or mentorship? What is the most important attribute of successful leaders today?”
- LINGUISTIC: Read a Children’s Book Just Add Glitter by Angela DiTerlizzi; The Glitter Dragon by Caroline Repchuk? Sparkly Things to Make and Do by Leonie Pratt; Sparkle and Spin: A Book About Words by Ann Rand; The Magical Seasons by Marilyn S. Sant Huppi; Sparklies Shapes by Jane Horne; Twinkle, Twinkle Little Star And Other Favorite Bedtime Rhymes by Sanja Rescek; Let There Be Light by Archbishop Desmond Tutu;
- ABSTRACT RANDOM: Listen to *Holding Out For A Hero* by Bonnie Tyler; Looking through forms of mass media (movies, magazines, comic books) for inspiration; Using contextual colors (complimentary, analogous, primary) to create large scale over-exaggerated movements and figurative drawings for huge popular culture images; Use different types of texture (bumpy, misty, reflective, strokes) to glitter paintings;
- CONCRETE SEQUENTIAL: Step-By-Step Demonstration on making Liquid Glitter Paintings; Using portrait photographs as references when designing glitter paintings; Having a list of influential individuals who have made a positive impact in the world;

Anticipatory Set

At the beginning of class, the teacher will have students look through forms of mass media (movies, magazines, comic books) for inspiration for glitter portraits. The teacher will encourage students to use non-representational colors (complimentary, analogous, primary) and consider the cultural aspect of these color choices. These activities encourage learning about how remarkable individuals influence the world in a positive way, use glitter as a form of self-expression, and discover how real-life stories connect to their own lives.

Materials & Supplies

- Pencil Sharpeners
- Pens or Pencils
- Cardstock
- Paint Brushes
- Hemway Biodegradable Glitter
- Nontoxic Gel Medium

Resources



HISTORICAL REFERENCE: Michelle O (2008) Mickalene Thomas



LINGUISTIC REFERENCE: Just Add Glitter by Angela DiTerlizzi



NOVELTY: Drawing Material (tissue paper, charcoal pencils, sharpeners)

Concepts & Vocabulary

- PORTRAIT: a representation of a particular person
- SILHOUETTE: an image or design in a single hue or tone
- CONTRAST: opposite elements arranged together in an artwork
- COLOR CONTEXT: link between color and psychological functioning (feeling, cognition, behavior) that influences the meaning of an artwork
- HISTORICAL FIGURES: is a significant person in history
- HERO: a person who is admired or idealized for courage, outstanding achievements, or noble qualities
- VALUE: the lightness or darkness of a color
- EMPATHY: the ability to understand and share the feelings of another

Procedures

DAY ONE At the beginning of class, the teacher will have students look through forms of mass media (movies, magazines, comic books) for inspiration for glitter paintings. The teacher will explain that students will be creating their own Liquid Glitter Paintings. The teacher will read aloud “Just Add Glitter” by Angela DiTerlizzi. Next, the teacher will have students discuss these questions, “Does this individual have a good ethical reputation? What has this individual done to contribute back to society? What has this role model done toward helping others? What is a hero for you? What happens to people when they become heroes? Do you have any personal heroes? How has this individual impacted our daily lives? Why do you look up to this individual for inspiration or mentorship? What is the most important attribute of successful leaders today?” Afterward, the teacher will explain that students will be creating their own Liquid Glitter Paintings. Students are then required to have three thumbnail sketches completed before the following class.

DAY TWO Students should have their three thumbnail sketches completed at the beginning of class. Students will consider composition by changing the size, shape, and position of the glitter portrait. Students will use drawing techniques (blending, smoothing, layering) to fill in the value (lightness, darkness, gradation) of their glitter paintings. Students will use neutral colors (black, white, grey) to fill in the positive space (portrait) of their glitter portraits before the end of class.

DAY THREE Students will use neutral colors (black, white, grey) to have the positive space (wave) of their glitter paintings filled before the end of class. Students will use neutral colors (white, black, grey) to fill in the negative space (background) of their glitter portraits. Students will write an artist statement discussing the selected historical figure for the glitter portraits. Students will have the opportunity to add or make any necessary changes.

CLOSURE for each day will include the following questions:

- What is *Portrait*? Portrait is a representation of a particular person
- What is *Silhouette*? Silhouette is an image or design in a single hue or tone
- What is *Contrast*? Contrast are opposite elements arrange together in an artwork
- What is *Color Context*? Color Context is the link between color and psychological functioning (feeling, cognition, behavior) that influences the meaning of an artwork
- What are *Historical Figures*? Historical Figures are a significant individual in history
- What is a *Hero*? Hero is a person who is admired or idealized for courage, outstanding achievements, or noble qualities
- What is *Value*? Value is the lightness or darkness of a color
- What is *Empathy*? Empathy is the ability to understand and share the feelings of another

Accommodations

For students with Cognitive Disabilities, portrait templates will be available depending on their level of difficulty.

Assessment

EXEMPLARY	Student could create an original Liquid Glitter Painting using line types, shape variation, and space. Student could understand concepts, vocabulary, painting techniques and design principles inspired by Contemporary Artist (1971-Present) Mickalene Thomas. Student could identify common themes, subjects, and techniques from Contemporary Art. Student could remember the definition of Silhouette.
GOOD	Student tried creating an original Liquid Glitter Painting using line types, shape variation, and space. Student could understand some concepts, vocabulary, painting techniques and design principles inspired by Contemporary Artist (1971-Present) Mickalene Thomas. Student could identify some common themes, subjects, and techniques from Contemporary Art. Student could recall the definition of Silhouette.
NEEDS IMPROVEMENT	Student could not create an original Liquid Glitter Painting using line types, shape variation, and space. Student could not understand concepts, vocabulary, painting techniques and design principles inspired by Contemporary Artist (1971-Present) Mickalene Thomas. Student could not identify common themes, subjects, and techniques from Contemporary Art. Student could not recall the definition of Silhouette.