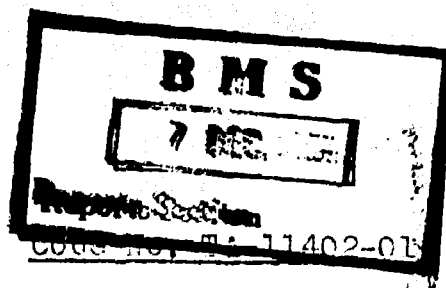


INITIAL REPORT.



BECHUANALAND/4.

FROM: N.B. COLLINS, Lecturer in Art & Crafts, Teacher Training College, Serowe, Bechuanaland Protectorate, South Africa.

BACKGROUND: In 1963, Mr. Mate, U.N.E.S.C.O. Chief of Mission, Dar-es-Salaam, Tanganyika, visited Bechuanaland and as a result of discussions with the Director of Education, application was made to U.N.E.S.C.O. for three lecturers for the Serowe Teacher Training College, one to lecture in Infant Method, one to lecture in Home Economics and one in Art and Crafts. It has not been possible for me to find out whether these posts were discussed at length with the College Principal, but my impression is that on being informed of the possibility of having three new staff members, he laid down certain lines which these new staff members would be expected to follow. These decisions or plans do not appear to have been transmitted to the Education Department and certainly not to U.N.E.S.C.O., who would no doubt find them valuable in selecting and briefing personnel.

From the time when I was first asked if I was interested in this post it proved difficult, indeed impossible, to obtain any information which would fill out the very brief job description. Requests to Paris for further information made by myself and Miss H. Black of the New Zealand National Commission for U.N.E.S.C.O. were ignored. (My letter: To Director Bureau of Personnel, 8th August; Miss Black's letter to Director, Bureau of Personnel, 19th August.) I was informed that Mr. Lightfoot was going to Bechuanaland for a brief tour and would have information for me on his return, but this did not materialise either. Books from the Library in New Plymouth and from the N.Z. National Library Service enabled me to find out something of the history of the Protectorate and its people.

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Page 2. - Initial Report from N.B. Collins, Lecturer in Art & Crafts, Teacher Training College, Serowe, Bechuanaland Protectorate, South Africa.

level. Finally I wrote to the Director of Education in Bechuanaland and received a reply from him just three days before I left New Zealand. This letter was of some help but also caused some consternation as this was the first mention of my duty station being Serowe, and not Mafeking for which all arrangements were made.

My briefing in Paris did not add very much to my knowledge of the post I was to fill. Everybody whom I saw in the course of my briefing put forward the explanation that I was the first expert to be posted to Bechuanaland and that therefore there was no information from a U.N.E.S.C.O. source. However, Europeans have lived and worked here for a long time and if someone concerned with the project had written letters to the Director of Education, the Principal of Serowe College, and the Department of Technical Co-operation, my briefing would have been more than adequate. At least someone should have known that I was to be based in Serowe, and not Mafeking, as my Contract shows, and that the Principal of the College wanted a Manual Training teacher, rather than someone concerned with the creative aspects of art and craft education. From the job description "In order to improve the quality and output of primary school teachers, the Government of Bechuanaland has requested from the United Nations the services of a lecturer in Art and Crafts. The incumbent will be expected to work and to advise in teacher training colleges and must be prepared to travel within the territory", and the briefing, I understood that I was to travel in the Protectorate gathering information from schools and local craftsmen and artists, to draw up a suitable syllabus and to introduce it to the teacher training colleges. On arrival at Mafeking it was explained that I was

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Page 3. - Initial Report from N.B. Collins, Lecturer in Art & Craft, Teacher Training College, Serowe, Bechuanaland Protectorate, South Africa.

emphasis on the practical crafts mentioning such things as woodwork, brick making and laying, metal work and teaching aids; in none of these subjects, have I any qualifications.

During my briefing I was told that if things were not satisfactory I should not complain but get on with the job as best as possible. This I am doing, but I must say that my over-riding impression is that this post has been poorly planned, mainly as a result of lack of co-ordination between the Principal of this college and the Department of Education on the one hand, and the Department of Education and U.N.E.S.C.O. on the other.

The Bechuanaland Department of Education is working at the moment under an acting-Director, is understaffed in all areas, with many many untrained teachers, is desperately short of money and can do with as much assistance as U.N.E.S.C.O. can give. The whole Administration is to move to the new Capital at Gaborone before next March and a great deal of effort and money is being directed towards this major task.

Serowe, the home of Seretse Khama, is a large native "town" of approximately 40,000 people with a small European group around the eighty mark. The town is really a collection of small villages loosely connected by a network of dirt tracks which meander back and forth and finally converge on six or seven trading posts which are near the centre of the area. The Teacher Training College was built in 1962 and opened in 1963. It has now fifty-one first year, and sixty-four second year students all ex-primary school and engaged on the three-year course leading to the Primary Lower Teachers' Examinations. If the two U.N.E.S.C.O. teachers who are promised arrive in time there will be a further intake of about sixty students

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recruit anybody with the necessary specialist qualifications from the Protectorate.

The College staff at present consists of the Principal, Mr. Paul Dixon, five lecturers including myself, a matron, a bursar, a part-time lecturer in English and a clerical assistant. The College buildings are quite good, although as usual it would appear that the architect failed to consult the people who would have to use the place. Once the buildings were finished there was no money for equipment or development of the grounds, so that the science laboratory stands empty and innocent of equipment - not a test tube or a bunsen burner to be seen. The Art and Crafts room contains nine carpenters' benches, two hammers, two screwdrivers, one chisel, one plane, three saws and a 100 ft. steel tape. In the absence of any art and craft materials we have started on carving a very soft sandstone with tools made from scrap steel left by the builders when they handed over the college buildings. The students have shown great interest and although the free creative approach is very new to them, we have in six weeks turned out some very good work indeed. However I am not quite sure what we are going to do in the future. Some more tools are needed and we must have materials but the shortage of money is acute and funds which were promised have been frozen indefinitely.

Mr. Dixon, the Principal, has an extensive knowledge of the Bechuanaland Protectorate. Prior to his appointment here he was acting as deputy Director of Education but was passed over in the selection of a permanent appointee. I think that as a result of this he is very intent on making a good showing here. He is something of a dictator, reluctant to delegate authority and as a result overloaded with work, so that decisions made one week are countermanded the next because the original decision is forgotten. Opinions are rarely asked for

Page 5. - Initial Report from N.B. Collins, Lecturer in Art & Craft, Teacher Training College, Serowe, Bechuanaland Protectorate, South Africa.

in the staff room, and if they run strongly counter to the Principal's opinion, are dismissed immediately. However, away from College he is more relaxed and with his wife, has been most generous and helpful in everything connected with our family domestic arrangements. He realises fully that my position here is difficult because I am not exactly what he was looking for and is doing what he can to let me see the local craftsmen at work. However the shortage of staff does not allow for much time away from college and the transport difficulties make it impossible to roam far afield. Arrangements are afoot for Mr. R. Gardner, lecturer in history and geography, twenty students and myself to make a fortnight's safari to Shekawe on the N.W. border to allow us to see the country and the people there, in our own time, after the college closes.

Rather than put the problems connected with the post in one section I have mentioned them in the body of the report where I think they are appropriate.

However there is one other minor matter which I should mention. I believe that the Bechuanaland Government agreed to provide suitable housing for the U.N.E.S.C.O. experts and in my case this has been done. What was not arranged or agreed upon was the rental. The other lecturers here pay a subsidised rental, i.e. they pay £13.0.0. (thirteen pounds) per month, and the Education Department pays £6.10.0. per month, thus giving a total of £19.10.0. which the Government says is an economic rental. I agreed to pay this latter amount, but the latest proposal is that I should pay about £32.0.0. per month. My "Guide for Field Personnel" says that the expert should pay a reasonable rental, and I consider £32.0.0. as against £19.10.0. quite unreasonable. I understand fully that

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Page 6. - Initial Report from N.B. Collins, lecturer in art
& Crafts, Teacher Training College, Serowe,
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apart from the college staff. Because of the posting to Serowe I have already been committed to a great deal more expenditure than I expected. I have had to purchase a car, a refrigerator, and a great deal of household equipment, send two children to boarding school and while I know that assistance is given in these matters, I feel that I am entitled to make some saving for the future.

U.N.E.S.C.O.'s effort in sending me here to work in Serowe has received wide publicity through the medium of the "grapevine". The students and the staff generally have made us very welcome and I believe that we are fitting into the local scheme of things without too much disruption. In 1965 when our two cases of personal and household effects have been found and we have settled in properly, we should be able to make a useful contribution on U.N.E.S.C.O.'s behalf.

This report covers the period 4th October, 1964 to 15th November, 1964.

N.B. Collins.

N.B. COLLINS.

RESTRICTED.



Teachers' Training College,
Serowe,
BECHUANALAND.

Six Month Report.

BECHUANALAND/4.

Code No.: TA-11402-01.

Period covered by report: 4th October, 1964 to 31st March 1965.

INTRODUCTION:

I imagine that many UNESCO experts are frustrated in their attempts to carry out all that they would wish to do in a fixed appointment of one year. I recall that while in UNESCO Headquarters, I was told not once, but many times, that there was no need to hurry in establishing the project, but that it should be established on a sound basis. I have endeavoured to keep this advice in mind, but feel that things could have gone a little faster if the project had had a little financial support for materials and tools from the Bechuanaland Department of Education. I appreciate very fully that the first steps towards independence and the removal of the whole administration from Mafeking to Gaborone were responsible for the diversion of much effort and money from normal channels. However as the Bechuanaland Protectorate Government accepted assistance under the Technical Assistance Programme, and asked that the post should be filled urgently, I feel that they should support the experts concerned as fully as possible, even if it is only with the most basic tools and materials, and certainly not leave them empty handed.

WORK CARRIED OUT TO DATE: As mentioned in my previous report

I began work with the students on a soft sandstone which is readily available at varying distances from Serowe. For tools we used pieces of wire, scraps of steel and roofing iron, sections of fencing standards and so on, which were left lying around during the construction of the college.

Six Month Report - BECHUANALAND/4.

In between practical sessions I gave lectures on the creative approach in education, stimulation of the senses, communication through the arts, the use of colour, texture, shape and pattern, two dimensional and three dimensional work illustrating these where necessary with material which I purchased in New Zealand, made here or had given to me while in Paris attending the briefing session. The students took very readily to stone carving although most of them had little or no experience of three dimensional work. At the beginning we experimented with the "tools" and material, finding out what happened when we sawed it, scraped it, hammered it, rubbed it, and pooling our knowledge. I wrote a long list on the blackboard of things to try, suggested that there were many other possibilities and once they were started on work of their own choice, worked with them as individuals, questioning, coaxing, criticizing, encouraging. Initially many of them found the reproducing of things they had seen difficult, and to these people I suggested the making of shapes with flat, rounded, textured or patterned surfaces. Working on these abstract shapes gave many of them confidence and they then tackled other items. Other students who were having difficulty in working in the round tried bas-relief. Inevitably we had fashions occurring and a rash of human heads or concavels would suddenly appear because some other student had had a great success, but these fashions died away as the creative urge developed.

During the eight weeks we had on this work all students completed one finished article, (finished to their satisfaction), and some completed two or three pieces of different types. Many of our College visitors have expressed surprise and pleasure at the varied nature of the work and the

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Six Month Report - BECHUANALAND/4.

talent displayed. My answer to this is that I believe that everybody has talent in the art and crafts field, and that it is only a matter of approaching the task in the right fashion to release it. Some pictures of our "tools", the material and some of the finished pieces are attached as Appendix I.

Professor Lewis of London University (Institute of Education) was most interested in the carving, expressed the opinion that the work was the most original he had seen on his tour of the High Commission Territories, and asked for an article and photographs to be sent to him.

In 1965 I was able to start on pattern and picture making with the materials which I brought from New Zealand as part of my personal effects. This was an entirely new field for the students. From careful questioning I was able to elicit the fact that not one of them had ever drawn a picture of any type before. The age range of the students is from 17 - 32 yrs., and many of them therefore were doubtful of their ability to make a picture.

After demonstrating the use of the crayons I attempted to stimulate their interest in the first topic (trees) by using directed observation, the five senses, memory, and imagination and let them go. The results were very interesting, nearly all of them producing work equivalent to that of a New Zealand 10 - 12 year old. However, although the concepts were primitive they were far more persistent in their work than children and in two months many of them have become very critical of their own work in its relation to reality. Other local scene drawing topics which we have used have been: Putting new thatch on a Rondavel, Repairing a bicycle, Bringing water from the well. In the lectures which have been running parallel to the picture making we have discussed the stimulation of children through questioning and have embarked on a series of individual and group mimes

Six Month Report - BECHUANALAND/4.

with the idea of using this method of stimulation where the topic is not familiar to the class.

Allied to picture making we have done some pattern work, thinking about the use of colour, texture, and simple repetition, and using old newspapers and crayons as materials. This has gone very well, pattern is part of their lives, and they like doing it, feeling secure as European children do in doing something familiar. I forgot to mention above that I encourage them to sing their own music, sometimes "pop" songs, and occasionally use my record player at the times that they are working in the art and crafts room. Anyway the relaxed and permissive attitude which we endeavour to maintain in art and craft classes seems to work as there is no problem with the lethargy or resistance to work which is not unknown in other subjects.

I was asked at the end of the 1964 college year to produce an outline scheme in art and crafts for use by the college. A copy of this is attached as Appendix II. The Syllabus Revision Committee of the Education Department is going through the existing Primary School Syllabus bringing it up-to-date and I have been asked to contribute a syllabus for arts and crafts in the Primary School. Up till this time there has not been any art and crafts syllabus available. In view of my short period in this country, very limited knowledge of what the schools are like and what is done in this field, this is an almost impossible task, therefore the syllabus as produced leans very heavily on the syllabus used in New Zealand. I believe that the philosophy is sound whatever the country, and it is to be hoped that the introduction of some western materials will be possible in the future to add some variety to the local crafts, and increase the range of fluency and expression.

If it is possible for me to have the opportunity of

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Six Month Report - BECHUANALAND/4.

visiting schools remote from Serowe and seeing what is done in other educational institutions, then perhaps towards the end of my contract it might be possible to write a syllabus better suited to local conditions.

Without being immodest I can say that I have made a reasonable start. The work which we are able to attempt is going quite well, my relationship with the students is on a sound and happy footing and they are beginning to look on the arts and crafts room as a fairly interesting and colourful place in which to relax, study, work on teaching aids, or talk.

Mr. J. Moliſhe, my counterpart, despite the fact that he is partly crippled by polio, will try anything - plays tennis, cricket, and teaches ballroom dancing to the students. I have a great personal regard for him as a teacher and a friend. We have houses side by side in the college grounds and our families are on good terms. Mr. Moliſhe is a most able, sensitive and versatile person. The timetable, after some discussion, has been arranged so that for much of the time we are able to work together. This arrangement allows me to take lessons which he repeats with other groups, and to discuss points arising from the lesson and to talk about the practical work which is going on.

Plans are afoot that at the end of July he is to proceed overseas to study art and music at the University in Edinburgh. I believe he should concentrate in art alone as this is his great interest. Possibly on his return he could be responsible through the Education Department for the development of art and crafts in the schools of this country. I would very much like him to be able to visit and

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Six Month Report. - BECHUANALAND/4.

introduction period which for a newcomer to a new land can be a lonely and frustrating time. Mr. Tovey has suggested further that it would be possible for Mr. Mollifhe to work in selected Maori schools and that the N.Z. Education Department would be prepared to meet travelling and accommodation costs incurred in visiting schools.

I am hopeful that the Department of Education here will provide someone to take Mr. Mollifhe's place after his departure. Among the third year students who are due to leave College at the end of this year there are several promising people from whom two, one man, one woman, could be selected. It is suggested that these people could assist in the lecturing programme, devote a good deal of time to practical work at their own level, and work in local schools with children and teachers, introducing the new syllabus.

N.B. Collins.

OUTLINE SCHEME FOR ART AND CRAFTS.

The aims of this course are to encourage the creative and mental growth of the student teacher, and in turn the child, to widen horizons culturally and practically, to introduce an awareness of the aesthetic quality of the environment and extend it.

The programme is in the main practical rather than theoretical with the emphasis on:

- (a) The type of work which the teachers will be expected to carry out in their classrooms,
- (b) The personal development of the students working with local materials as available in schools, and more sophisticated materials as used in other countries. This personal development and extension of the students working at their own level could provide some help in building up the place of creative activities in the community.
- (c) The provision of teaching aids, the repair of school buildings, furniture and equipment, blackboard writing and diagrams, and handwriting.

The lecture programme involves work on:

- A. Stage of development which children pass through in Art and Crafts.
- B. Classroom technique and working patterns.
- C. Motivation and stimulation of children.
- D. Assessment of the lesson and finished work.
- E. Integration of Art and Crafts with other work.

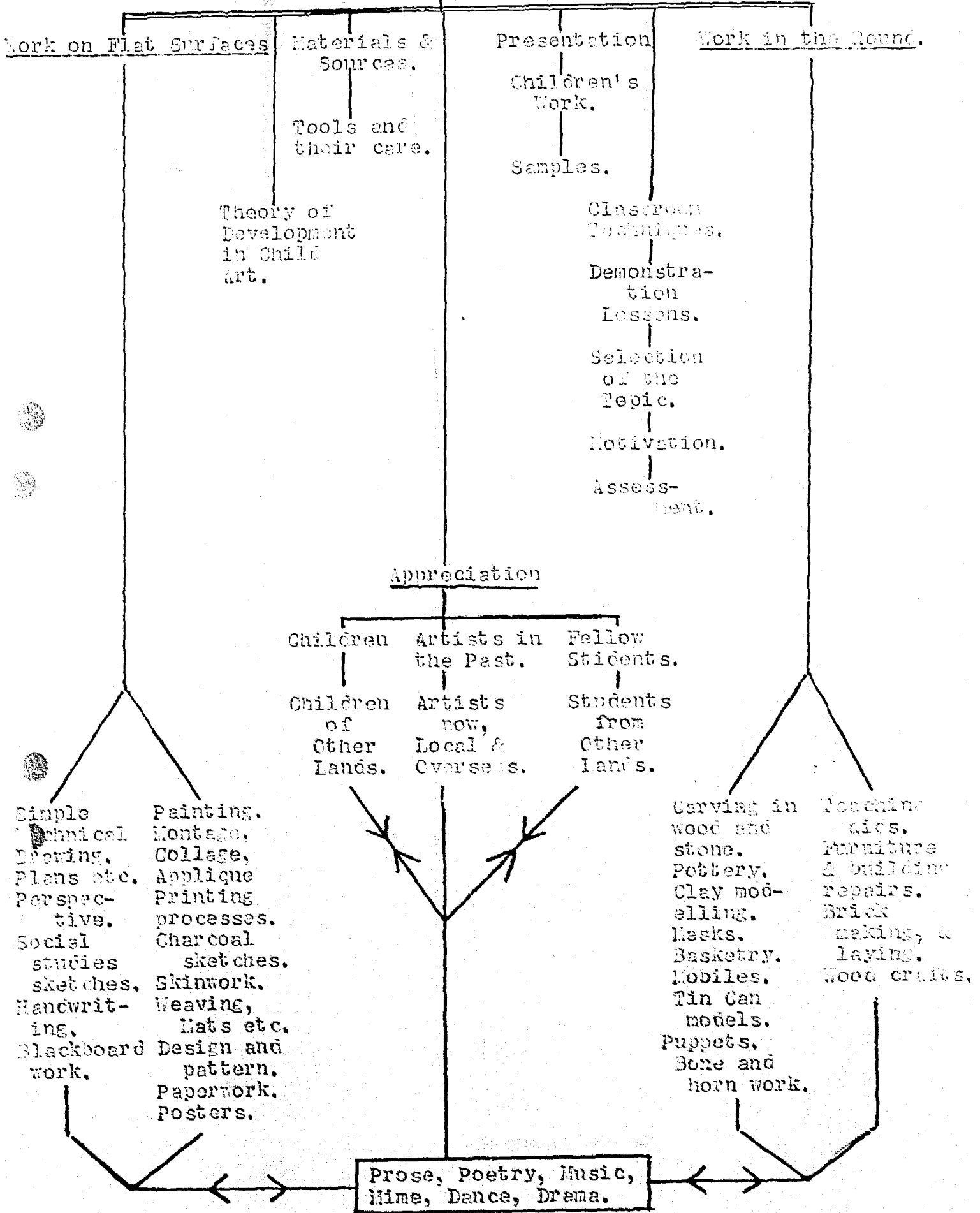
FIRST YEAR: The work done here is devoted mainly to practical art and crafts with lectures kept to a minimum. Experience with a variety of media, and an introduction to appreciation, music and movement should provide a full and vital programme as an introduction to the course.

Outline Scheme for Art & Crafts.

SECOND YEAR: Extension of activities already begun, with the possibility of allowing students to follow lines which interest them. Lectures stepped up in number with sufficient demonstration work with children to allow assessment lessons to be undertaken.

THIRD YEAR: During this year there should be further extension of activities already done in the previous two years. All students should carry out at least two projects working without supervision, or assistance, to demonstrate their interest and ability in a particular art or craft field. Lectures on education through art, and the syllabus in the classroom. Each group to carry out an integrated study in association with social studies.

ART AND CRAFTS.



Simple Technical Drawing, Plans etc., Perspective, Social studies sketches, Handwriting, Blackboard work.

Painting, Montage, Collage, Applique, Printing processes, Charcoal sketches, Skinwork, Weaving, Mats etc., Design and pattern, Papework, Posters.

Appreciation

Children Artists in the Past. Fellow Students.

Children of Other Lands. Artists now, Local & Overseas. Students from Other Lands.

Carving in wood and stone, Pottery, Clay modelling, Masks, Basketry, Mobiles, Tin Can models, Puppets, Bone and horn work.

Teaching aids, Furniture & building repairs, Brick making, & laying, Wood crafts.

Prose, Poetry, Music, Mime, Dance, Drama.

RESTRICTED.

16 MARS 1966

1st March, 1966.

SEMI-ANNUAL REPORT (18 months.)

BECHUANALAND/4.

Code No.: TA-11402-01.

FROM: N.B. COLLINS, Lecturer in Arts and Crafts, Teachers' Training College, Serowe.

INTRODUCTION:

(1) Because of the nature of my task there is little Report on the progress of my assignment. However, I believe that it is true to say that the art and crafts department is now considered a vital part of the college, and staff and students alike are aware of the need for creative self-expression and its integration with other subjects in the curriculum.

(2) In August 1965 it was my pleasant task to welcome two new U.N.E.S.C.O. staff members and their families to the college. Prior to their arrival I had received letters from them asking for information and was of course pleased to assist. Much of the information I gave them I had supplied to the Director of Education who undertook to supply this and other useful information to U.N.E.S.C.O. for the briefing of new arrivals. Perhaps the matter was forgotten.

(3) Mr. James Molefhe, the counterpart with whom I worked very happily, departed for England on a bursary supplied by the British Council. Long before his departure I had taken up with the then Director of Education, Mr. C.J. Hunter, the possibility of retaining at the college for a fourth year of training, some senior students who would act as counterparts and assist in the operating of a pilot art and craft scheme in the primary schools in Serowe. Mr. Hunter was very interested in this idea but foresaw financial difficulties. After his untimely death I raised the matter with Mr. J. Smith the new director, who ultimately decided that the scheme could not proceed. Believing the difficulties to be mainly financial, I took up with Mr. C.M.O. Mate, Chief of Mission, the

Semi-Annual Report (18 Months.)

matter of UNESCO providing scholarships for six students at this college, rather than sending one person overseas. I presume that this matter is still under discussion and hope with UNESCO's help that it may eventuate.

(4) Shortly after the arrival of Mrs. Callard and Mr. Andersen the college was visited by Mr. C.M.O. Mate, the Chief of Mission. I believe that this visit was planned initially to allow him to see what UNESCO was doing here, but by the time he finally arrived here so many other things had been arranged for him that I was only able to talk to him for eight minutes, and the other UNESCO officers were barely given time to say "hello". This seemed a great pity as we understood that this would be a time to discuss problems with our Chief-of-Mission, something not easily arranged when his H.Q. are so far away. The fault was not Mr. Mate's; like every other visitor to the B.P. his itinerary was so full as to be quite unrealistic. I trust that any other visit made by a senior UNESCO officer will allow adequate time for the field experts to discuss matters fully.

One matter which Mr. Mate was able to take up with The Director of Education was the chance for me to travel to some of the more remote schools in the territory with the purpose of seeing what was being done in the art and crafts field. Permission has now been given and as soon as the travel grant for 1966 is cleared I should be able to proceed with this matter.

(5) Late in 1965 the tools and materials made available by UNESCO through Mr. Lightfoot, my project officer, arrived in Serowe. These were most welcome and have been a most valuable acquisition, particularly as I now have some hand in the preparation and making of teaching aids.

(6) During the final term of 1965 I used the Draft Art

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Art and Crafts Syllabus in my lecture programme with the students who were to graduate at the end of the year. As a result of this experiment I propose to simplify and extend the syllabus as I now believe that it is beyond the powers of many of the teachers in the Bechuanaland schools, although the students managed to cope with it successfully as the final examinations showed.

(7) The University of Basutoland, Bechuanaland and Swaziland held a conference for Tutors from Teachers' Colleges in the High Commission Territories at the end of January 1966. With UNESCO's permission, Mrs. Callard, Mr. Andersen and myself were able to attend what proved to be an interesting meeting. No new ground was covered, but the opportunity of meeting colleagues with similar problems provoked many stimulating discussions.

I took with me samples of art and crafts work done by students from this college to use simply as a display, but owing to the absence of one of the lecturing panel found myself featured on the programme. My lecture was well received and as a result of a recommendation made by the conference, I am to hold a refresher course for teachers from the three Territories. The course is planned to take place in April at Gaborones, Bechuanaland's new capital.

(8) There has been no indication so far that this post will be carried on after the expiration of my contract in September 1966. I feel that UNESCO should, if possible, continue to supply an art and crafts expert even if Mr. Molefhe my ex-counterpart, does return to the Art and Crafts field.

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(8) There has been no indication so far that this post will be carried on after the expiration of my contract in September 1966. I feel that UNESCO should, if possible, continue to supply an art and crafts expert even if Mr. Molefhe my ex-counterpart, does return to the Art and Crafts field. I know that the other college at Lobatsi would welcome the introduction of this subject to their curriculum, and I feel very firmly that the ^{proposed} in-service training college at Francistown should have an art and crafts expert on the staff in

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order that the programme should be balanced with some creative activities.

(9) However, I believe equally that if other people are to replace those serving now, UNESCO should clarify with the Bechuanaland Government the position of experts and the exact role they are to fill when attached to this College, and this information should be outlined in the Post Description. Experts would then know exactly what was required and many frustrations would be avoided.

N.B. Collins.

ART AND CRAFTS HANDBOOK

for

PRIMARY SCHOOL TEACHERS;

Standard I - Standard 7.

Compiled by N. B. COLLINS,
UNESCO Lecturer in Art & Crafts,
Teacher Training College

SEROWE

BESUTHUANALAND.

Distribution List:

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ART AND CRAFTS HANDBOOK

for

PRIMARY SCHOOL TEACHERS.

INTRODUCTION:

In the new type of education which the Botswana Department of Education is now developing, Art and Crafts plays a very important part, linking up with some of the other subjects to provide outlets for the strong creative urges which all children have and providing in its own right, a chance for self-expression, a means of communication, an extension of awareness and understanding, an increased enjoyment of themselves as individuals and of the world around them.

The course is not divided up into weekly units because Art and Crafts does not work that way. Teachers select from the schemes in the syllabus and from their personal experience, several different types of work, making sure that there is some balance between work on flat surfaces (drawing, painting) and work in the round (clay modelling, basket making). In addition to this work some time should be given to encouraging the growth of the five senses through field trips, mime, music making, dancing and dramatic play. Each new material should be worked with until the children handle it easily and well and obtain the utmost in expression of their thoughts and ideas. Working with one sort of material for an extended period is not boring as long as the creative possibilities of the material are fully explored.

The teachers first duty in encouraging creative activity is to provide the physical and emotional conditions, to provide space, materials, organisation, and sympathy, understanding, tolerance, affection. His second is to provide stimulation, when necessary, to help children to begin to work creatively. Because creative work in other subjects supports creative work in another, the child who in art and crafts gains confidence to use his own abilities is likely to make a more effective attack on work in other subjects. The reverse is equally true - uncreative methods in one subject tend to inhibit creative work in another.

The word "creative" used in connection with education is seldom closely defined and has been given a wide range of meanings. It may be ^{un}necessary to define it narrowly but it is necessary to try to understand what useful meanings can be given to it in the context of education in general, and of art and crafts in particular, because the idea is widely held that the effectiveness of art and crafts as a medium of education depends almost entirely upon the creative nature of its activities and experiences. An activity is creative when it is carried out in a personal or individual way, when the child concerned is being himself, expressing what is important to him in his own way and according

linking up with some of the other subjects to provide outlets for the strong creative urges which all children have and providing in its own right, a chance for self-expression, a means of communication, an extension of awareness and understanding, an increased enjoyment of themselves as individuals and of the world around them.

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express, to discover new ideas of the medium he is handling, to gain fresh knowledge of his own capabilities, and so become a more confident, secure, well adjusted and adventurous person. Although a good teacher can expect his children to produce a large number of articles and pictures of good quality, the final test of the value of the work done is in the development of the character and personality of each child.

Good creative work is found only when children are not instructed or shown how to do something in a particular way but are helped to discover their own way to do it. Methods of teaching that provide things to copy tend to reduce children's confidence in themselves. The child who has been given a picture to copy is likely to go on drawing the thing in the same way for years after. Copying, or colouring in printed outlines give a feeling of easy achievement, but they stifle the child's natural impulse to do things in his own way.

CLASSROOM ORGANISATION:

Shifting desks for group work, handing out materials and collecting them at the end of the lesson are time consuming activities. These tasks should be carried out by selected children in order to save time. The teacher for his part must prepare the lesson thoroughly beforehand, considering what he is going to say to the class regarding the topic and the steps in which the lesson will progress. The following list may be of interest in helping the teacher with preparation.

Materials: These must be available in sufficient quantity. There may be cardboard boxes to cut up, paint to mix, clay to be checked for plasticity, charcoal to prepare, things which the children bring from home, paste to mix, paper to be cut to size.

The Classroom: It may be necessary to shift some desks to make room for tins of paint and water to be placed in the centre of the room, or to allow children to work together in groups. Possibly some art and craft lessons may be best taken outside in the shade of a building or tree. The space at the front of the room between the desks and blackboard and even the teacher's table may be useful in some activities.

Demonstration: If a lesson is being taken with new materials, or the children have not done this activity for some time, it may be necessary for the teacher to show the class how the materials may be used. The demonstration should be brief, aimed at giving the children some understanding of the material and its possibilities, but still allowing them great freedom in doing the task themselves. The first lessons with a new material are experimental. Do not be disappointed with the results

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Stimulation: Do not put up a list of topics on the blackboard and allow the children to work on whichever one they please. The majority of the class will not work well if started off in this way. There must be some

stimulation. This is concerned with arousing the child's interest in the topic and is of particular importance in printing, drawing, modelling, and miming. The teacher should not tell the children what to do but should ask questions which will allow the class to build up a full and childlike picture in their minds. It is equally important not to ask and answer too many questions because this leaves the child nothing to do when the picture is started. Sometimes the stimulation can be carried out by having the children mime, or dramatise the topic. Sometimes it is sufficient to have the class go and look very carefully at the things which are part of the topic. This is where your skill as a teacher is important. What is the best way to arouse their interest? Once the work is started the teacher should go around the class helping, encouraging, asking further questions of children who do not know how to go on because the discussion did not cover a part of the topic which is important to them.

The topic 'Going to the lands on an ox wagon' could be an interesting one for all classes. Here are some questions and possible answers concerned with this topic:

Questions: Who has ridden on an ox wagon? What colour is it painted? How many ox^{en} pull it? Who walks in front? What goods are on the wagon? What sort of day is it? What happens when you meet other people? Do you like riding on top of the wagon? Why do you like riding on top of the wagon? What noises do you hear as the wagon moves along? What can you see if you stand up and look all round? Is it hot and dusty? Do you feel sad or happy?

Answers: Our wagon is very old. It is painted green and white. The load on our wagon is very big. There are bags of grain, two barosses, an axe, some water, a new plough, my grandmother, my mother and three children. I like the crunching squeaky noise the wheels make on the ground. I can hear the oxen grunting and the whip swishing and cracking in the air. Sometimes I lie down at the back and watch the ground as it moves along - there are many interesting things to see. I am up high and can see over fences into peoples' yards. I can feel the wind on my face and see the trees and bushes dancing. Sometimes I climb down and run alongside. My father lets me try to crack the whip and sometimes I walk with the oxen and talk to them. My mother gives me a drink, it is cool and washes the dust from my mouth.

Conclusion: If the teacher has done his part well, the results should be interesting and varied, showing many points of view. If the pictures or

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Conclusion: If the teacher has done his part well, the results should be interesting and varied, showing many points of view. If the pictures or work are very similar then it is obvious that the teacher has done too much and the ideas which are shown are his and not the children's.

There should be some time for discussion of the work and some

attempt at constructive criticism by the children. This is most important if the work is going to improve. Where possible some of the work should be displayed and every child should have the chance of seeing his work on display at some time.

Cleaning up and restoring the class to its normal arrangement should be done by the children.

Timetable: In the new education we have to think differently about the time-table and the way in which it is used. Under the old system the time-table was rigid, inflexible, day after day, week after week, month after month, always the same. Now we may have to use the time-table in a different way each week if the work is to go on in a satisfactory manner. "The time-table is your servant, not your master."

If the work in history or science or art is going well then the lesson should continue even if the allotted time is up. The additional time taken up may be removed from the next art period and added to the subject which has been missed, when it is done next day. The art time on the time-table may be used in many ways depending on the task to be done.

Varying Timetables for Four Week period:

	1st Week.	2nd Week.	3rd Week.	4th Week.
(1)	History - 1 hr. Art - 1 hr.	History - 1 hr. Art 1 hr.	History - 1 hr. Art 1 hr.	History - 1 hr. Art - 1 hr.
(2)	History ---- Art - 2 hrs.	History - 2 hrs. Art -----	History---- Art 2 hrs.	History 2hrs. Art-----
(3)	History 2 hrs. Art-----	History---- Art 3 hrs.	History 1hr. Art-----	History 1hr. Art 1hr.
(4)	History 1½hrs. Art-----	History 1½hrs. Art-----	History 1hr. Art-----	History---- Art 4hrs.

In No.(4) you and your class may wish to make a model village or some other large group project. It is easier to do a task like this in one session rather than four small ones. So for three weeks in the time devoted to art you do the subjects which you will miss in the fourth week.

PAINTING, MIMING, or DRAWING TOPICS:

This list of topics is just a beginning. When you think of suitable topics add them to your list, discuss them with other teachers, borrow their ideas and give them some of yours:

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Going to school.
Doing physical training.
Hunting animals.
Fowls and goats in the yard.
Funerals.
Social activities.
A visit from relations.
The dust storm.

Playing in the playground.
Helping my teacher.
Cooking at home.
Collecting water.
Marriages.
Meeting of chiefs at the kgotla.
The rain storm.
Night of full moon.

Scenes on journeys.	Crossing a flooded river.
Building a house.	Thatching a roof.
Putting the washing out to dry.	Helping to clean the house and courtyard.
Minding the baby.	Watching cars at the garage.
Wagons being repaired.	Making roads.
The mail truck at Post Office.	Watching the police band.
Bushmen dancing.	Making mats from reeds.
Making baskets and hats.	Planting seed at the lands.
Visiting the cattle post.	Gathering firewood with a sledge.
At the hospital.	After the storm.
Ploughing.	Making karosses.
Going to church.	Listening to the wireless.
Going to the circus.	Watching a film.
The concert.	Trucks and lorries.
Fixing a bicycle.	Making a new well.
Giving water to the cattle.	Making a new fence around the yard.
At the store.	Buying food and clothes.
Dancing.	Collecting and posting mail at the Post Office.

Other useful topics may come from family, village or tribal stories and legends. Happenings from history, or something which happened yesterday, make good topics. Many useful topics may be found by looking closely at the environment - birds, animals, trees, flowers and insects.

The list above may be used for writing stories, making up plays, mimes, dances or songs.

NOTES ON ACTIVITIES IN THE SYLLABUS.

Finger Painting: This is a suitable activity for small children whose muscles are still developing as it does not require fine lines or control of a small brush. The paint, which needs to be thick like cream or engine oil, is spread on newspaper or cardboard using a small piece of cardboard to spread it evenly. The children then draw by using one or more fingers in the paint pressing firmly enough to push the paint to one side but not so as to tear the paper. If the paint does not dry too quickly it is possible to smooth the surface and begin again.

Paint to use in this activity may be made from (a) clay and water, (b) vegetable plant, root, or leaf dyes mixed with flour paste, (c) tempera paint powder mixed with flour paste, (d) coloured ink crushed and mixed with flour paste, (e) charcoal crushed and mixed with clay or flour paste.

Sand Drawing: Clear a level piece of hard ground of stones and rubbish of any sort and spread clean sand over the area to a depth of one inch. Fingers or small sticks may be used to make marks in the sand. Twigs, leaves, seeds, small stones may be added to the scratched pictures or

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Drawing with Charcoal: This is an excellent drawing material for all classes and particularly so for younger children. It may be used on

newspaper, cardboard, wrapping paper or drawing paper. The material is soft, must be held lightly and not pressed too hard on the drawing surface. A piece of scrap paper under the hand that is doing the drawing will help to prevent smudging.

Drawing with Coloured Pencils
Drawing with Crayons
Drawing with chalk

These may all be used on newspaper, cardboard, wrapping paper or drawing

paper. If a blackboard is laid on the ground, four children may draw on it with chalk, one child at each side.

Painting with brushes: If brushes are available, or can be made, the different paints mentioned above under finger painting, may be used with them. If colours are available children need small tins or jars for taking paint to where they are working and for mixing colours which they may require. They will also need water for washing brushes and thinning colours where necessary.



Brush made by chewing or hammering twigs off bushes or trees



Glue
Cotton
Brush of goat hair bound with cotton and glued into hole in end of stick



Rope or string brush bound at each end with cotton

Stick and Potatoe Printing: If some colours are available either from the earth or in paint form, these activities are good introductions to the printing process. Small pieces of soft cloth are placed in tin lids and soaked with paint to make the printing pads. Pieces of stick of different shapes are pressed on the pad and then on paper or cardboard to make patterns. Corks or cotton reels may also be used and these may be shaped with a knife or a file. If potatoes, corn cobs, turnips or cabbage stalks are available, these may be cut to a flat surface which in turn can have patterns cut into it. The prepared surface is then pressed against the paint pad and then on the paper. Experiments can be made with other plant stalks. Leaves can be printed by holding them above a candle or a small smoking fire until they are lightly covered with soot and they are then pressed carefully against the paper by rolling a bottle over them. Pieces of cardboard or rubber from car tubes will also print if used carefully.



Tin lid with piece of cloth and paint to make printing pad.



Potatoe cut in half with patterns cut into flat surface

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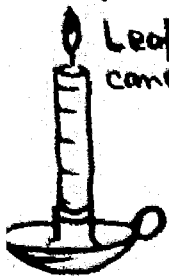
Tin lid with piece of cloth and paint to make printing pad.



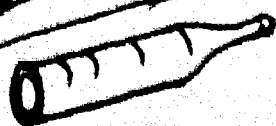
Potatoe cut in half with patterns cut into flat surface



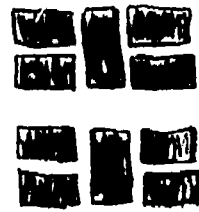
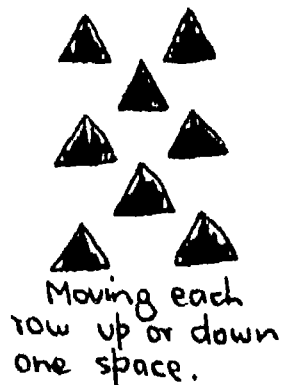
Leaf held over candle flame



Leaf on paper, then roll with bottle.



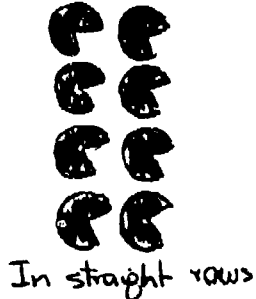
Patterns may be printed in the following ways



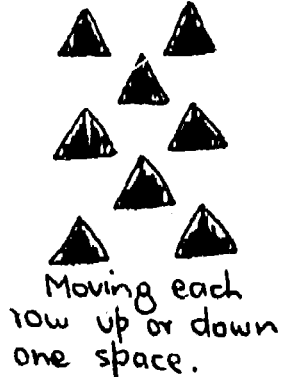
Needlework Pictures: Pictures and patterns can be made by sewing small pieces of brightly coloured cloth together by their edges or by stitching them onto a piece of sacking or other cloth. Buttons and scraps of wool may be used in making pictures in this way. Both boys and girls should attempt this work. Needles should be of a suitable size for small fingers to hold and use.

Pattern Making: In picture making we ask the child to express himself as fully as possible but in pattern making we do just the opposite and ask the child ^{to} simplify, stylise or symbolise his ideas. This simplification is necessary because there must be many repetitions of the symbol in the making of a pattern.

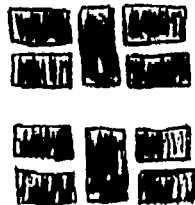
Pattern making is suitable for children of all ages and may be carried out with any of the painting or drawing materials mentioned in these notes. A beginning may be made with newspaper and charcoal using the columns of print as lines to guide the patterns which should consist of straight lines used together. Curved lines may be introduced by themselves and then straight and curved lines may be used together. The representation of texture and the introduction of colour will give this work further interest. To be of interest, patterns should be used and children should be encouraged by the use of their patterns as book covers, as friezes around the wall, as frames around doors and windows, and as decorative panels on fronts or sides of desks. As the work grows in interest and variety, the symbolising of leaves, flowers, trees, plants, birds, animals, people, indeed anything from the environment should be introduced and used along with the techniques already learned. The teaching of handwriting and pattern making can be used together to improve both subjects, using the repetition of letters in varying arrangements and adding colour and texture. Some pattern work of simple types can be done to a drum beat, the singing of suitable songs or the speaking of poetry. The section on stick and



In straight rows



Moving each row up or down one space.



In separate blocks.



In circles.

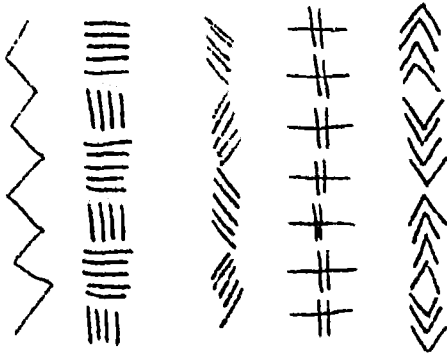
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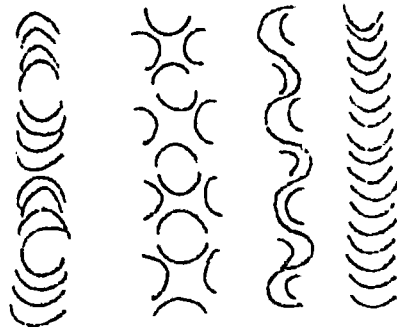
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can work freely on their own, copying is not allowed, patterns are used in some way.

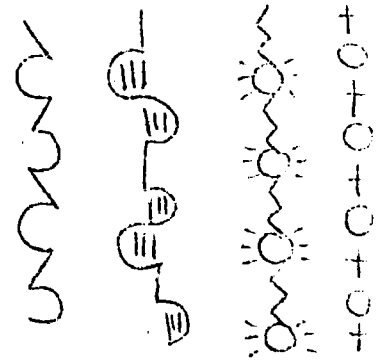
Straight lines



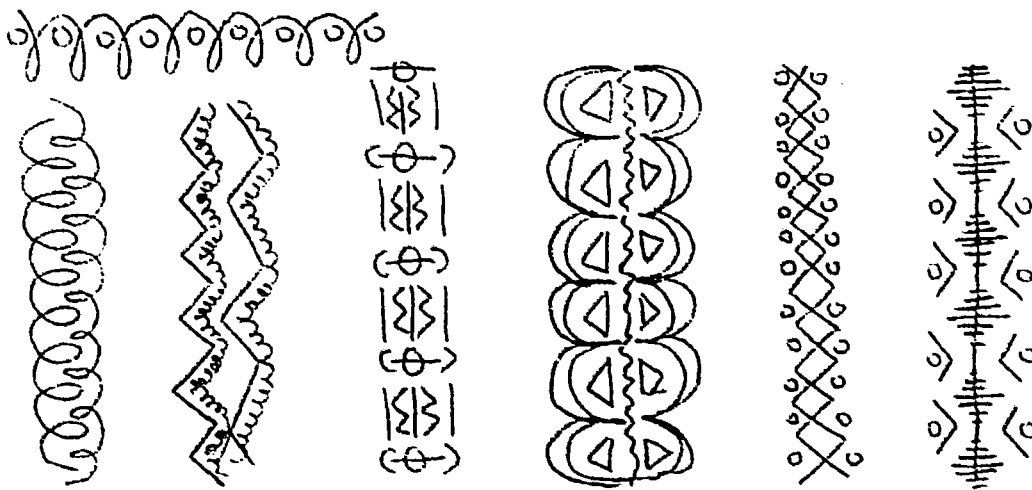
Curved lines



Mixed lines



More advanced patterns.

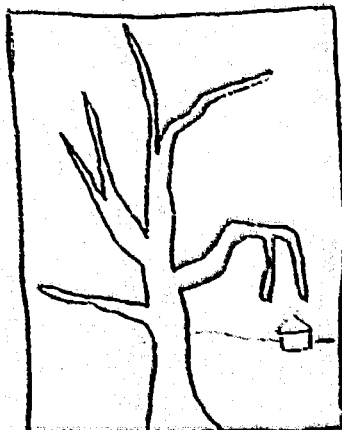


All these patterns could be repeated or alternated with others. Remember the children should make their own.

COLLAGE: Collage is a very interesting and useful way of making pictures. Different objects are collected and pasted or cemented to heavy paper or cardboard. A typical collage might contain pieces of coloured paper, dry grasses, small bits of wood or string, pieces of cloth, leaves, strips of cardboard, buttons, sand, seeds, cellophane, and match sticks. These materials may be used just as they are found, or they may be cut or torn, or bent into different shapes as required to allow them to be used in the picture. As with all the other suggestions in this handbook, there must be time for the children to experiment with this manner of working. Once they have explored this method for a little while, they will become more confident. Pictures made in this way are partly three dimensional as pieces may protrude from the background. A good supply of varied materials is essential before a start is made on this work.

MONTAGE: Magazines with coloured illustrations are the best material for this way of making pictures. The idea here is to assemble or put together pictures made from pieces of paper with printing or colour on them. Children should not be permitted to trace or cut out realistic things which might be useful in the picture they are attempting. For example if a boy is making a picture with a car in it, then he should not cut out a picture of a car but use pictures of tomatoes, plates, or the capital letter 'O' for wheels and cut the body shape from some other suitably coloured paper. Tearing the paper carefully is sometimes preferable to cutting, as torn edges can improve the appearance of the work. The paper pieces are pasted carefully to a paper or cardboard background. A start may be made by making pictures of single items which may be put together to make a class or group picture. As the children gain experience their pictures should have more and more content and the lesson should be started with a stimulation time as in painting and drawing.

MOSAIC: Mosaic pictures were a great feature in some public buildings, palaces, churches and temples. These pictures which were made of small pieces of coloured stone and tile formed floors, walls or ceilings in these buildings. Today there is great interest in this ancient and beautiful art form. We are not readily able to use the materials used in buildings but children can make very beautiful and interesting works using small pieces of coloured paper or tesserae (the Latin name for the tiles used in ancient times). The tesserae should be small, perhaps $\frac{1}{2}$ " x $\frac{1}{2}$ " or $\frac{1}{4}$ " x $\frac{1}{4}$ " pieces of paper. Normally they should be square but it is permissible to cut the squares into smaller pieces to fit awkward corners. The picture should be commenced by drawing lightly the parts of the picture on a sheet of paper. The paper pieces are then pasted carefully into place leaving a small gap between the edges. With practice, beautiful pictures full of bright colour will be the result.



Picture drawn
lightly on paper.



Small pieces of
coloured paper
pasted on. Leave
gaps between
pieces of paper.

CLAY: This material is one of the most useful and versatile available to teachers in the primary school. Unfortunately its use has been limited in some schools to making thousand upon thousand of cows. It does not seem to have occurred to teachers that it has other uses.

When you discover a source of clay take the class to the spot and dig enough to allow each child to take back four or five pounds to the school. A large metal or wooden container is preferable but a hole in the ground lined with flat stones and covered with a wet sack and more stones will keep the clay in good condition. If the clay is dug in a suitable moist condition ready for use then it only needs to be put in a container and have water replaced as it evaporates, but it must be kept covered.

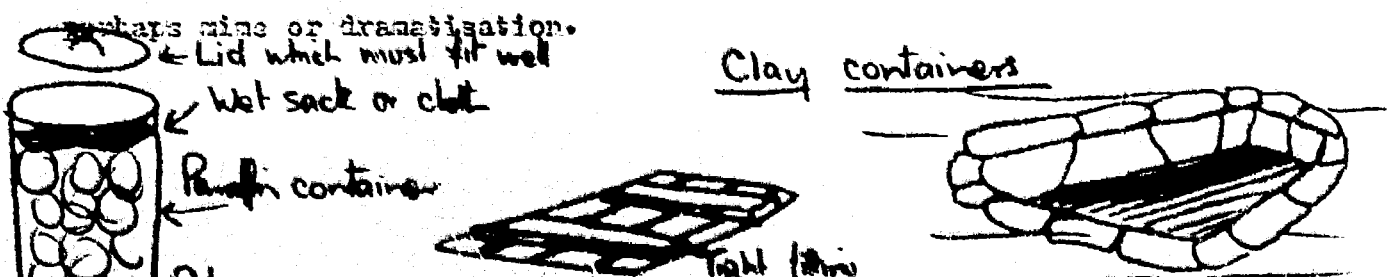
If the clay is dry break it into small pieces, place it in the container and sprinkle it with water. The clay will make a quiet crackling sort of noise. Continue adding water until this noise stops, then cover the container and leave it to stand for three days. At the end of this time if the clay is not soft enough to use add a little more water.

Articles made of clay which have dried out can be broken up and returned to a plastic condition by the method described above. Clay improves with use.

Children using the clay should work on a flat stone. Dirt or sand should not be allowed to mix with the clay as other materials reduce the plastic quality which makes clay suitable for modelling. If water is available this can be used to smooth and moisten the clay as the children work with it.

The children should be allowed to work freely with clay, to make models singly or in groups. Instruction and directions by the teacher must be kept to the bare minimum. At all costs the children must be allowed to express their thoughts which come from direct experiences of the environment, or from memory or imagination. (See Art and Crafts Various.)

Models of human beings could show strength, anger, sorrow, joy or fear. Other models should show a mother nursing her baby, a man cutting wood, a mechanic fixing a tractor, boys playing football. Stimulation for this type of work should include some questioning and



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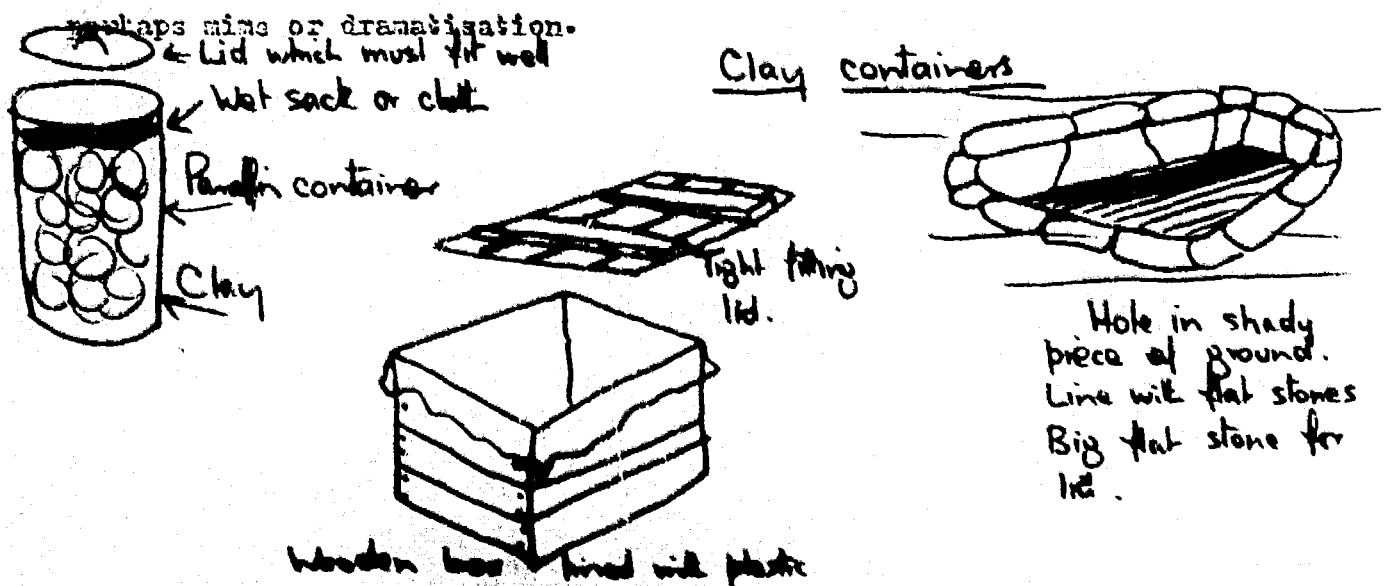
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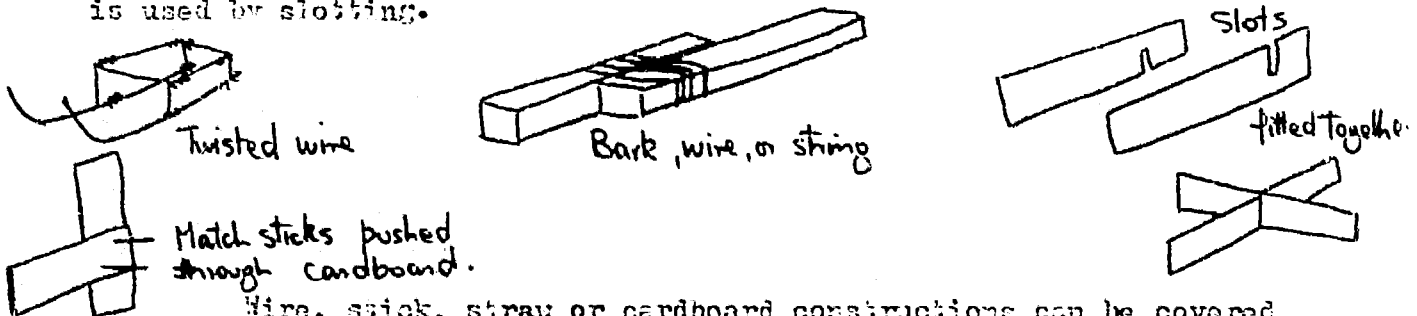
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CONSTRUCTIONS: Children have an inborn desire to build and make things. The things which they make may be close to reality or they may simply be shapes which are not identifiable.

Paper, wood, cardboard, boxes, wire, corks, bottle tops, tins, paper bags, wool, string, cotton reels, sticks, grass, leaves, feathers, garage scrap (spark plugs, washers, nuts and bolts, valves, pistons, bearing shells, etc.) coloured paper, cellophane, plastic bottles or containers, are the materials required for this work. Some of these materials may be used over and over again and should be stored in separate cartons, not all mixed together. The cartons may be joined to make storage units as shown. These storage units may easily be shifted around the classroom or carried outside.

Constructions can be assembled by twisting pieces of wire onto each other or around the parts which are to be held together, tied with string or strips of tree bark, stuck together with paper and paste, pegged together with match sticks or small pieces of wood or if cardboard is used by slotting.



Wire, stick, straw or cardboard constructions can be covered with newspaper pasted on. Animals, birds, people or anything else you think of may be made in this way.

Children should not be told what to do or given too much help. The value lies in the children working on their own and there should be no emphasis by the teacher on the quality of the work. The children should be limited as little as possible and both small and very large constructions (working in groups) should be attempted.

Here are some things for children to try and make, using the methods shown:

Trains, cars, aeroplanes, wagons, tractors, trucks, ships.

People, policemen, soldiers, nurses.

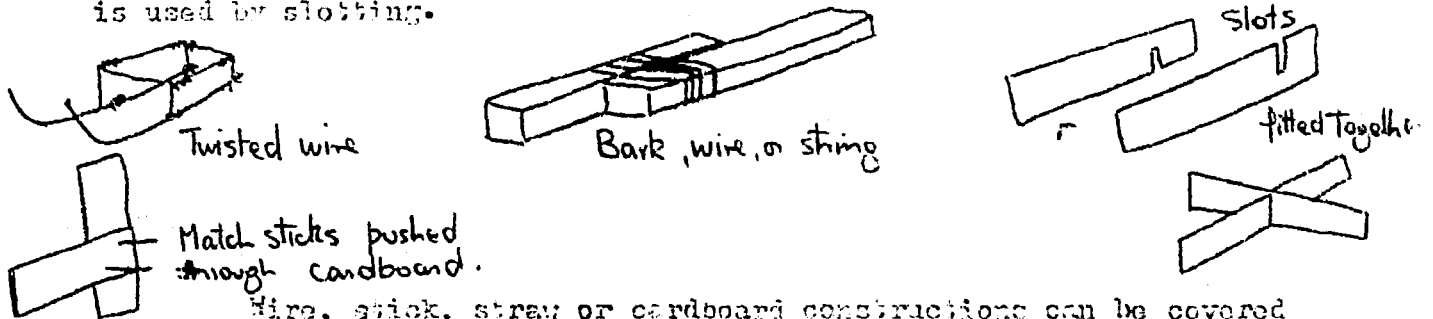
Trees, flowers, butterflies, birds, animals.

Houses, huts, garages, offices, railway stations, shops.

Group Models: Circus, show, school, village, aerodrome, factory, harbour.

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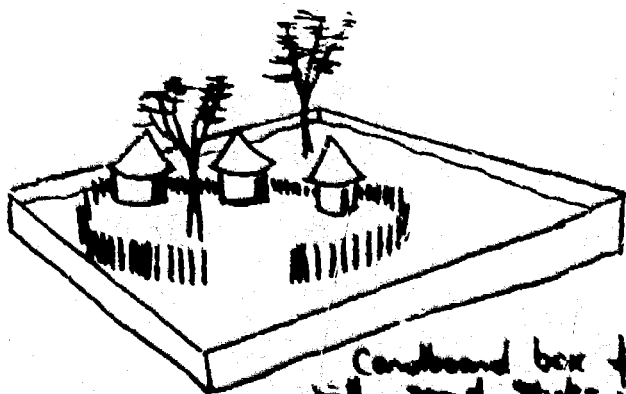
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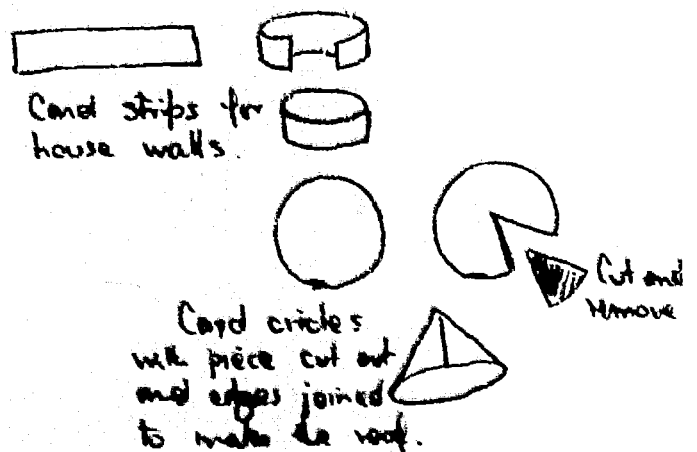
Trees, flowers, butterflies, birds, animals.

Houses, huts, garages, offices, railway stations, shops.

Group Models: Circus, show, school, village, aerodrome, factory, harbour.

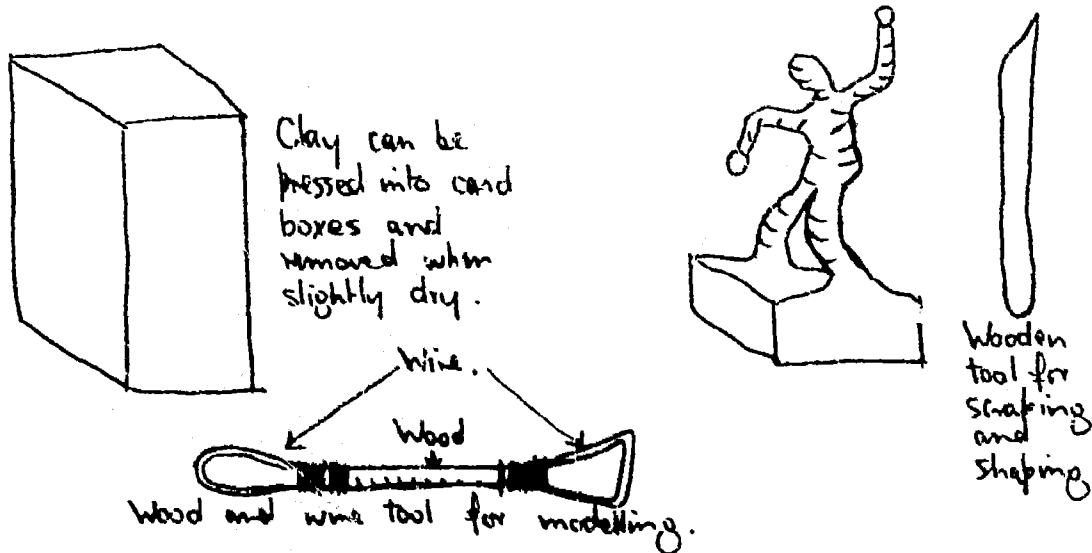


Cardboard box filled with sand, sticks, weeds, cardboard houses added.



STONE CARVING: In many parts of Botswana there are deposits of soft sandstone which is a very suitable material for modelling. The stone may be shaped by rubbing pieces of harder stone or sandstone itself on the block of stone which is being shaped. Pieces of scrap metal or wire can also be used as saws, rasps, or drills to shape the stone. This work is best done outside as a great deal of dust is created. If water is available the stone can be wetted to prevent dust blowing about. Individual models or group work can be attempted using methods and topics as outlined in clay work or picture making.

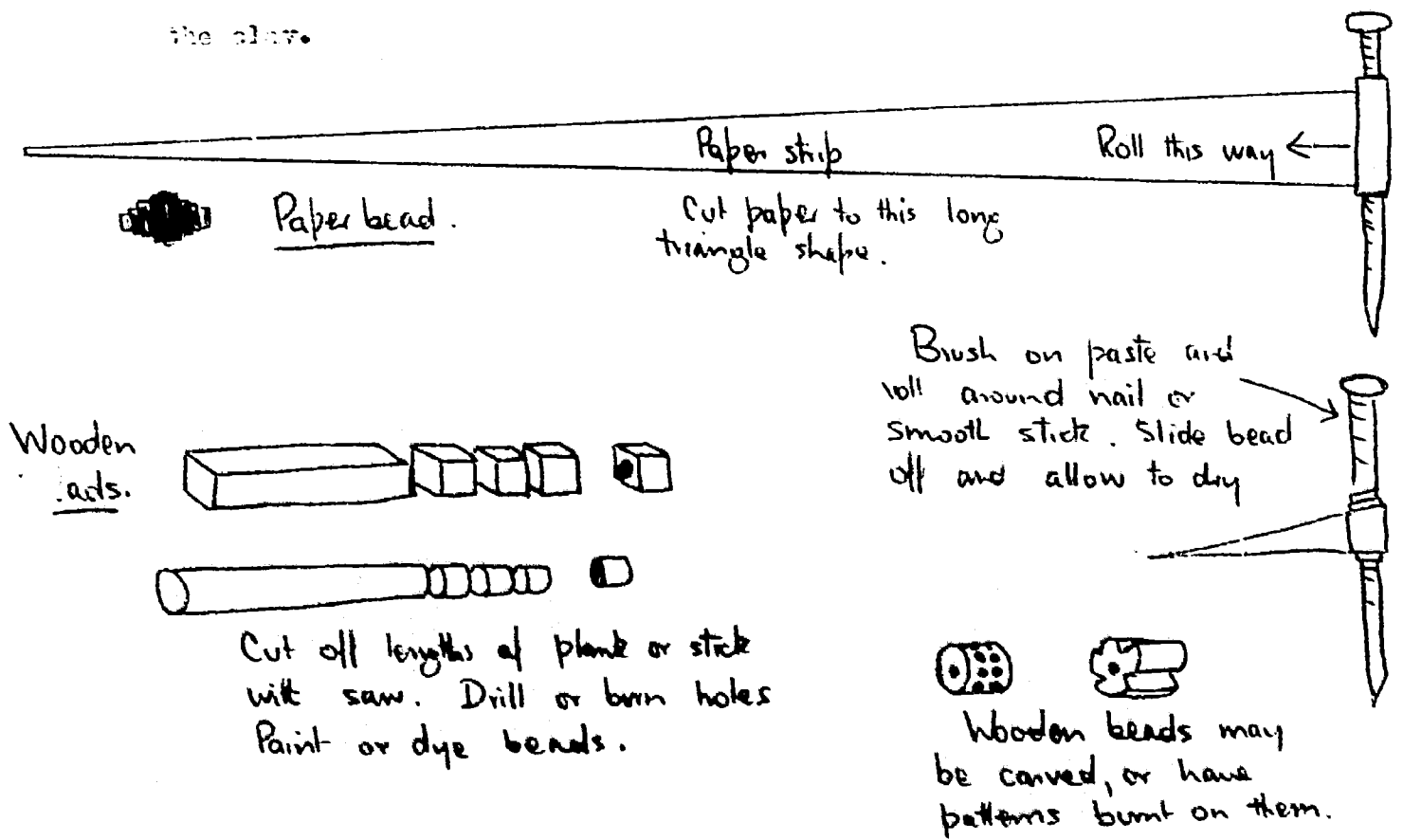
CARVING SEMI-DRY CLAY BLOCKS: If a school has good clean clay available this can be formed into blocks or bricks and left to harden slightly. In this condition it can be carved with pieces of metal, wire, flat sticks or knives into shapes. Some children may find this way of working with clay easier than modelling with the material. If a model has to be left in an unfinished condition it should be wrapped in damp newspaper and left in the clay container until the next lesson.



BASKET MAKING: This craft is one which needs skilled teaching either from the teacher or someone in the village who is prepared to give the time to assist the children in this ancient and honourable craft. Once the basic steps are understood and the normal basket shapes have been attempted then the children should be encouraged as it says in the syllabus "to find new uses for old processes and to invent new processes for new purposes", in short, to be creative. The baskets which people use for winnowing grain, storing seeds or carrying reallies are shaped by use and cannot be improved, but there are always new patterns to make them more attractive. Baskets which are for sale to tourists who will use them as fruit baskets, needlework containers, wood baskets or purely as decoration can be made in a great variety of shapes with lids and handles. Here too the use of patterns can be extended.



NECKLACES AND BRACELETS: Beads for making these items can be made from paper, cork, wood and clay. Bracelets for the arm should be made with wire, but necklaces should be made with string. Beads need to be dry and have a good colour if they are to make proper necklaces. Colours should be carefully selected and beads of different sizes can be used to give the finished article pattern. Holes for string can be made with a nail, a piece of sharp wire or a big needle. Paper beads can be made by cutting thick coloured paper to the shape shown, pasting them carefully and rolling the strip around a nail starting with the wide end. The bigger the bead the larger the length of paper required. Wooden beads can be cut from branches about half an inch thick and holes may be drilled or burnt with a red hot nail or piece of wire. Interest may be added by carving the beads with a pocket knife or a file, burning small patterns with a piece of red hot metal or wire. Beads made from clay are rolled in the hands or on the desk, are pierced with a nail or piece of wire and baked in the hot ashes of a fire until they are hard like pottery made in the same way. Different colours of clay may be used and the surface of the beads may be decorated with textures pressed into the clay.



WORK WITH ANIMAL SKINS:

WORK WITH HORN AND BONE: As with basket making, if the teacher knows nothing of these crafts he should try to arrange for some interested person from the village to pass on his knowledge to the children. Obviously this type of work which requires great skill is only suitable for older children who show interest and ability in art and crafts and should not be attempted by all the class.

WOOD CARVING: Some schools attempt this craft from time to time, carving aeroplanes, animals, spoons, birds, people and wagons from the soft white wood of the young Seroka tree, with a sharp pocket knife. There is absolutely no shortage of talent from the work displayed but there is a dangerous similarity between the completed works. Every attempt should be made to allow the children great freedom in interpreting the subjects which they work on. As in all work in art and crafts the stimulation is of the utmost importance. The portrayal of all sorts of action, both human and animal would provide a worthwhile challenge to a class whose work is static.

MASKS: When a person puts on a mask he loses his own identity to some extent. This temporary loss, however, allows the wearer to create a new character and it is this creative aspect which is responsible for the inclusion of mask making in the primary school syllabus. Behind the mask children lose some of the^{ir} inhibitions, and even children who are very shy or withdrawn will, once masked, become dashing warriors or gallant heroes. This is good for them because their personalities are enriched and they can never retreat quite as far from life again. Masks can be quite sketchy or very elaborate. They can be life size, miniatures, or huge. They may represent anything one wishes, fairies, animals, good or evil spirits, Biblical characters, people from history or of the future. All sorts of materials are useful in mask making, branches, leaves, grasses, cardboard, wire, newspaper, wood shavings, wood, cloth, wool, string, animal horns or skin, tins, paper bags, coloured paper, sacking, cotton reels, corks.

The mask can hang on the wall as a decoration, be held on a wooden handle in front of the face, be worn on the head or envelope the whole person. Framework can be strips of green wood, pieces of cardboard, lengths of wire. From the framework are suspended all the other materials needed to complete the mask. A face can be modelled in clay and covered with six layers of newspaper strips pasted on in different

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and breathe and speak through a narrow band covering the chin. Children often make fun masks when visiting schools, before and during the lesson and the other in the following week.



Decorative wall mask
Cardboard and paint
or crayon

This mask can have
a wooden handle and
be held before face of
user.

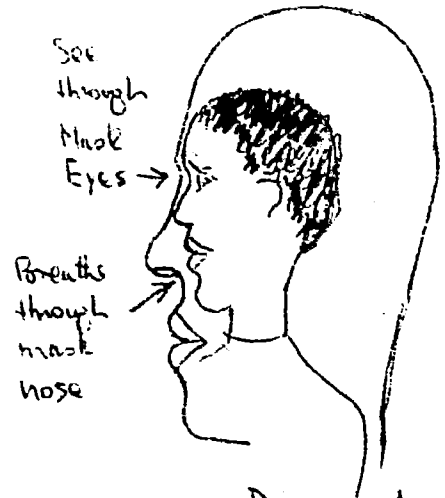
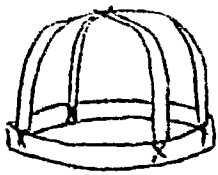


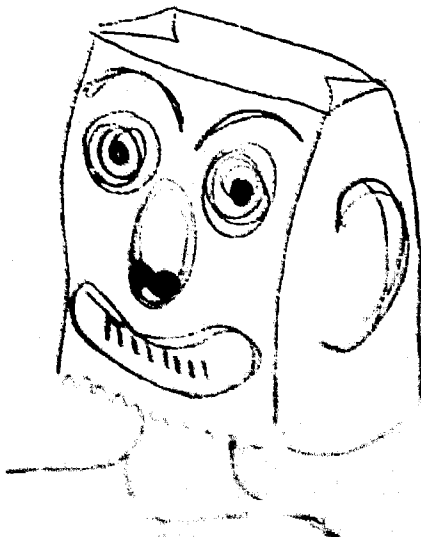
Diagram to show
how child may see
and breathe when
wearing large mask



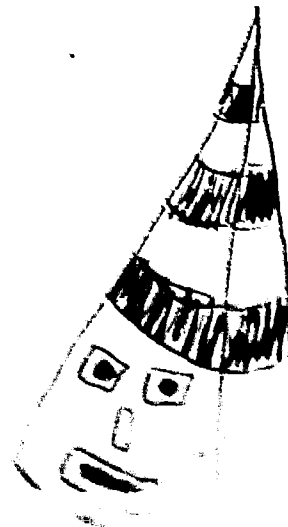
Card or green wood strips
can make a frame to
wear on the head. Card,
leaves, grasses and so on
can be fastened to this frame.



Clay shape
covered with
paper mâché
strips pasted
on. Clay
removed when
paper is dry.



Paper bag with face
painted on and holes
cut for eyes and
mouth.

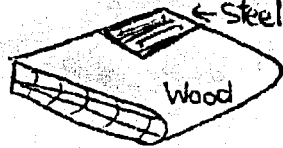


Sheet of newspaper
rolled into cone
shape, pasted
and coloured

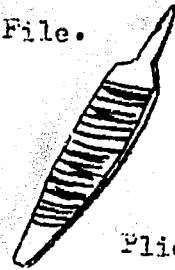
TIN CAN MODELS: If one or two suitable simple tools and old tins are available this is an interesting venture for older boys. Tins are prepared for use by removing tops and bottoms with a tin opener and the cylinder remaining is cut down the seam and opened out flat. Sometimes the tin may be used as found with just one or two small pieces removed. Pieces of tin may be joined together by slotting, the use of slots and lugs, joined with wire or rivets, or possibly soldered.

Equipment for Tin Can Work:

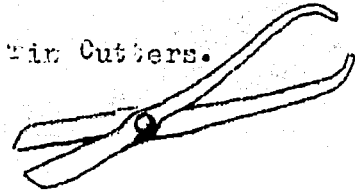
Solid wood block with small steel block for shaping and riveting.



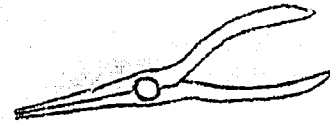
File.



Wire Cutters.

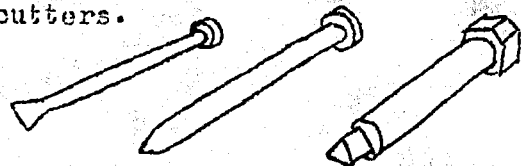
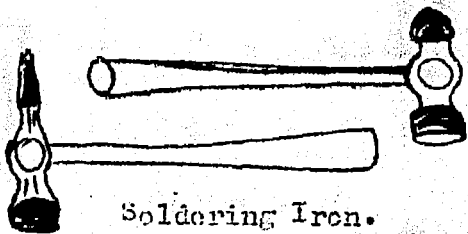


Cross pein and Ball pein hammer for shaping and riveting.



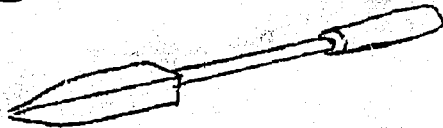
Pliers.

Long nails or bolts used as punches or cutters.



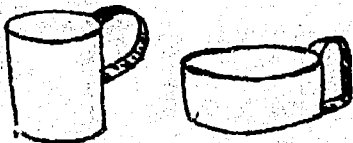
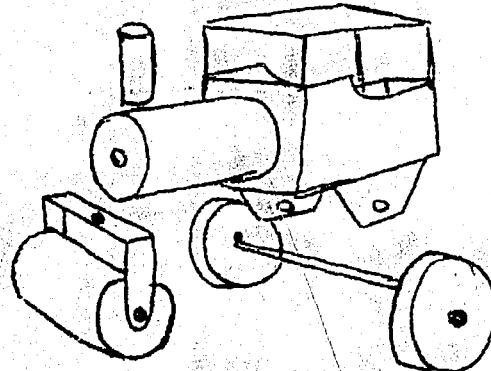
Ends hammered or filed to shape.

Soldering Iron.



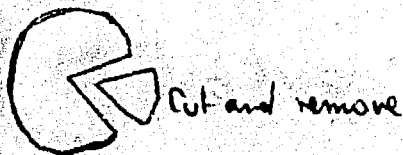
Model road roller.

Measuring cups for infant sand pit. Handles fitted with lugs, rivets, or solder.

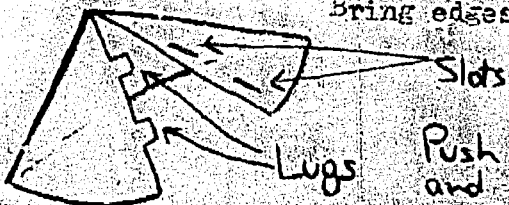


Parts cut from tins and assembled with lugs, wire or solder.

Candle Holder.



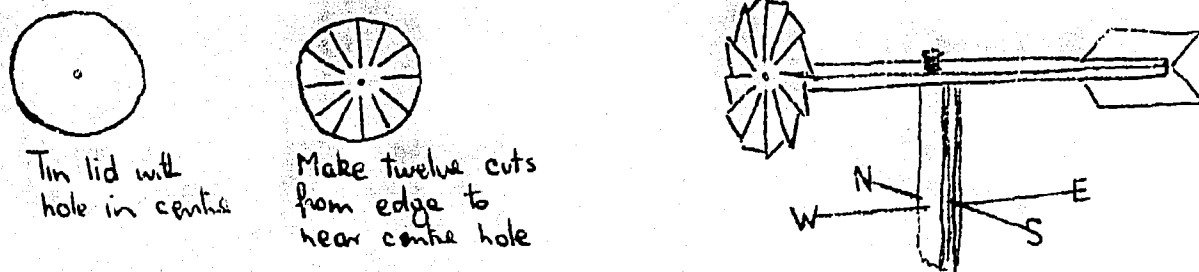
Candle Holder - to make top cut circle of tin and remove piece as shown. Bring edges together and fasten with lugs.



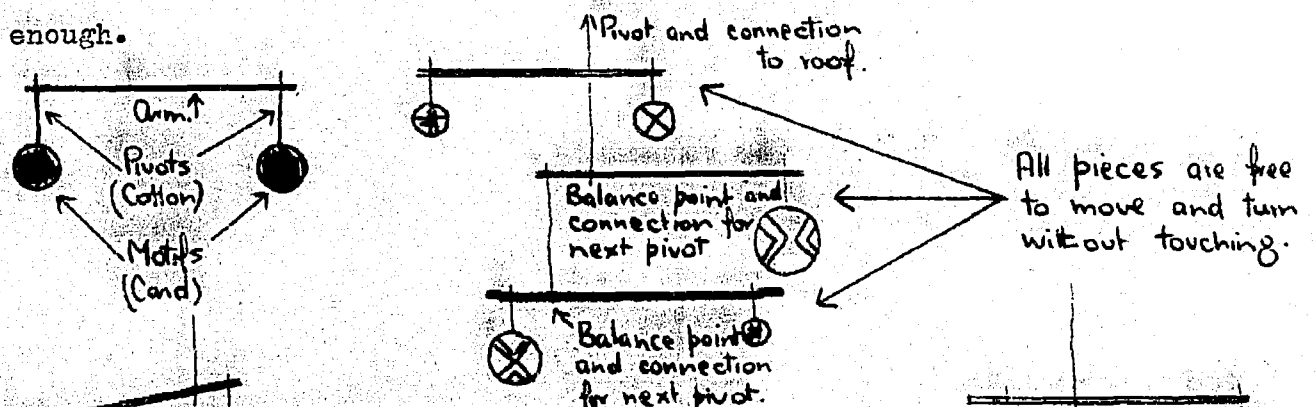
Push lugs through slots and bend over.

Tin with slots cut down 2". Strips of tin rolled down to make decorated edge plant holder. Paint in attractive colours.

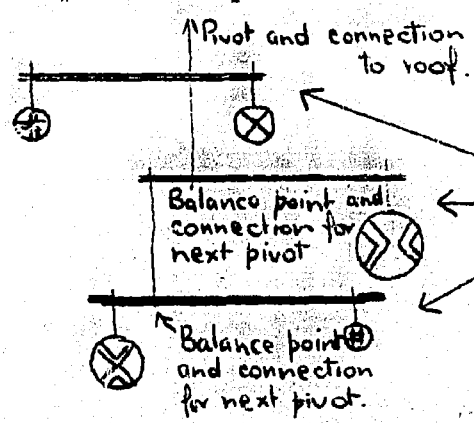
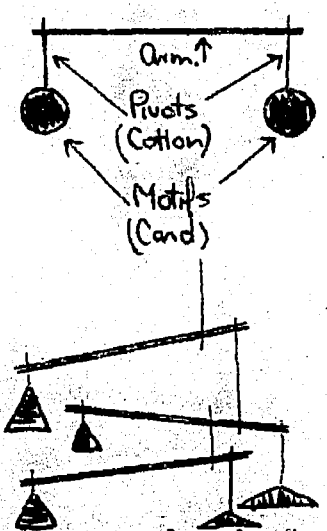
Windmill: Take large tin lid, make small hole in centre, cut twelve cuts from edge to near centre hole. Twist tin strips to small angle. Nail through centre to wooden handle or make wind vane.



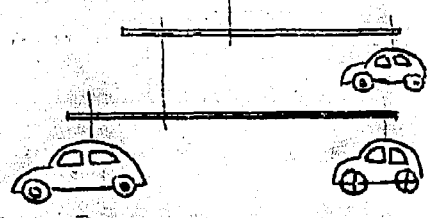
MOBILES: We are all interested and pleased by movement, a stone rolling down a hillside, a bird swooping from tree to tree, a butterfly flickering around some flowers, reflections of sun or moon on rippling water. Mobiles are man made things which move and it is their peculiar movements which arouse our interest and attention. In a way mobiles are patterns, changing patterns. They occupy varying amounts of space and are thus sometimes three dimensional. A mobile may be made of light or heavy materials so that it may move quickly or ponderously, it may be colourful and gay, or painted black so that we may see its changing shapes against a white wall. Mobiles have three main parts, arms, pivots, and motifs. The arms are the pieces which separate the parts horizontally, the pivots allow the movement and separate the parts vertically and the motifs are the shapes which give the mobile life, colour, fantasy or reality. Materials are simple, thin sticks, wire, straw, leaves, string, cotton, wool, cardboard, tin, almost anything you can find in the way of scrap. The mobile should be designed. Care should be taken to see that parts of the mobile should be related to each other in shape, colour or material. Build the mobile from the bottom up. Fasten two motifs to the bottom arm with cotton, string or wire so they are free to move. Find the balance point by trial and error. Take another arm, fasten a motif to one end and the completed section to the other. Repeat this process until the mobile is big enough.



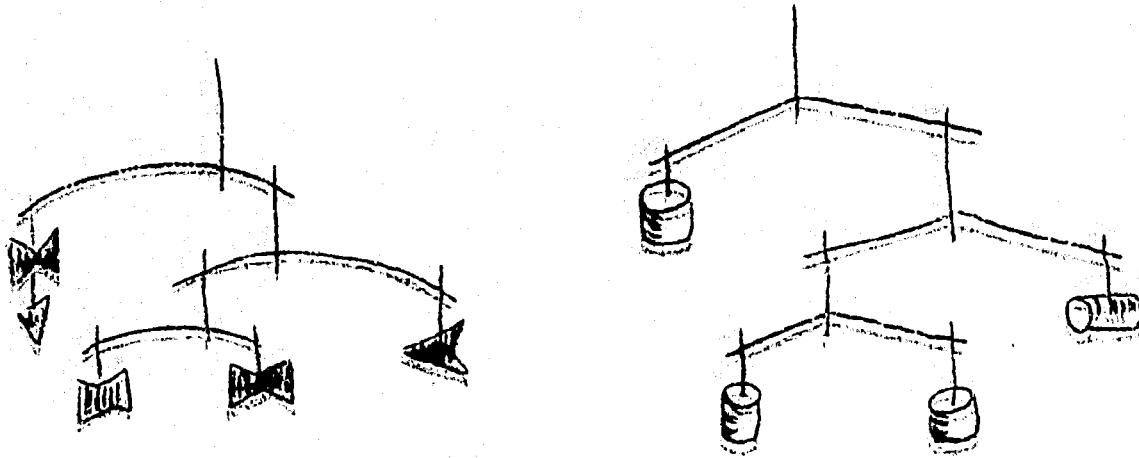
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All pieces are free to move and turn without touching.



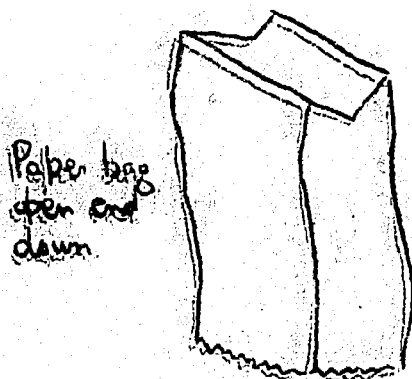
Arms may be short, long, straight, curved, angled. Pivots may be cotton wire, string, wool, as long as the parts of the mobile are free to swing.



Once the basic construction is understood the children should be encouraged to create their own mobiles with their own motifs. It is interesting to hang a mobile so that it casts a shadow on a wall and watch the shadows change as the mobile swings.

PUPPETS: While the children will enjoy making puppets it should be clearly understood that if they are to develop then they must be used. Puppets can be made in a variety of ways. The most simple is the paper bag puppet. The long paper bags provided by hotels and bottle stores are ideal. Glove puppets are more advanced with a head and arms that can be moved and are most suitable for use in the upper primary school. Heads can be made from newspapers over a core of clay, rolled newspaper or an old electric light bulb. Perhaps puppet heads could be carved from the light white wood of the Seroke tree. A small amount of cloth is necessary for clothing the puppets.

The puppet theatre is made from a large carton with one side removed completely and a small opening cut in another. The box is inverted with the completely open side down, resting on two desks and the opening facing the audience. The children operating the puppets stand under the carton with arms upraised to allow the puppets to appear in the stage opening.



Paper bag open and down.



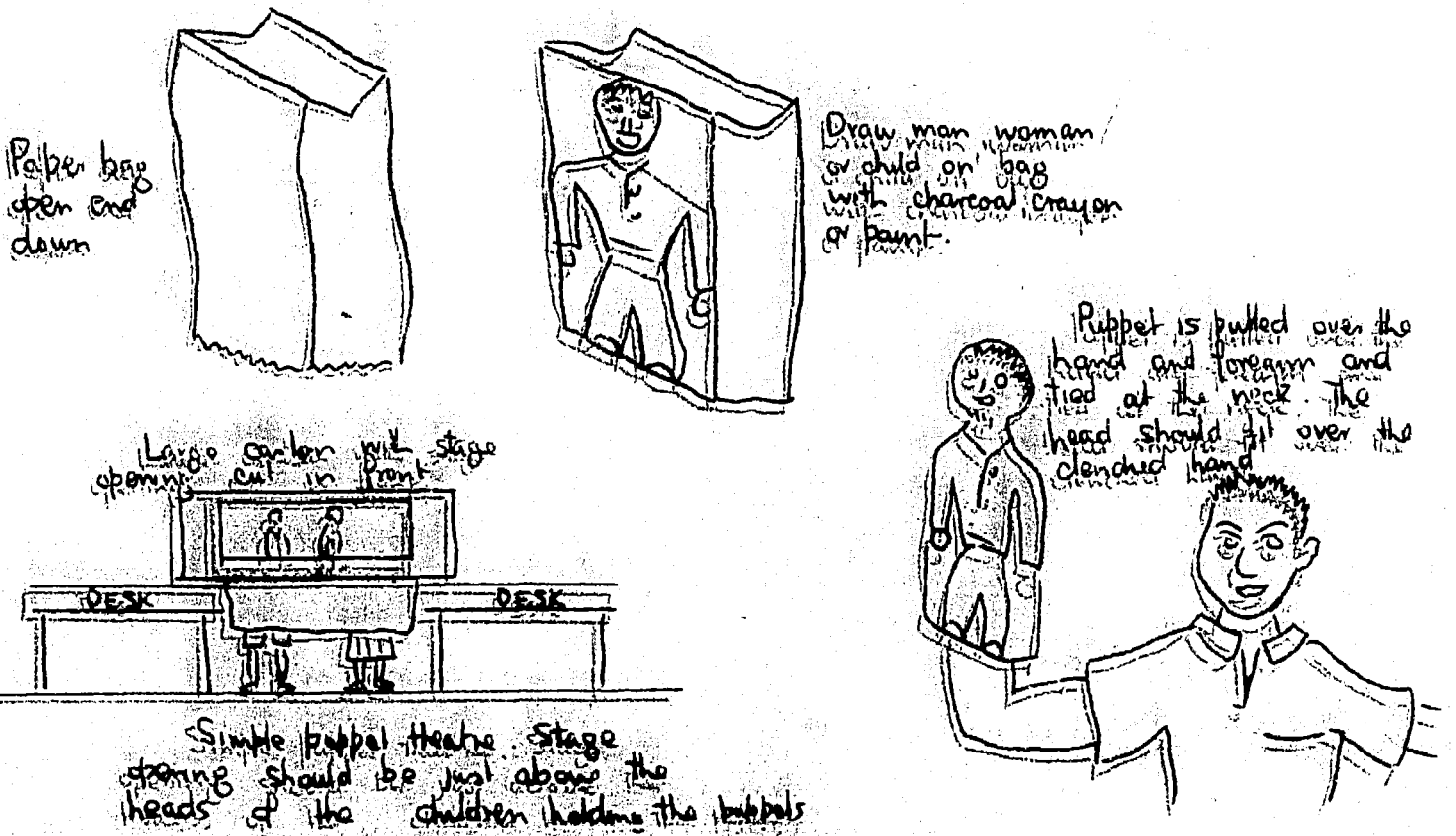
Draw man, woman or child on bag with charcoal, crayon or paint.

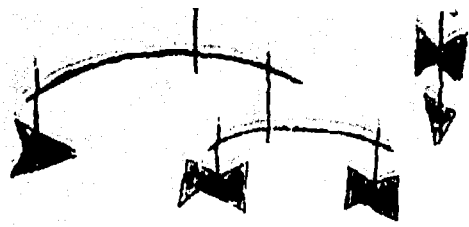
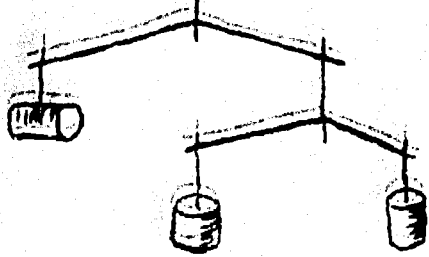
Puppet is pulled over the hand and forearm and

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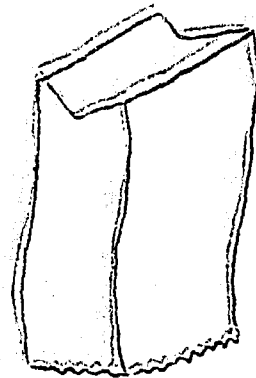




[Faint, mostly illegible text, possibly bleed-through from the reverse side of the page.]

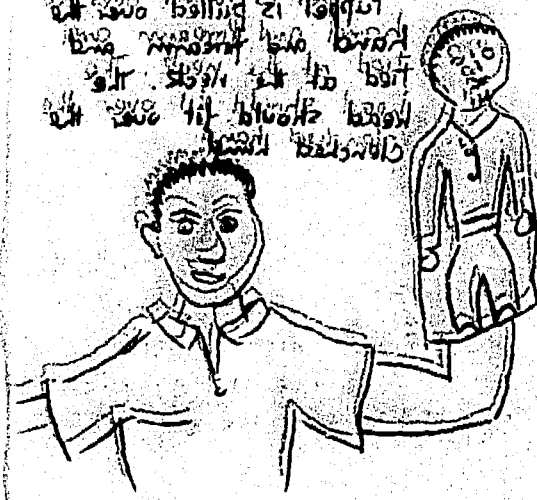
Carbons reversed by accident.

Down with 'mower' on shell on pad with charcoal under a bowl.



Paper bag open end closed.

Clashed head kept at 1/2 inch. The hand should fit over the hand of the person and paper is pulled over the hand.



original drawing cut in paper with 2/3 inch



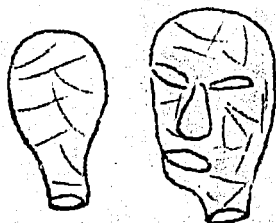
Needs of the operators working the hands opening of the hand for more space the simple paper there is space.

Puppets (Cont.)

Children may simply use the puppets for free expression at first, singly, in pairs, or groups. As their skill and confidence grows they will act out situations which may be written in their experience books and acted again and again with increasing content, skill and fluency in use of language. The teacher should not direct this work but give advice and help where required. Plays may be written by the children or taken from published works. Scenery for the back of the stage may be painted or drawn by the class.

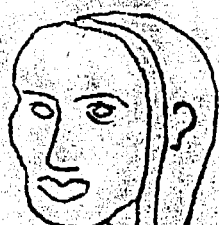
Heads for "glove" or "finger" puppets

Old electric light bulb.
↓
Rub bulb with vaseline or oil. Then cover with strips of paper pasted on. Add wads of paper for nose, mouth, forehead, ears, and attach with



more strips of pasted paper.

↓
When dry cut puppet head in half. Remove bulb and paste pieces together.

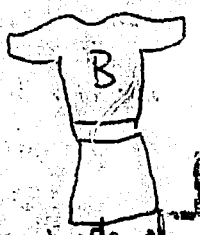
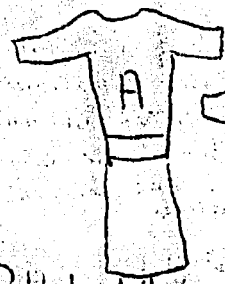
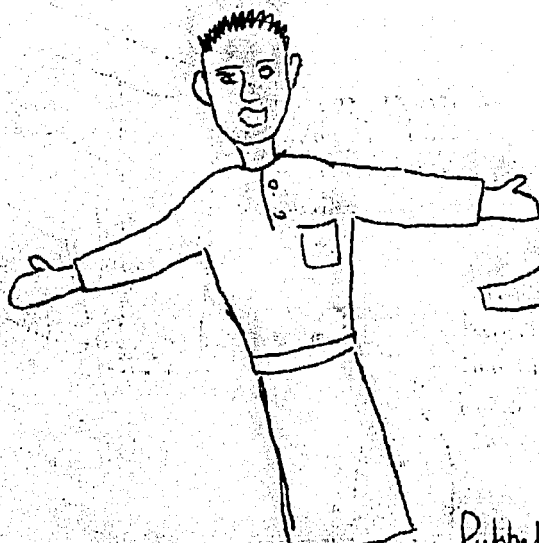


Crumpled newspaper round cardboard tube.
↓
Cover with strips of pasted paper and build up face with wads of paper

Clay head to be covered with papier mâché as in electric light bulb method. When head is dry cut in half and remove clay. Join pieces together



Diagram to show how two fingers and thumb control glove puppet.



Puppet

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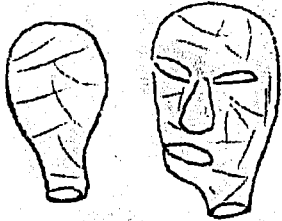
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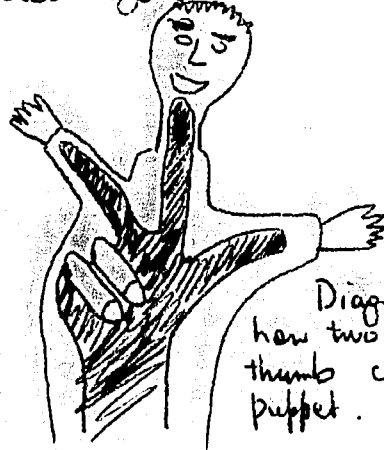
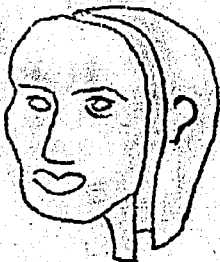
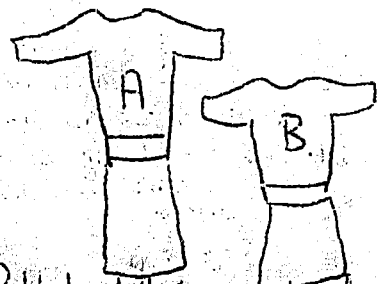


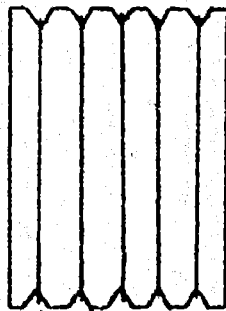
Diagram to show how two fingers and thumb control glove puppet.



Puppet clothing made of two identical pieces, for front and back. Stitch these together and stitch to puppet neck. Make hands from old felt hat.

WEAVING: This is one of the ancient crafts of mankind. Children may make a beginning by weaving with paper. This teaches them the simple things they need to know and helps to prevent mistakes when they commence work with wool or other expensive materials. Small looms can be made from heavy cardboard or pieces of wood with nails at each end. From the woven materials children can make small purses, pot holders, table mats. Perhaps a class could combine all their samples to make a mat or bedcover. Experimenting in the use of pattern, colour, and texture should be encouraged if the weaving is to fit in with our creative ideals. In the making of table mats, reeds, grass or thin sticks can be used with weaving cotton or string. Old nylon stockings, strips of cloth, cellophane or two different colours of wool twisted together make interesting variations.

"V" shapes are cut in the card ends at regular spaces. The wool is threaded back and forth loosely and fastened at each end. These are the "warp" threads.

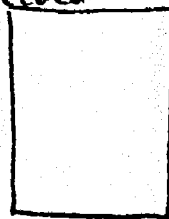


Threads $\frac{1}{8}$ " apart. Card size varies with what is needed.

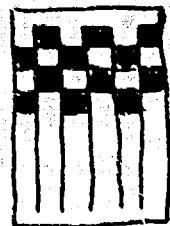
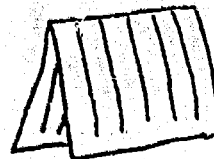
Another piece of card serves as the shuttle. The shuttle passes back and forth through the warp threads alternating over and under and doing the reverse on the next thread. The threads crossing the loom are called "weft".



Paper folded in half. Cut with scissors from fold to near edges. Cuts $\frac{1}{8}$ " apart. Cut strips $\frac{1}{2}$ " wide from other paper and weave through slots under, over, under, over. Next strip alternates.

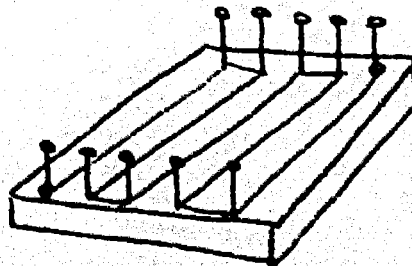


Fold + cut



Unfold. Weave paper strips closely together

Wooden loom with nails to hold wool.



Nails $\frac{1}{8}$ " apart. Do not pull weft threads too tight or weaving will look like this.

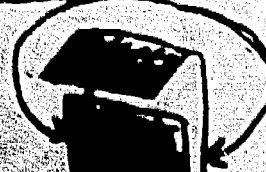


Weaving may be used to make pot holders, small purses, or many pieces may be joined together to make a blanket.

Pot holder.



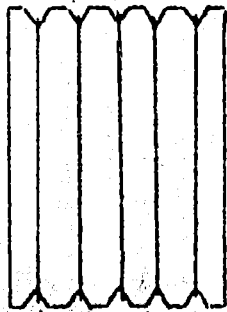
Purse



Sew at both sides.

mats. Perhaps a class could combine all their samples to make a mat or bedcover. Experimenting in the use of pattern, colour, and texture should be encouraged if the weaving is to fit in with our creative ideals. In the making of table mats, reeds, grass or thin sticks can be used with weaving cotton or string. Old nylon stockings, strips of cloth, cellophane or two different colours of wool twisted together make interesting variations.

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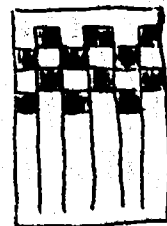
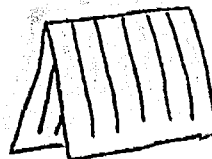
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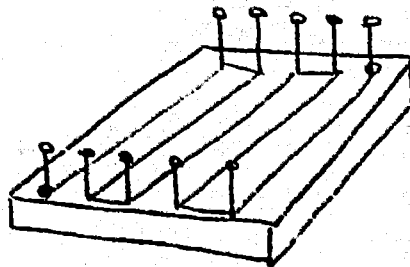


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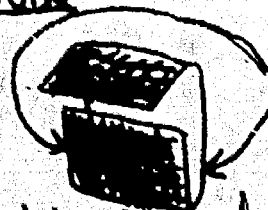
Weaving may be used to make pot holders, small purses, or many pieces may be joined together to make a blanket.

Pot holder.



Sew strips of cloth along edges and make loop for hanging pot holder near top

Purse



Sew at both sides.

Line piece of weaving with cloth. Fold as shown and sew down sides. Use buttons to close top.

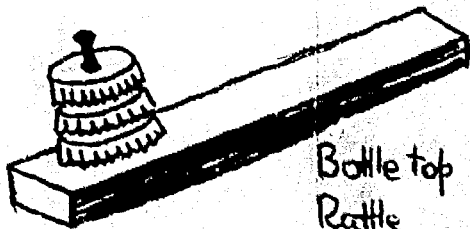
Musical Instruments: Children like to make music and it is possible for them to make and use simple instruments with which they can accompany songs which they have learned at home or at school, or songs which they may make up themselves. These instruments are used mainly to play the rythm or beat of the music and are referred to as percussion band.

Two hard sticks may be tapped together.

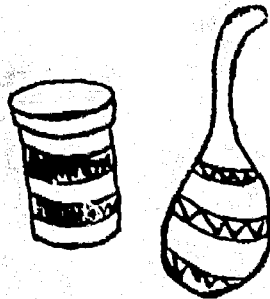
Cardboard boxes may be used as drums, hitting them with the fingers or a stick.

Rattles may be made from a tin with small stones or seeds inside or cardboard boxes may be used. Two or three bottle tops nailed to a stick make a good noise.

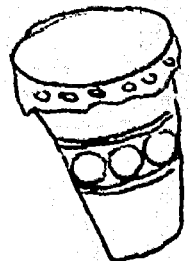
Pieces of scrap metal may be hung on strings from a stick or piece of wire stretched between two chairs or desks, to make a sort of xylophone. These pieces of metal are struck with another piece of metal to make a ringing sound. Bottles of the same size and shape may have varying amounts of water in them to produce musical notes when tapped with a stick. The bottles should have corks or tops and be suspended by string as in the xylophone.



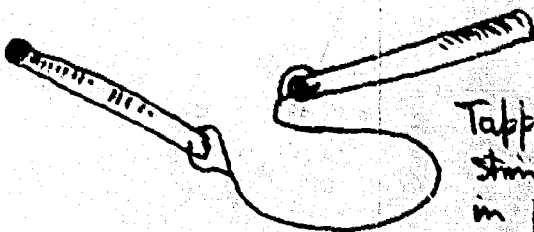
Bottle top Rattle



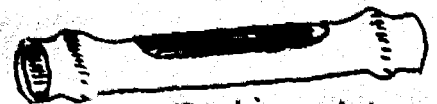
Tin or gourd with seeds or small stones.



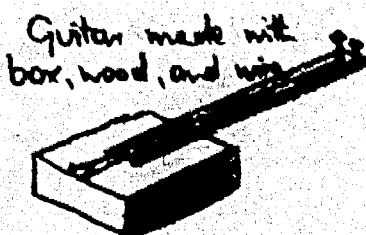
Drums of different sizes.



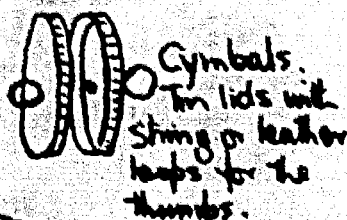
Tapping sticks with string to keep them in pairs.



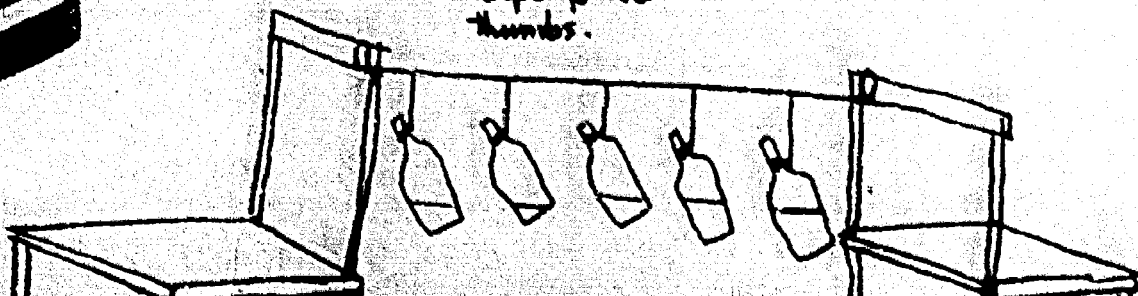
Sections of bamboo or hollow wood with openings cut in them make good sounds



Guitar made with box, wood, and wire



Cymbals. Tin lids with string or leather loops for the thumbs.

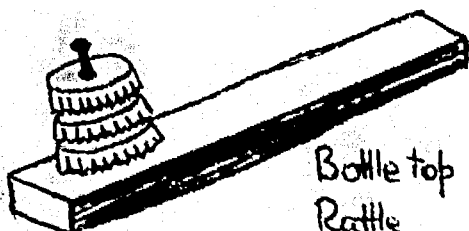


Two hard sticks may be tapped together.

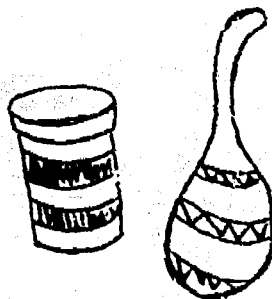
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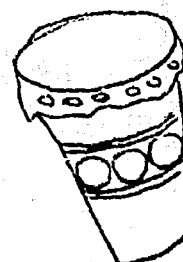
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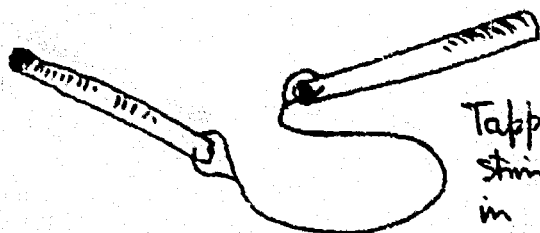
Bottle top Rattle



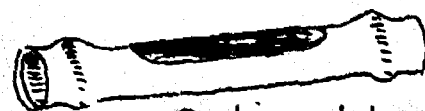
Tin or gourd with seeds or small stones.



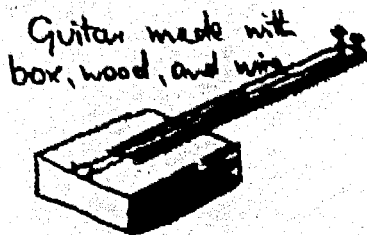
Drums of different sizes.



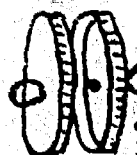
Tapping sticks with string to keep them in pairs.



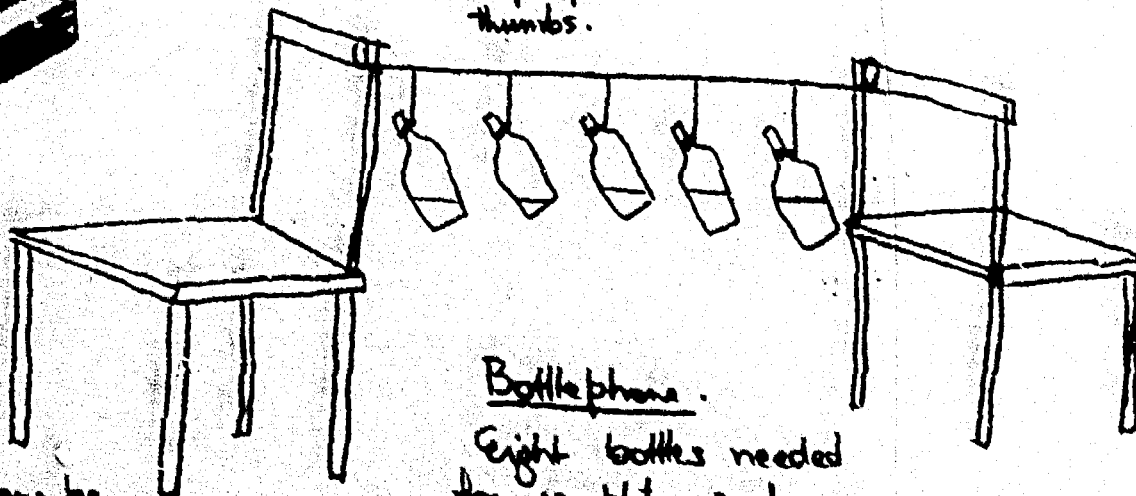
Sections of bamboo or hollow wood with openings cut in them make good sounds



Guitar made with box, wood, and wire



Cymbals. Tin lids with string or leather loops for the thumbs.



Bottlephone.

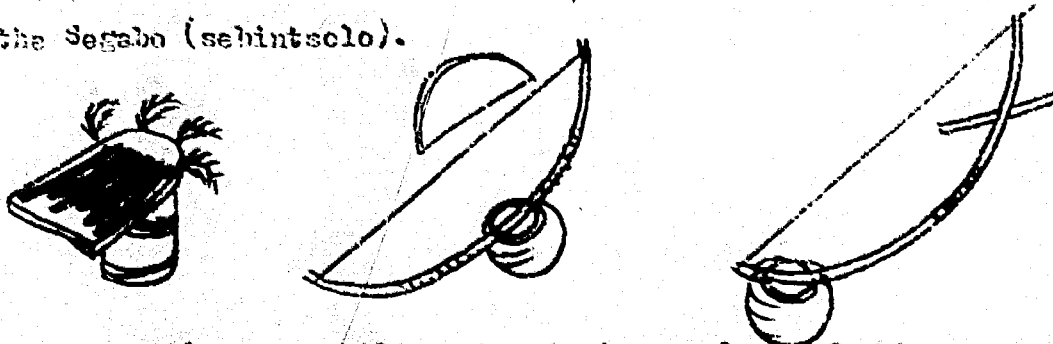
Eight bottles needed for complete scale. Small sticks needed as strikers.

Bottles can be hung as shown or between two desks or trees.

SOUND PICTURES: In all the work we do in school there is an underlying attempt to encourage the use of the senses but many of us do not ever acknowledge the fact. It is painfully obvious to all of us at times that our classes do not hear us. Sometimes the children may be tired, sometimes the lesson is dull, but often the fault is our own. We have done nothing towards teaching, or helping the children to listen. If we are going to use sounds as a means of expression then the children must listen first in order that they reproduce the aural impressions which they receive during their lives.

Sound Recognition: Children need assistance with hearing just as they do with the other senses. Each day they should have a brief listening period. They must sit quietly in school listening to noises in their own room, or in the rest of the school. They may go outside and listen to noises from nature, insects buzzing or clicking, birds chirping, the wind in the grass, or in the trees or made noises such as water pumps, trucks, aeroplanes. Sometimes the children or the teacher can make noises, tapping on a newspaper or the window, scraping feet on the floor, pieces of metal or wood tapped or banged together, the pages of a book being turned quickly, the breathing of someone who has been running fast, the ticking of a clock, and so on. Sound or listening experiences are an important part of living. Use them in experience story writing.

Some sound making equipment has been suggested under the MUSICAL INSTRUMENT heading. Here are some other ways of making sounds or music. Tap or clap different parts of the body with the hands. Wrap tissue paper around a comb, hold it to the lips and hum or whistle through it. Make or borrow a drum. Buy a mouthorgan or tin whistle. Use your own homemade instruments, the Stinkane, the Lokopo (tshale) or the Segabo (sehintsolo).

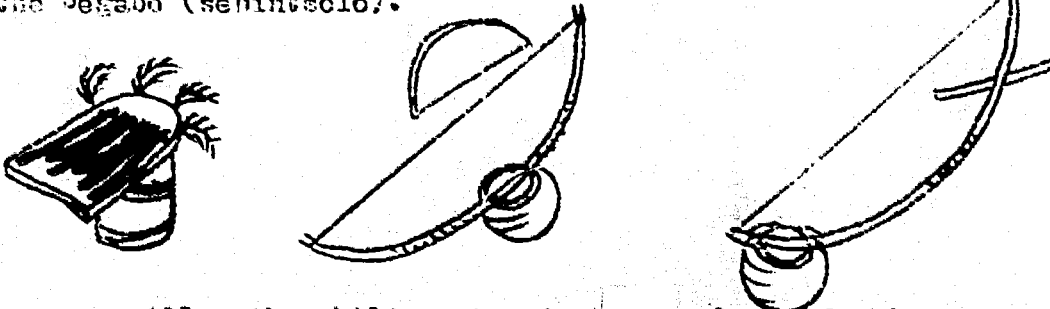


Allow the children to sit in a relaxed fashion or even lie flat on the floor or under a tree outside. Do NOT allow any bodily contact. Tell the children to close their eyes and make quiet noises - any sort of noises at all - clicking, squeaking, hissing, sobbing, moaning, whistling, but sounds made by their own voices. They will be nervous, embarrassed, unco-operative, but persist quietly and gently, sometimes a good group laugh will clear the air and as they make noises encourage them to listen to each other so that there is a growing sensitivity to the awareness of the total sound picture.

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At this point the sound picture may be begun. Outline a number of sounds which will help to build up a total picture, rehearse the sounds one by one and then attempt to fit the whole thing together. If

success is achieved enlarge the scope of the sound so that the sound picture becomes associated with the passing of time. Once the ears are sound orientated then associate their abilities in this mode of expression with their writing, acting, painting, singing.

See how if you can work out methods for encouraging the use of the other senses.

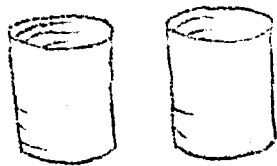
PAPER MACHE. This is a process used for the copying of simple shapes. The materials are simple, old newspapers or magazines, paste, brush, and something to copy - perhaps a small bowl of a mould. The paper is then torn up into small pieces about $\frac{1}{2}$ " x $\frac{1}{2}$ ", 1" x 1", $\frac{1}{2}$ " x 2", a variation is what is required. The item to be copied is given a thin coating of grease or vasoline, or rubbed with animal fat. Pieces of paper are then passed carefully and applied to the surface overlapping each other slightly. This process is continued until the entire surface being worked on is covered. Then the pasting on of layers is continued until the article is thick enough and put aside to dry. The dried copy may then be lifted carefully from the mould and painted, decorated or finished in some suitable fashion. Items being copied in this fashion should not have any projections, under cuts or peculiarities of shape which will prevent the copy being removed from the mould.

Paper pulp is sometimes used in association with paper mâché in the construction of puppet heads, beads, masks, or model making. To make the pulp newspaper is torn up as before and dropped into a bucket of water to become soft overnight. Next day the surplus water is poured off and the pulp should be squeezed in the hands. Two cupfuls of flour paste should be now added to the pulp and well stirred in.

Recipe for Flour Paste: One CUP FLOUR mixed to a smooth thick cream with a little cold water. Add about 1 PINT BOILING WATER stirring well and boil for approximately 10 minutes. 1 Teaspoon disinfectant such as Sanpic or Jeyes Fluid, added to the cooked mixture will help preserve it. This can be kept in jars or tins for use as required.

MAKING CHARCOAL.

Charcoal can be made by the teacher. Obtain two empty tins which will fit together closely, one inside the other. Remove one end from each tin and in the other end make a few holes with a nail. Fill the smaller tin with sticks which are one quarter of an inch in thickness and the same length as the tin and have had all the bark removed. Slide the larger tin onto the small one and place the whole thing on a small fire. As the tins become hot smoke will come from the nail holes and then a gas which will burn. When the gas stops burning, remove the tins from the fire and allow them to cool. The charcoal is then ready for use.



Find two tins which will fit neatly, one inside the other.



Punch several small holes in the closed ends with a nail.

Peel the bark from thin sticks and pack them tightly into the smaller tin.



About pencil size.



Slide the other tin down over the one which is filled with sticks and place on fire.



Charcoal may also be made by piling small sticks on the ground and covering with a good amount of dried grass. The grass is set on fire and allowed to burn away to ash. Water is then poured over the charred sticks to stop them burning and the charcoal is allowed to dry. This method does not produce charcoal of as good a quality as the method shown above.

MAP OF IDEAS: This is a list of ideas about a topic. It is of particular value in creative work such as writing, painting, singing, dancing, and once the class become used to working in this way it provides a quick way of collecting information from the class. We use the five senses seeing, touching, tasting, hearing, smelling, as headings in the map because the senses work with each other and remind us in turn of things which are related to each other in the topic, that is if we think of a particular sound we are immediately reminded of the appearance of the thing making the sound:

See Clear morning sky, glow of sunrise, birds in the sky, smoke hanging over the village, shadows, people moving slowly.

Hear rooster crowing, cows calling, people talking, dogs barking, someone singing quietly, morning breeze rustling leaves, water splashing, baby crying.

Smell fresh cool air, food cooking, smoke, cow dung, exhaust fumes from passing truck, body sweat, clean clothes, soap.

Taste uncleaned teeth, smell of socks and food, water, toothpaste, hot coffee strong and sweet.

Feel) Rough blankets, warm sheets, stiff, tired, grumpy,
Touch) happy, fresh, active, air and water on skin,
clothes, rested, relaxed, cold, hot.

The list will reflect the knowledge of the class. If the topic is away from the personal experience of the child or class then the knowledge required may be obtained by reading, or talking to some other person, or from the teacher, or perhaps best of all, personal observation. It is of course possible to build up a map of ideas purely from imagination but the success of this depends on the background of the child or class: the more limited the background, the more limited the imagination.

When the map is sufficiently complex then it may be used as a starting off point in writing stories, poems, songs, plays, in drawing, painting, modelling, carving, in singing, acting, dancing, and the making of sound pictures.

A further 'map' may begin from one item, e.g. fumes from a passing truck.

We assume all too readily that observation comes by nature that we are born 'naturally observant'. But the truth is that most of us are born lazy, and observation beyond the necessities of life has been too great for voluntary exertion. The result is that we live in a world of which we know little more than a dog or cat: we are familiar with a few things from long associ-

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Do assume all too readily that observation comes by nature that we are born 'naturally observant'. But the truth is that most of us are born lazy, and observation beyond the necessities of life has been too great for voluntary exertion. The result is that we live in a world of which we know little more than a dog or cat: we are familiar with a few things from long association; we have a nodding acquaintance with a number of things; but as far as our scientific observation of them goes, we can scarcely be said to be even curious.

A.E. ORAGE. The Active Mind:
Adventures in Awareness, 1924
Published by Thomas Nelson & Sons, New York.

WRITING. Creative writing is very important because it allows opportunities for the child's emotional and imaginative life to receive recognition and training. The subject-matter of such writing is the child's own inner life, his reflections and attitudes, his feelings about himself in his environment. Work in the arts supports the growth and expansion of the child's mind; it allows for the outpouring and the recognition of all his reflections and feelings; and thus influences the development of his personality in a way that no other kind of education can do.

In the beginning children need devices to assist them to express themselves in a way that satisfies both themselves and their fellows.

One teacher writes of this assistance as follows:

"When I began to develop creative writing in my class I had no idea what to expect from the children, but I felt that children who had for so many years been told what to write about were not going to do otherwise than politely write something to please me. They did not know what it was to have the satisfaction of expressing their own feelings at all fully. I saw a need to encourage an outburst of all the thoughts that previously had remained below the surface and, although my understanding of their attitudes and feelings was in some ways wrong and at best sketchy, I was right in thinking that they had something real and true to say.

I assumed that I was dealing with retarded personalities and that I would need to be very careful about such things as errors and omissions. So I thought it necessary to make a decision (not a light one - but one which was essential at this stage) to impose no corrections or grammatical comments on their writing for the immediate future. When I made up my mind we discussed this as a class, and I suggested that when this pressure was released the children would be able to concentrate better on other things.

Before the writing sessions began, we went through a 'freeing-up' period in art and crafts.

The freeing-up time: For a day, then another, and finally for most of a third, we spent the whole of our time, apart from arithmetic and some opportunity to read, on art and craft work. I encouraged the children to paint and paint again from their recent experiences. As they worked I made a great effort to see that the content of the work was as full and complete as possible. I concentrated on getting the children to put detail into their work, and tried to help them to get close to their subject. If they were painting men dehorning cows, I suggested that they make the cow take up a large part of the paper and make the men propor-

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While the painters worked, preparing lists of the things they had worked out and completed, others were engaged in clay modelling and

some attached line for the first time. (The cutters need to be sharp for this and the line held behind the tool.) Then pots appeared, and more pots and figures, till the shelves sagged with them. Endless clay boats and cliché ships and aeroplanes found places on the shelves too. But as in painting, where both line and colour were improving as I stressed details and dramatic effect, so the clay work began too to show more vitality and inventiveness. I stopped to think what was happening:

The children were choosing their own subjects though some were having difficulty in finding suitable ones.

The racing cars, aeroplanes, and boats of the first day had in most cases been worked out of their systems. There had been a casting out of superficialities.

I was getting on with the children much better. There were no tensions between us. By the end of the third day the children were unusually kindly and courteous.

Many children painted and made pots with a degree of vigour that I had never seen in them before. Perhaps their attitude had changed in these days of freedom.

We had come to the point where we could say: We know that this painting, or this pot, is good. We made a sort of shrine where we put the few things that we thought first rate and at the end of the day we talked about them in pairs - perhaps two is the ideal group. Many things were said that I would not have thought of. I saw that I wasn't the best art critic in my classroom. David was far better. Time has proved him a giant in such matters.

The art work had a lot more point than that. I thought that I had at least understood it and felt happy to recommend the same process to other teachers I met. In later lessons in art work, I found I had to give some subject ideas. For a time we used line and colour (texture was accidental and something I hadn't thought about) to record the many activities of our lives: at home - washing up, cooking bacon and eggs, sweeping, washing, chopping wood; driving to work - the bank, the office, the garage etc. We had more subjects, if we needed them, than we could ever hope to cover.

Some children began to produce sets of two or three paintings to tell a story and sometimes they took their work from group to group to tell others about it. Others annotated their work and some were asked to annotate. Soon enough confidence had been built up in the room for me to ask everyone to write as well as paint. If the subject was one

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Some children began to produce sets of two or three paintings to tell a story and sometimes they took their work from group to group to tell others about it. Others annotated their work and some were asked to annotate. Soon enough confidence had been built up in the room for me to ask everyone to write as well as paint. If the subject was one that they had chosen for themselves, they would express their thoughts and feelings fairly fully in both paint and words. I realise now that I did not recognise the quality of much of the best work and I know I was satisfied with much that was still as empty of genuine feeling as that which they had presented to me before. But I did see that some of

the writing was genuinely the children's for the first time.

Some children's work was not as good as it had been when I had used formal methods and given the class models of 'good' sentences, but recognition of the much higher quality of interest and ideas fortunately carried me over a time of doubt and indecision. I saw, and the children saw too, that often we had said things well. We clipped snippets out of otherwise dull work and pasted them on sheets of paper for the satisfaction of savouring them again. We knew we had something to build on:

"I saw a hawk and its wings were all red. I know they was red, because that is the colour the sheep no: wrote Arthur. ('I like the bit about the wings of the hawk looking raw' said Ted, 'I've seen hawks like that. It's because of the meat-coloured feathers. Funny that they eat meat too, isn't it?' he went on.)

"As I put my jumper through the wringer, I knew that it was me that was getting flattened out and as I came out the other side, I felt stiff and when I fell, my arms flopped against the basket: wrote Mavis.

I do like baking cakes, but every time I see Mum baking, I ask her can I help? She says no. You go outside and play, I'm busy and I don't want you around. So I have to go outside and I feel mad because I do like baking cakes. Of all things, I like it best: wrote Barbara.

I went back to thinking about what was happening. I saw that the children now had an audience. Many now felt that they were understood. But some refused to thaw out. Mary either didn't trust me or she still didn't know what freedom meant. Perhaps she was scared I would load her with rewrites as I used to do. One or two were asking for help with the mechanics of writing, and of course the others noticed this. I even ventured to remark that John seemed to like presenting a well checked copy. I said I liked that very much. I was exerting a pressure rather than a stranglehold. I knew that many teachers had considered creative writing to be 'precious'. They meant that such work must not be criticised, or discussed other than in the most favourable terms. I knew that this would not educate. I found it advisable to treat all work very, very tactfully at first but I was soon in the thick of helping: with sense, noting an odd word here and there; making a note of a small lesson on mechanics for later; and, more important, I had begun to give the children the power to make assessments of their own work.

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I was able to help them and take part in their work because I had given children dignity by recognising them as independent individuals, capable of making a significant contribution to my own and other children's understanding. Because they were recognised as creators I could help them without making them dependent. And, of course, I recognised the work as THEIRS. My suggestions were SUGGESTIONS and were discussed as

such. We can only help children in their personal writing if they are really free to reject a suggestion without the least feeling on either side.

"My task which I am trying to achieve is, by the power of the written word to make you feel - it is, before all, to make you SEE. That - and no more, and it is everything".

Joseph Conrad in
The New Review, December, 1907.

MOTION AND MUSIC.

DANCE: A dance results when movements which are composed through exploration of an idea or mood are organised in terms of space and rhythm and put into sequence that has a beginning, a middle and an end.

The African children and students whom I have met tend to be foot orientated in the dance situation, that is, they use little of the upper body in their dance but concentrate the action in the legs and lower part of the body. Therefore the initial task is to introduce this use of the upper part of the body and as the work progresses maintain some emphasis on this so that the students do not return to their old ways.

Tell the class to sit on the classroom floor or take them outside under a tree. Using a drum or whatever you have available to provide a rhythmical accompaniment start the class moving just one finger. Insist that they watch the moving finger and encourage them to move it in as many ways as possible to be inventive and expressive. Relate the size of the movement to the sound of the drum. Quiet drumming, small movements, loud drumming, big movements. Do a little of this movement each day gradually increasing the scope of the movements and of the use of the body until after three months you finally have the class back on its feet, and the whole body and all the space around it is involved in the movement. Along with this growth and re-education in movement use some music. At first just two or three notes repeated, then gradually introduce known simple songs and the composing of new music and songs. If you have a record player and records available this is a good time to introduce your class to suitable classical, modern music, jazz or pop songs. They can all be used with movement and finally the dance.

The following notes should be of help in establishing a wide vocabulary of movements:

Locomotor movements: Those which transfer the body from one place to another e.g. walk, run, leap, jump, hop, skip, gallop.

Non-locomotor movements: Those which do not transfer the body from one

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The following notes should be of help in establishing a wide vocabulary of movements:

Locomotor movements: Those which transfer the body from one place to another e.g. walk, run, leap, jump, hop, skip, gallop.

Non-locomotor movements: Those which do not transfer the body from one place to another e.g. swinging and swaying, pushing and pulling, rising and falling, twisting and turning, striking and dodging, bending and stretching.

Space elements: (a) Direction - forwards, backwards, sideways, diagonally, in a curved path or in a straight line.

(b) Range - size of movement i.e. large or small.

(c) level - height of movement i.e. close to the floor, standing or off the floor.

(d) Focus - "Where to look" - the point of attention might remain constant or might change with each action.

Time Elements (a) Tempo - rate i.e. speed at which a movement is performed.

(b) Underlying Beat - steady or pulse beat which is continuous.

(c) Accent - a beat or movement of special emphasis.

(d) Rhythmic patterns - a combination of beats e.g. short and long in relation to an underlying beat.

(e) Phrase - a grouping of bars or movements which have a feeling of wholeness.

Energy Elements: Intensity e.g. a movement may be energetic or docile, or strong or weak depending on how much energy is released during the movement.

Qualities of Movement: These are dependent on the manner in which a movement is made e.g. sustained is a slow, controlled movement; percussive is a sharp, sudden, jagged movement; swinging is a free and relaxed movement which travels in an arc; vibratory, a shaking movement like riding on a bumpy road.

INTEGRATED STUDIES: In the syllabus reference is made to children using several different methods of expression to enlarge and clarify an experience. The following notes on the "Map of Ideas", Child Drama, Mime, Writing, Dance and the sections on Musical Instruments and Sound Recognition are all concerned with giving the child or class a chance to express its thoughts in different ways. Whatever the topic there needs to be some discussion with as many people as possible contributing knowledge and ideas. Books and pictures may be read and looked at, or, if possible there could be a direct experience. "Trees" may be a topic to be dealt with in some subject or other. As trees are fairly readily available let us start with the direct experience:

Take the class outside and allow them to sit or lie under a tree. Encourage them to listen to the wind blowing through its branches, to watch the movements of branches, twigs and leaves, observe the colours and patterns of leaf and bark, to be aware of the movement and noises of insects, lizards, and birds, to talk about the many uses to which a tree can be put, to touch the tree and feel its texture, to look up through the tree to the sky, perhaps to climb the tree and look down, to smell its flowers or crushed leaves, perhaps to make a swing or a tree house.

When the class has been thus exposed to a variety of stimuli, ask the children to write a story, paint a picture, act a mime, make some music, or a dance and allow them to make a choice. However, they should understand that they will probably have to use more than one of these ways of expression. They should begin with the method which appeals to them most and having completed this, move on to one of the other possible ways suggested. They may work in pairs, alone, in groups, or as a complete class. In the lower primary school most children will commence with a picture and go on from there to writing, acting, or dancing.

~~ASSIGNING EXERCISES TO BE DONE:~~

Assisting Children's Drama:

Most teachers now agree that this work is of great value educationally but are at a loss to know where to begin, or are not prepared to tolerate the first fumbling beginnings. And it is true that for children, particularly those in the middle and upper part of the school, who have not been accustomed to this sort of work there are certain difficulties to be faced in beginning it. One of the first of these is the awkwardness and lack of confidence of the children (and perhaps the teacher too). Children will not at first have the capacity for imaginative projection, the bodily skill, or the necessary inventiveness to produce work of high quality. If they already had all the qualities which drama is designed to foster there would be no need to take it. We must set them free, provide the stimulation necessary for growth, and be prepared to wait and patiently tend the growth of the children's capacities.

The following are some suggestions which may help teachers to initiate dramatic work with their classes:

TO ASSIST RELAXATION and extend the children's range of movement, during the physical education period or at some other suitable time during the day, give the children some work in which they are asked to find out ways in which their bodies can move. The basic elements of movement are stretch, bend, twist, at various levels - low, medium and high - at various speeds, with varying degrees of effort, and in different directions.

Combine these elements in different ways: repeating or altering movements to create rhythms; using them in relation to other people, answering their movement either with a similar one or an opposite one, or moving together with them to express a mood or create a joint pattern. This will lead children to explore the feeling of movements that they do not normally use and will make them far less self-conscious about the free and expressive use of their bodies. The teacher need not necessarily make the children explicitly aware of these elements of movement. His aim is to help children discover for themselves and he should not prescribe movements or give children "steps" to do. He may give such instructions as: "See how many bending movements you can make with your arms and fingers," or "Use your whole body to make some twisting movements, low down. Don't forget to use your heads," or "See how many ways you can cross the room."

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With older children a good deal of work often needs to be devoted to helping them to relax, for example: the "stage fall" with total relaxation: using in succession the calf, thigh, buttock, and shoulder as cushions for the fall (the analogy of a melting candle sometimes helps here): when the children are lying down they may be asked to stretch out "as long as possible" with the stretching sustained by the instruction "Stretch, stretch, stretch," then the words "Let go!"

will give total relaxation: children may be asked to pretend the ends of their fingers are coated with some sticky unpleasant substance and encouraged to shake it off with "Ugh, horrible! Shake it off hard", or "Try to shake your toes off!" Such exercises will help to break down some of the tensions which sometimes prevent older children from moving freely. Make-believe can be used freely in this work also. Children will readily take the part of old gnarled trees during a storm, of a party of witches moving through a thorn forest, of cats or rabbits on a moonlight night. It is fun also to play games in this way: a game of tennis can be played without racquets, a ball, or net; a game of basketball with only one side playing and that side without a ball is also invigorating fun. All these things will help to loosen children up, to awaken them to new possibilities of movement, and to make them less self-conscious in using them.

Encourage concentration from the beginning. As children become absorbed the need for concern about concentration will disappear. Sometimes an exercise will assist this to develop, for example: "Think very hard about your right hand and watch it hard. When it begins to move follow it wherever it goes. Let your hand lead you but watch it hard and think about it." Teachers should be careful to see that from the beginning the work has meaning and point for the children and does not seem to them ridiculous or silly. For older boys who do not come easily to this work it may help to mime fights with various kinds of weapons - without, of course, touching each other. Any tendency to "show off" can be checked by praising some of the acting as, "I liked the way you crept up on that tiger, George. I was holding my breath in case the grass rustled," or "That was excellent - the rock shapes were wonderfully jagged and sharp".

Class work in Mime: (The word "mime" here is not used in a technical sense and does not preclude speech.) Pick up a feather smoothly and lightly and blow it up into the air. Pick up a heavy stone, hold it above your head, take a couple of steps and topple it over a cliff. Pass a bowl of water right round you changing hands behind you. Tip a bucket of cold water over yourself. Quietly steal up on an unsuspecting person. Lie on your stomach on a hot sunny day looking down into a rock pool. Lie lazily in grass. Run down sandhills. Walk on stones, in mud. Feel velvet, sacking, silk. Smell roses, garlic, the sea. Listen to a mysterious roaring, a sharp crack, bells, sirens. Feel your way into a strange room, a damp cave, a place where enemies are waiting. Be a cat settling down, a young baby lying hungry in a cot. Toss a coin, thread a needle, unscrew a lid, put up an umbrella, take off gumboots, try on hats, use a fan, knock at a door. Dig, chop,

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mouse, look surprised, look through a book carefully, search for a needle on the ground. See how many activities you can think of that demand the use of the following movements (single): thrust or punch, press, wring, slash, float, flick, dab, glide. Be angry, exhausted, excited, ashamed. You go out for a walk. You hear something in the undergrowth. You go nearer. You discover (a) a rabbit, (b) an adder, You are pleading, nervous, welcoming, refusing, refused, blinded. Working in pairs: request and refusal, persuading and being unwilling, threatening and being afraid, advancing and retreating, mocking and self-conscious. Processions, riots, funerals, battles, receptions, exploring trips and sea trips, wrecks, rescues, etc., etc., can all provide the whole class with a diversity of roles to play.

Creative Drama in Groups: Here the children are packed off in groups of half a dozen or so and told to make a dance, mime, or a play. The teacher watches, and if the children are badly stuck he may help with a suggestion, but in general he leaves them alone, accepts what they do with warmth, and encourages them to find themes of their own by looking for and praising elements of originality and freshness. The use of sound, sung, played, or spoken, should be welcomed, and all kinds of resourcefulness in looking for props or instruments, etc.; encouraged - though teachers must be careful that props or costumes are not getting in the way. Sometimes they hinder rather than help absorption and they should then be discouraged. It is good to encourage dance and the freer kinds of mime as this opens up a wider expressive field.

After five or ten minutes, at whatever time the teacher judges best - the plays should have taken shape but need not be finished - the groups act their dramas in a ring made by the other children. All are praised and the teacher may sometimes draw attention to a piece of special insight displayed in the performance. Sometimes children will want to elaborate on an idea they develop in these periods and then scope should be given, perhaps during an "activity period" for this to be done.

Masks, hats, and cloaks, belts and scarves are probably the best properties and, if children make these in an "activity time", they will often go straight on to develop a play from the stimulation given by the properties.

Occasionally it is helpful if the teacher sets a theme - from social studies or nature study perhaps, or a piece from any recent poem or story, or if he sets some other limit, e.g., have two animals, two trees, a hunter and his wife; have a camp fire and a river in your story; make a dance about something you are very frightened of. These suggestions should not become too frequent as this is essentially the

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If the session has been a particularly exciting one it may be wise to round it off with a quiet class mime, walking softly not to

wake up baby, or breathing ether deeply and sinking off to sleep, then have a good strong stretch and finish the period.

The Miming of Situations and Characters. A good beginning for this work is to mime situations of daily life which do not involve emotion to any considerable degree and then to go on from these to acting them in "character" - young or old, sick or well. After that there is the enormous field opened up by all the experiences which the class has in common.

Perhaps the most important work of mime exercises and that which has the most general usefulness is the vivid imagining of past experiences. As we have noticed in other places, such work can make children very much more attentive and aware and they become more perceptive both to mood or atmosphere and to physical sensation. Often the immediate response is astonishing also. Ask the children to imagine that they are lying on their stomachs looking down deep into a rock pool, or to imagine that they are walking on sharp stones, that they are lying in long grass, or that they are walking against a strong wind, and you will often be surprised at the response they give. Here are some other suggestions for situations which children will mime effectively: walk on black sand which is very hot; bump your head unexpectedly; have a very sore knee; walk with mud all over your boots; let dry warm sand run through your fingers; touch something cold and sticky in the dark; feel a piece of moss; stroke a kitten lying in your lap; brush hard at a muddy patch on your coat - there is no lack of intriguing possibilities.

Encourage Children to use Mime and Drama as a regular part of their other work. If an effective story is written by one of the children suggest that a group of them act it, and let them tackle it on their own. Instead of presenting a report on a social studies topic a group may well present their findings in the form of a play. And if the play is well thought out and is historically or geographically true to its theme the teacher can be sure that the work has been well done. As with every other branch of the class's work the teacher should not be content with slapdash or slipshod work from the children in mime or drama. The work should be undertaken with seriousness and purpose, and if it is not the teacher might be well advised to wait until, through a more creative approach generally, he has established a better classroom atmosphere.

The too early use of written plays and of dialogue will prevent children from becoming thoroughly involved in their parts. No child can concentrate on being a properly aloof Chinese Emperor if he is worried about manipulating a book as well as a fan, and about watching

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The too early use of written plays and of dialogue will prevent children from becoming thoroughly involved in their parts. No child can concentrate on being a properly aloof Chinese Emperor if he is worried about manipulating a book as well as a fan, and about watching the book for his cue while he tries to read the words that he has to say next. As soon as drama becomes an accepted part of the classroom, however, children will want to write plays. Perhaps the best advice to give them is to suggest that instead of writing out the dialogue they

give a brief description of the action to fix the main lines of the story and merely give the gist of the dialogue at key places. Then the actors can read over this scenario and, having thoroughly familiarised themselves with it, can improvise on this basis, freely extending or altering as they find it necessary. In the later stages and after several years of dramatic work of all sorts, the writing of plays can come naturally and ought then to be encouraged. But by that time children will be accustomed to thinking of a play - both their own and other peoples - as no more than a framework on which to hang the drama. They will not then be hampered by the text because they will have been released from a slavish adherence to it.

Like work in any of the other arts, drama in the classroom partly depends for its quality on the general level of creative work in other fields. The link with music and dance is obviously very close indeed: percussion of all sorts, the use of instruments both improvised and bought, and free melodic invention using the voice are all most valuable stimulants and accompaniments to the freer dramatic forms. From the Standards I and II upward sound of all kinds can be used as a starting point for the evolution of a dance, and similarly all classes will find that rhythm patterns on drums, imitations of natural sound, and free vocalisation, when used as background for a story that is being acted, will often increase enormously the actors' absorption and the effectiveness of their expression. A high level of skill in listening and making musical sound is required for this work and the work in music benefits greatly as well as the drama.

The connection with painting and modelling is less direct but still strong. Drama and dance affect the strength and expressiveness of painting and modelling very profoundly and the imaginative grasp of situation through art increases the power of the drama.

Work in the factual studies is no less important. Through nature study and social studies particularly the children are given subject-matter for their dramas and the symbols with which to express it. Their powers of observation and their power to "get into the skin" of an experience both enhance and are enhanced by the work in drama. Children will act the parts of trees and animals and people, expressing their own conflicts and fears and joys in doing so; they will draw on all their past observation and experience to do it and they will observe more closely as a result of it.

It is clear then that although the addition of dramatic work will benefit every classroom, it is only those classrooms where it is reinforced by the work in all the other subjects that will develop its possibilities to the full. The classroom must be viewed as a whole with each of its elements contributing to and being supported by all the

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