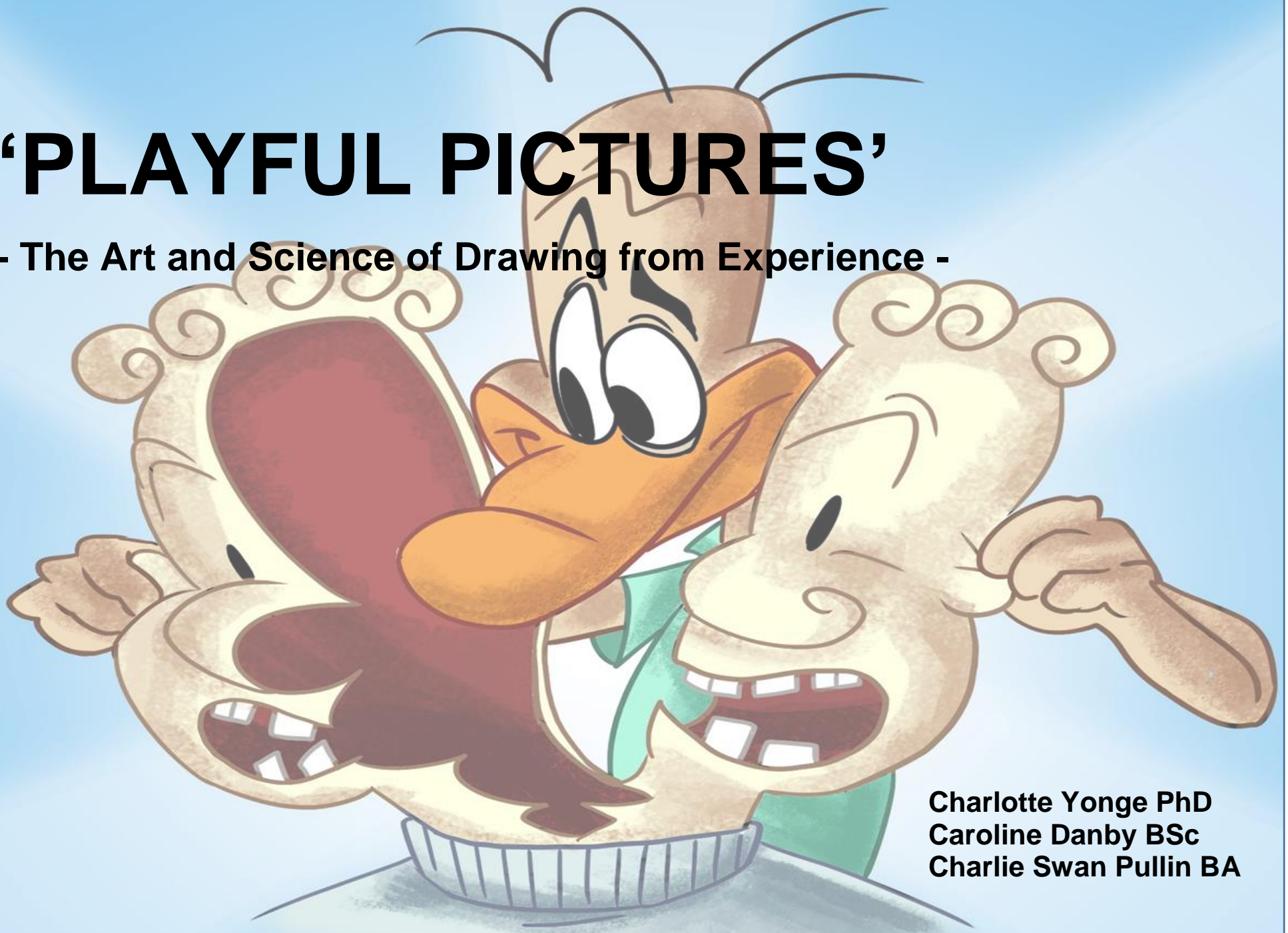


‘PLAYFUL PICTURES’

- The Art and Science of Drawing from Experience -



**Charlotte Yonge PhD
Caroline Danby BSc
Charlie Swan Pullin BA**

'PLAYFUL PICTURES'

INTRODUCTION

Having spent several years learning improvisation with voice, drum, clown, story and dance, I began working with children with non-directive play, watching and waiting while they took charge of expressing their thoughts and feelings non-verbally. One child drew me into playing out a drama theme taken from 'Ben Ten' a computer game, another became deeply absorbed in building with Lego and other structural games. They taught me how they used images, pictures and toys to develop their grasp of difficult experiences. They all struggled to concentrate in their first term at Infant School. Sam is featured in this book as one boy who also needed play/learning support at school, and I watched and waited until he showed how dexterous he was at manipulating literacy tasks: he played so hard he made his own illustrated books and poems in Primary School. So I have decided to make my own Playful Book about how pictures of collage, drawing, animation and improvised drama can speak in a hundred languages. In mammalian terms play is the language of survival and recovery from stress and trauma.

Thus I have been inspired by children's huge curiosity and desire to learn, their resilience in the face of adult controls and misunderstandings, and their secret brilliance in communicating with their 'hundred languages' even without being able to speak.

I am passionate about children-centred learning, and my research is presented in this book - My Inner Child go to work and created a tasty mixed meal of text and images, in order to provoke the reader's taste for play and curiosity for learning more. Here are the questions that keep ravaging my imagination and tweaking my exploring soul along its journey to understanding.

- *How do we preserve children's natural unbounded curiosity?*
- *How can we cultivate our multi-dimensional imagination?*
- *How can we learn to use our WHOLE BRAIN?*
- *How can children develop enquiring minds that can challenge and make sense of today's multi-media communications?*
- *How can we help children preserve their sense of dignity, values and self-esteem by joining them with our own irrepressible love of life?*
- *What skills do we as adults need to give children rich, multi-sensory and multi-literacy tasks to draw out their potential creative genius and individuality?*

You might catch the spirit of *Free Play* and self-invention from the children's (and your Inner Child's) pictures presented here, as you ponder on these questions.

Go to creativeliteracy@gmail.com for more.

READ WHAT PEOPLE HAVE SAID, READ THE PICTURES THAT WEAVE IN AND OUT OF THEIR QUOTES, and CREATE YOUR OWN INNER JOURNEY WITH YOUR CHILDLIKE SELF.

WHICH BRAIN FIRST?

The Inner Child speaks through the Right Hemisphere.
The Adult speaks through the Left Hemisphere.
The Aware Self speaks through both with insight and innovation.





'Celebration' (2011)
Celebrating colour, vision and improvisation.



'Lighthouse' (2010)

My heart's desire for light filled home with a dream bucket .

CHILDREN NEED ATTENTION FROM ADULTS

'Attention seeking needs attention'
(Rachel Pinney, 'Children's Hours' 2002): '

The most potent muse of all is our own inner child'.

Stephen Nachmanovich *Free Play: Improvisation in Life and Art* (Penguin-Tarcher, 1990)

Parent (2014): *'My daughter asked and asked me to play with her. When I gave her attention as she played, she soon became confident in her own world again and I could go back to what I was doing.'*

In order to be able to sense a child's point of view, we need to give our own Inner Child our attention.
Our own creativity can be inspired by watching children play, and then letting ourselves play with them open heartedly, filled with the Muse of Play
– with a-'muse'-ment, delight and laughter.

Listening Skills

'The listener recaps what the speaker says. He does not just repeat the words, but translates them into his own idiom, making it clear to the speaker that he has not only been heard but understood. The listener interrupts to prevent the speaker from saying too much at a time – this is necessary if the re-cap is to be reflective. If the speaker speaks for too long without a break, at which time re-capping can take place, the listener finds he cannot listen with the concentration necessary for good recapping. At no time does the listener evaluate or comment on what he is hearing. He can, however, ask for clarification or for a repeat of an unheard word.'

[Creative Listening', by Rachel Pinney, 1983]

The teacher as observer/listener to children's 'hundred languages' of learning:

'As such the educator must observe the child's learning process as closely as possible. By observing, the teacher enters into a relationship with the child. Reggio educators spend a huge amount of time observing children working in small groups in an attempt to come closer to the children's understanding. The process of observation is considered partial and subjective, hence the need to observe and re-observe and to consider varying points of view.'

[Adapted from 'The Reggio Emilia Approach to Early Years Education – Learning and Teaching, Scotland, 2006]







THE WISDOM OF YOUR INNER CHILD

'Inside every adult, there is a child crying "Let me out!"

[Lucia Capacchione PhD, 'Recovery of Your Inner Child' (1988)]

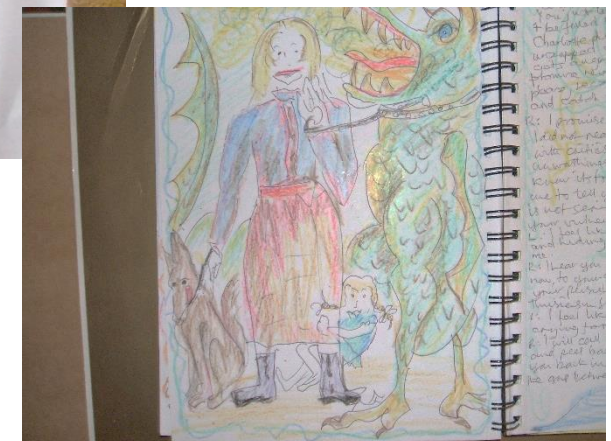
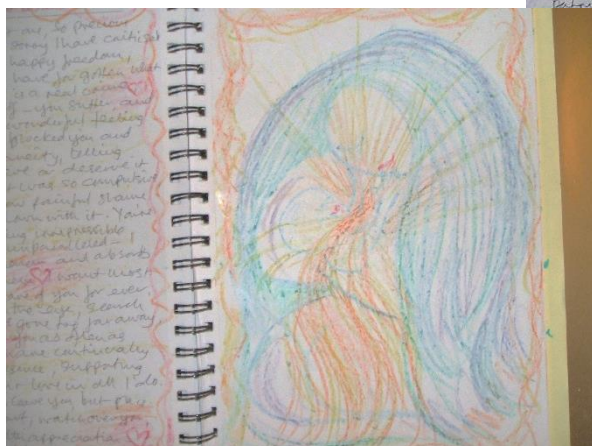
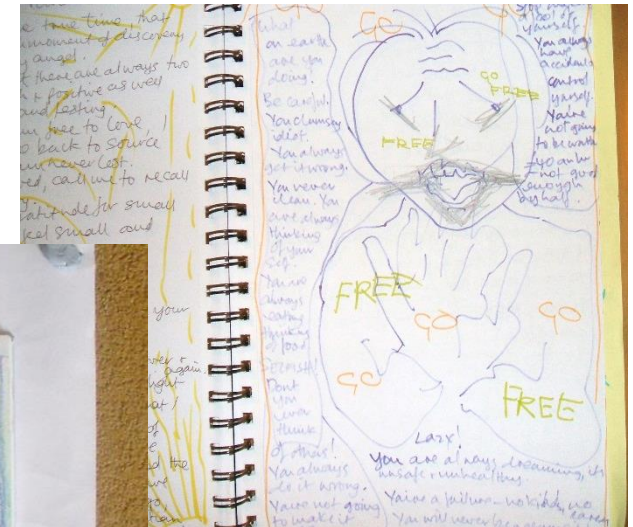
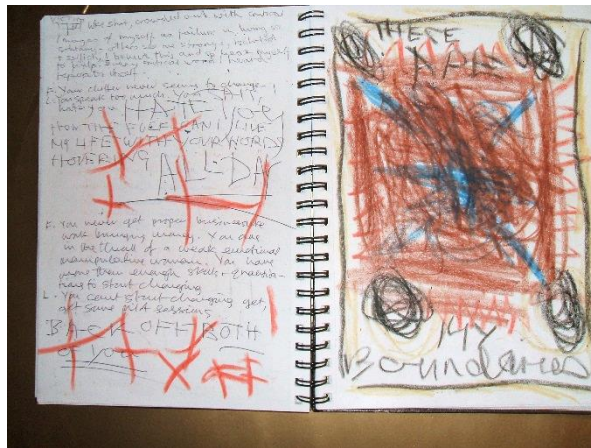
Lucia Capacchione demonstrated that the art of liberating your inner self is a skilful, loving, intent, endeavour at playing through what needs to be remembered, and freeing up your inner resources of health, creativity and wisdom. Once our Inner Child is heard, encouraged, protected and invited to join our adult world, it will bring wonders: a free, rich imagination; truth and simplicity; compassion and deep curiosity for human nature...

Here is a CREATIVE JOURNAL activity to get to know your inner child better:

- Take a quiet minute to recall a magical scene from your childhood.
- Remember what you were called. Welcome your inner child and listen.
- Now draw your child with your NON DOMINANT HAND; what you wore, your hair, your feelings.
- Look at the picture, ponder how you feel about it, can you begin to feel a deep recognition and heartfelt relief at being able to get nearer to your early self.
- Now write some questions with your DOMINANT HAND, acting as a wise, listening parent to your child.
- Let the inner child answer with your NON DOMINANT HAND.
- Ask it to draw what it most needs.
- Ask what it wants to know.
- Let it know that you are willing to have more conversations and that you want it by your side more often.

THE INNER CHILD HAS A LOT TO SAY – THROUGH PICTURES

With NON DOMINANT HAND: 'Mother'; 'Boundaries'; 'Tame Dragon'; 'Critic'; Protective Self



SECTION II – Background

The magic of the self-repairing brain - neuroplasticity and our inner genius.

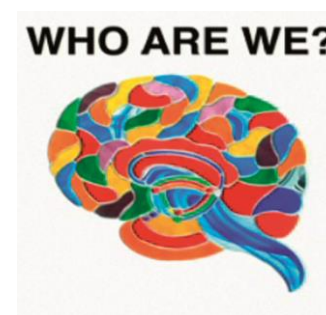
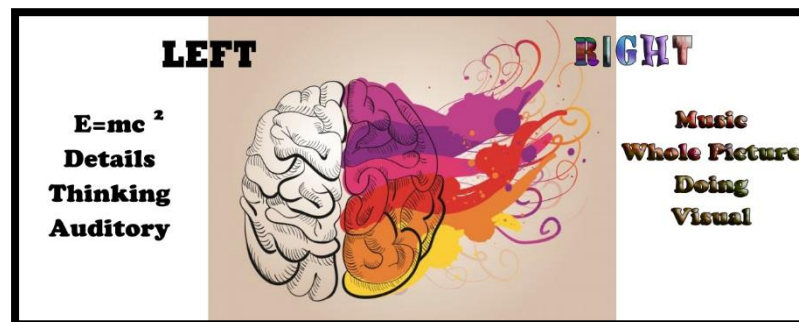
NEUROPLASTICITY

Jill Bolte Taylor

As a brain specialist, Jill Bolte Taylor was an expert, and discovered through a total left hemisphere stroke what it was like to be completely dominated by her right hemispheric functions: experiencing joy, connection and energy flow all intact. However, her ability to make decisions and think rationally and run her life – left brain functions - was temporarily absent. She has to practice all her basic co-ordination skills from scratch, and by the end of 8 years regained her job and all the analytical thinking abilities she had previously, including the free choice to use her right or left brain. She had discovered and utilised the 'NEUROPLASTICITY' of her own brain.

*'Our ultimate goal should be to grow up with a balanced brain
We have the ability to choose in every moment to come from the right hemisphere or left hemisphere. That is freedom.
The goal is to believe 'I can hold the space –be in the right hemisphere/ keep my own stuff'.*

*'My Stroke of Insight', 2009, by Jill Bolte Taylor,
<http://mystrokeofinsight.com>*



[Adapted from Jill Bolte Taylor, who created brain pictures and models as part of her process of recuperation]

NEUROPLASTICITY AND THE BRAIN'S DEPARTMENTS

Once we realize that the mind can influence the way the brain and body operate, we can recover from all the injuries and accidents of life, and it begins with insights into how they work:

Right Hemisphere

Parallel processor
Present moment- No judgment
Sensory input
No words
Pictures
Experiences
Kinesthetically
Nonverbal
Holistic thinking
Perceives energy
Seeks similarities
Compassionate
Non-confrontational
Joyful
More important to be happy than right

Left Hemisphere

Serial processor
Thinks in language
Details
Linear/Sequential
Past & Future
Seeks differences
Critical analysis
Judges right & wrong
Competitive
Confrontational
On the clock
Sense of urgency
Time lost in the flow
Sober
More important to the right than to be happy

'In the right brain experience, everything is connected. We are one with all that is. We require cells in the left parietal region in order to define the boundaries of where I begin and where I end. When those cells went offline, then there was no physical boundary. I was energy. I am energy. We are energy.'

[Jill Bolte Taylor]

'Balancing The Brain & The Power of Choice'

[by Tami Simon, syndicated from soundstrue.com, Aug 24, 2014]

‘OUR ULTIMATE GOAL IS TO GROW UP WITH A BALANCED BRAIN’

We can re-train, rewire our thinking using both verbal and non-verbal messages – this multi-literacy model is what we see in children. As adults we can steer our brains to become super-efficient brilliant instruments of our goals, dreams and aspirations. In the centre of the brain is the CORPUS CALLOSUM, a bridge of nerve fibres linking one side with the other. Expressive Art and expressive learning enables the integration of the two types of thinking.

Balancing the two hemispheres through pictures involves selecting different symbols for each, then symbols for the bridge between – the rose is an expressive image of how the petals interleaf each other, like the rational thinking overlaps the imagination. We need to integrate the message from our imaginative body-mind with our rational thinking.



PICTORIAL DIAGRAM OF THE BRAIN FROM THE RIGHT HEMISPHERE:

Charlotte Yonge 'Two Brains' collage (2010)



PICTORIAL DESIGN OF TWO SELVES:

Charlotte Yonge 'Light and Dark' collage (2011)

THE HIGH VISUAL BRAIN

Autism symptoms hide gifts of imagination and sensitivity:

The brain has two main decoding tools:

- Opticoder Definition of visual literacy and emergent literacy – the brain's processor for visual language
- Lexicoder
- Lexicoder/Opticoder dominance in early learning of spoken/written language based on auditory processing
- Multi-literacy – offers a wide range of languages interpreting each other

These types of differences of brain selection indicate **communication differences** with high imaginative/sensory/spatial awareness in some children, who may be diagnosed with Autistic Spectrum Disorder and ADHD.

Their behaviour is a symptom of unrecognised thinking styles, not a psychiatric disability, but **communication differences** *manifesting out of the brain's natural neurodiversity*.

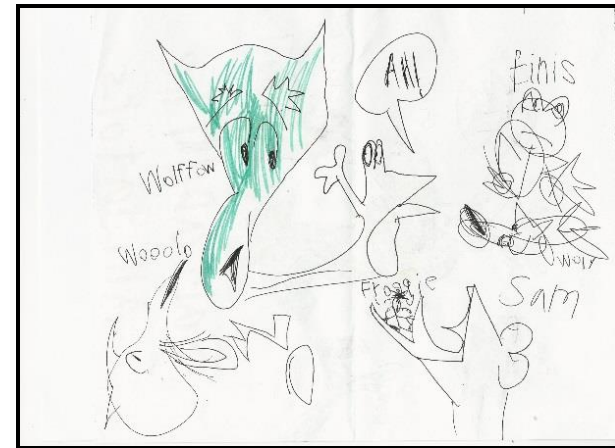
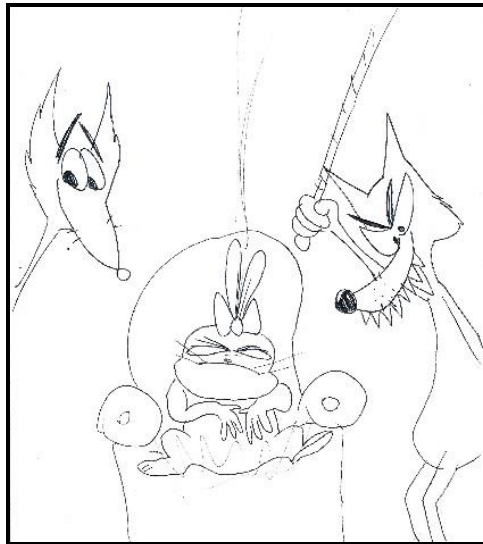
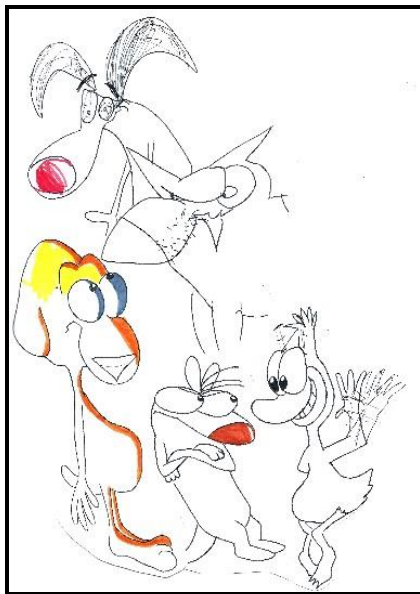
[Adapted from Dr Cheri Florence, www.ebrainlabs.com]

Children can tell it how it is – if we watch, wait and listen.

For Sam there was no need for words,

‘A picture is worth a thousand words’.

His non-verbal language of animals and their predicaments preceded his use of letters and words



The Brain's neurodiversity: Dyslexia - Communication differences, not learning disabilities

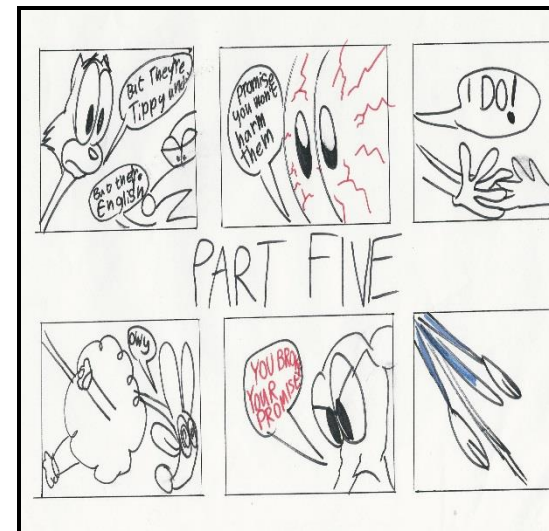
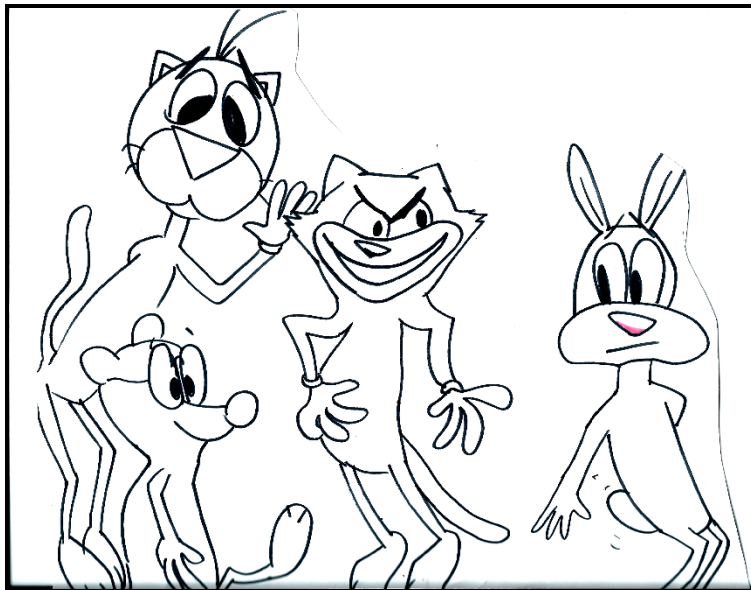
Dyslexia is a gift, not disability but a sign of neurodiversity:

Ron Davis describes dyslexia as "The Mother of Learning Disabilities."

He explains why many other conditions have the same root cause as dyslexia. These include Attention Deficit Disorder (ADD/ADHD), Autism, Dyscalculia/Acalculia, Dysgraphia/Agraphia, and Hyperactivity.'

['The Gift of Dyslexia' www.davislearningfoundation.org.uk]

Without picture narratives, text seemed meaningless to Sam, but he had a lot to say, such as 'Animals don't talk, they think'. Maybe he saw people as non-thinkers, compared to animals. Pictures are his first language.



Why children need to draw – a springboard for multi-literacy skills

Notes adapted from Prof Ken Baynes 2009
(‘The Campaign for Drawing’: www.campaignfordrawing.org)

‘Early children’s drawings display the origins of a whole range of adult attainments where marks are used to explore, model or communicate meaning [and].. is fundamental to every child’s development across the board:

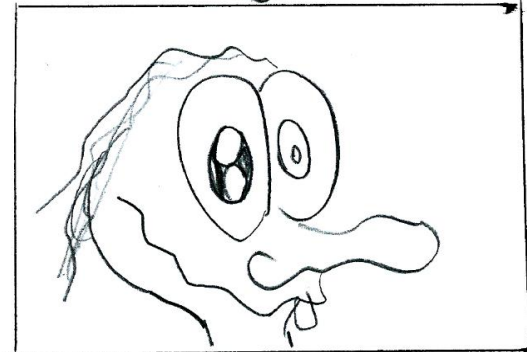
- *written language*
- *mathematical notation*
- *maps and plans*
- *signs and symbols*
- *recording observations*
- *expressing feelings and ideas*
- *recovering memories*

Children use mark-making as a flexible and fluent medium for modelling meanings of many different kinds, not only for making pictures but as a ‘springboard’ for:

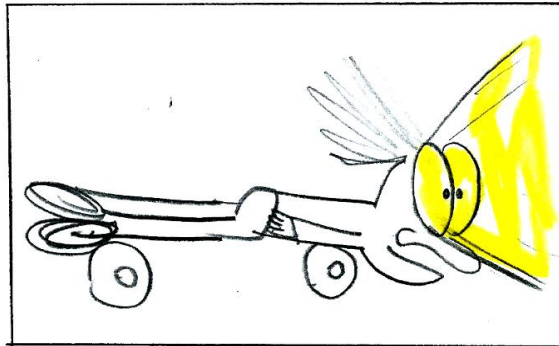
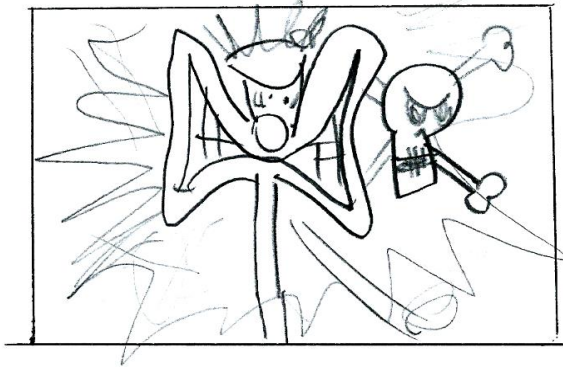
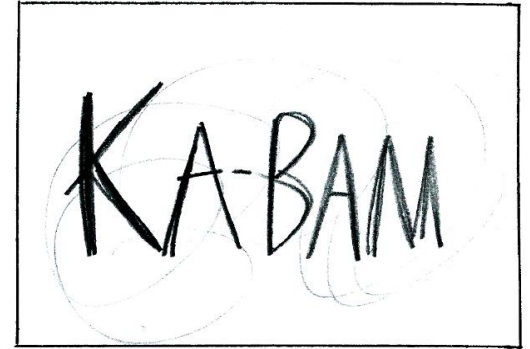
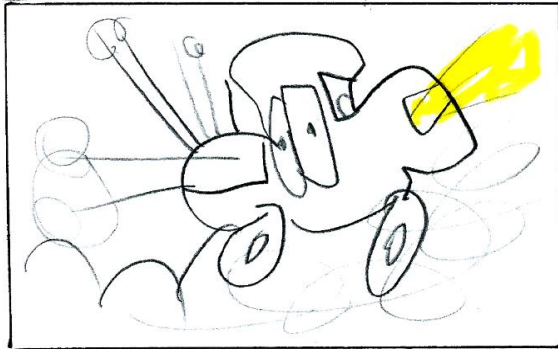
- *emergent writing*
- *emergent calculating*
- *emergent understanding of space and shape*
- *emergent designing*
- *emergent sequencing and ordering*

[BAYNES, K., 2009. Models of change: the impact of ‘designedly thinking’ on people’s lives and the environment. Seminar 1: Modelling and Intelligence. Design: Occasional Paper No 3. Loughborough: Loughborough University]

Lottey's Car brakes



One when Lottey's
driving her car.





'Pizzas'

This 6yr old boy's single parent household left him missing his mother. In a 'Children's Hour' non directive play session, he made pancakes, pizzas and an oven to cook them in. After play he drew the pizzas in his journal. In his first term at school, these expressions were the first communications on paper, which lead to the development of writing skills.



This girl of 2 years drew responses to her mother's writing.

Multi-literacy – IT COMES NATURALLY

Gardner proposes that we are all capable of expressing intelligence in different modes, and we start with a preference for one or two. Our aim as adults is to develop more than those which come naturally, but it seems that in order to maintain our self-esteem and confidence, we need to start with what we have got. This is a challenging theory for educators.

...these differences – [musical–rhythmic, visual–spatial, verbal–linguistic, logical–mathematical, bodily–kinaesthetic, interpersonal, intrapersonal, and naturalistic] - "challenge an educational system that assumes that everyone can learn the same materials in the same way and that a uniform, universal measure suffices to test student learning. Indeed, as currently constituted, our educational system is heavily biased toward linguistic modes of instruction and assessment and, to a somewhat lesser degree, toward logical-quantitative modes as well."

*'Frames of Mind: Towards a Theory of Multiple Intelligences';
'Truth, beauty, and goodness reframed:
Educating for the virtues in the 21st century'.
– Howard Gardner (1993, 2011)*

[<http://howardgardner.com/category/multiple-intelligence>]



For Sam, spontaneously learning to spell through his own humorous creations, spelling rules needed a context, so drawing narratives anchored the rules in his memory, together with his humour and visual dialogue spelling was never a problem.

Section 3 – INNOVATIONS IN EDUCATION

ENVIRONMENTAL LITERACY

“In the coming decades, the survival of humanity will depend on our ecological literacy — our ability to understand the basic principles of ecology and to live accordingly. This means that eco-literacy must become a critical skill... and should be the most important part of education at all levels...”

– Fritjof Capra, PhD

Children learn about their world by interacting with their environment, both natural and man-made. Generate questions with your child, using ‘I wonder....’ as you walk through green lanes, woodland or streets in your town/city/village. Children are irrepressibly curious, listen attentively to their questions, mirror their thinking and feeling with your own words/paraphrases, and develop a line of inquiry that is open minded. With this in approach, use current news about sustainability and renewable resources, humane responses to the animal kingdom, to start an inquiry that leads to a project the child suggests, and that you can encourage with material support. This can be simply to make a collage with magazine/newspaper illustrations. Let your child offer their drawings or doodles in the margins so that they develop a sense of artistry and ownership of visual ideas/feelings. Shared times in the safety of home, can be a powerful stimulant to their general knowledge and curiosity.

[Adapted from environ.andrew.cmu.edu/m2/s1/envlit.shtml]



Rose Collage with Felt

CHILDREN ARE DEEPLY INSPIRED BY NATURE, ESPECIALLY ANIMALS

Collage by Hannah

(She cut out her favourite pictures from magazines)



FOREST SCHOOLS

[Adapted from <http://www.forestschoools.com/>]

The philosophy of **Forest Schools** is to encourage and inspire individuals of any age through an innovative, long term, educational approach to outdoor play and learning in a woodland environment.

By participating in engaging, motivating and achievable tasks and activities in a woodland environment each participant has an opportunity to develop intrinsic motivation, sound emotional and social skills. These, through self-awareness, can be developed to reach personal potential....

Forest Schools will aim to develop:

- Self-Awareness
- Self-Regulation
- Intrinsic motivation
- Empathy
- Good social communication skills
- Independence
- A positive mental attitude, self-esteem and confidence

As adults we need to learn to appreciate woodland as a source of imagination, inspiration, awe and wonder. Then we can join children with their absorbent minds and spontaneous playful responses.



SAM LIVED IN WOODLAND AND THE INSPIRATION FROM NATURE FUELLED HIS FIRST EXPERIMENTS WITH PRODUCTION OF FILMED VIDEO DRAMAS:

'Alien'; 'Bob falls in Love'; Bob's Shoe Dinner'



EMERGENT LITERACY and READING BOOKS

*'...is the interrelatedness of all parts of language: speaking, listening, reading, writing, and viewing.
It is never too early to begin reading to a child.'*

<http://www.lincoln.dubuque.k12.ia.us/School-Wide/Literacy/EmergentLiteracy.htm>

'Listening to books plays a very important role in the literacy development of children. Reading to children each day is one of the most beneficial ways in which a parent can promote literacy. Children develop a feel for the nature of written language at a very early age by listening to books read aloud. They begin to understand the function of reading and develop a positive attitude towards it.'

<http://www.lincoln.dubuque.k12.ia.us/School-Wide/Literacy/EmergentLiteracy.htm>

'Real' books by John Burningham are often printed with symbols for the child's imaginary world, for instance in *'Come Away from The Water Shirley'* Shirley's parents are surrounded with a square border, and they sit on the beech doing nothing, while the child's world is full of fantasy, horizons and no boundaries. As the adult reads to the child, the story is contained largely in the pictures, with very little text. The child tells the story from the pictures, so that this creates an intimate listening space and real enjoyment. ' *The books certainly give a feeling that Burningham is on the side of his child readers. Adults often play a peripheral role, or are just plain boring (Shirley's parents in Come Away From The Water, Shirley just snooze in their deck chairs, while she embarks on fabulous adventures with pirates and buried treasure). "I think that in order to be a successful writer for children you have to be able to communicate with a certain age group. I've stuck to a mental age of five," he confesses.*

<http://www.theguardian.com/books>

STORYTELLING SKILLS –

– *'Children must learn to love reading, not just learn to read'* says Michael Rosen, and need books around them and browsing opportunities. (Guardian, 13/9/15)

Adults with storytelling skills can help a story come alive through character, pauses and tone of voice. They can introduce discussions which interrogate the text's meaning, and the child's response with open questions. They can follow up with Creative Journal activities which help children to explore their responses visually, and relate imaginatively to the story by putting feelings and ideas down on paper in their own way. They can also re-write a story in their own words and images, making sense of it by using their imagination and memory freely.

SAM'S VERSION OF THE 'GINGERBREAD MAN' (7 YRS)

He saw pictures for words, and added his own elaborations to the story so that it became full of many meanings.
Here is page one of several:



SAM WAS MORE INTERESTED IN WRITING STORIES OF HIS OWN EXPERIENCES,
and PRACTICING BEING AN AUTHOR HIMSELF:

Home Video character 'Bob Filling' with animal friend.



MARIA MONTESSORI'S TEACHING METHOD

1. Follow the child. Aside from Requirements, if the child's choices are respected and facilitated, s/he will learn at a level that can amaze parents.
2. The best gift you can give is TIME, uninterrupted concentration and respect for the child's choice and direction of interest. It is very tempting for parents and teachers who have been educated in the traditional way to start to control the child's time. Even the very best projects, field trips, family or school traditions, the interests of the adult can interrupt the success of this kind of education. The adult must learn to inspire, to give tools, and then to sink into the background and observe and enjoy the unexpected.

[Adapted from <http://www.montessori.edu/homeschooling.html>]

When the child is ready, her absorbent mind is engaged.
Here a child with very little language 'speaks' through her journal pictures after a non-directive play session.
(6yrs, Infant School, 2010)



PHILOSOPHY WITH CHILDREN

*'If one learns from others but does not think, one will be bewildered.
If, on the other hand, one thinks but does not learn from others, one will be in peril.'*
[Confucian Analects 11.15]

'In philosophy sometimes you learn what you already know'

- Child aged 6

'Philosophy for me means having adventures in ideas with children'

– Teacher

'When we are talking about stories I like to have enough time to do it'

- Kate, aged six

Discussion can be moved to philosophical levels through a Socratic use of questions as in this excerpt of discussion of the story The Monkey and her Baby:

(Fisher 1999a) with 6/7 year olds:

Teacher: Why did the mother think that her baby was best?

Child 1: Because it was beautiful. She thought it was beautiful.

Child 2: She thought it was beautiful because she was the mother.

Teacher: What does it mean to be beautiful?

Child 1: It means someone thinks you are lovely.

Child 2: You are perfect.

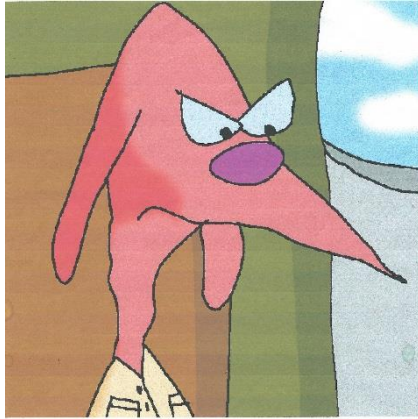
Child 3: Good to look at.

Teacher: Can you be beautiful even if no-one thinks you are lovely.

Child 1: No. You can't be beautiful if no-one thinks you are beautiful.

Child 2: You can be beautiful inside, you can feel beautiful...

Enquiry can develop through response to pictures.
Sam's perceptions of human emotions and dilemmas indicate he used his visual thinking
to explore the meanings of his world through pictures



"What's going on, too much Telly?"

BUILDING A COMMUNITY OF ENQUIRY WITH CHILDREN

[Adapted from Robert Fisher, 2001]

Through engaging in a community of enquiry children learn how to:

- ❖ ask their own questions and raise issues for discussion
- ❖ explore and develop their own ideas, views and theories
- ❖ give reasons for what they think and believe
- ❖ explain and argue their point of view with others
- ❖ listen to and consider the views and ideas of others
- ❖ change their ideas in the light of good reasons and evidence

Even four year olds can benefit from the process of community of enquiry.

They often find it easier to make statements about the story, like 'The king was wicked', than to ask questions.

[Note: Adults can reflect back to the child what they are thinking, and model questions:
'You think the king was wicked. I wonder why that was?']

Other sorts of questions can be:

- 'What is this about?'
- 'Can you remember what happened?'
- 'What do you have to do?'
- 'What question(s) do you have?'
- 'What reasons can you give?'
- 'What are the problems/possible solutions here?'
- 'What is the main idea here and what does it mean?'
- 'What criteria are we using to test if this is true?'

- 'How might we explore this (idea, plan, explanation) some more?'

The Hundred Languages of Children

No way. The hundred is there.
The child is made of one hundred.
The child has a hundred languages
a hundred hands, a hundred thoughts
a hundred ways of thinking
of playing, of speaking.
a hundred, always a hundred
ways of listening, of marveling, of loving
a hundred joys, for singing and understanding
a hundred worlds to discover, a hundred worlds to invent
a hundred worlds to dream. The child has a hundred languages
(and a hundred, hundred, hundred more)
but they steal ninety-nine. The school and the culture
separate the head from the body.
They tell the child to think without hands
to do without head, to listen and not to speak
to understand without joy, to love and to marvel
only at Easter and Christmas.
They tell the child
to discover the world already there
and of the hundred, they steal ninety-nine.
They tell the child that work and play,
reality and fantasy, science and imagination
sky and earth, reason and dream
are things that do not belong together.
And thus they tell the child
that the hundred is not there.
The child says
"No way – The hundred is there."

Loris Malaguzzi (translated by Lella Gandini)

Reggio Emilia Approach – teacher/facilitating skills of listening:

A list of skills taken from '*Listening to Young Children in Lincolnshire*' integrating the Reggio Approach involves:

1. *Watch and Wait*
2. *Ask open questions*
3. *Follow the child's lead*
4. *Monitor and Observe*
5. *Help child make connections*

REGGIO EMILIA: A TRULY CHILD CENTRED CLASSROOM

- *'Topics for study can come from the children themselves, from subjects that the Teacher knows naturally interest children and also from the family and the greater community.'*
- *Projects do not follow rigid timetables, but rather meander slowly at the pace of the children.*
- *Children may be involved in a specific project over a lengthy period of time but not every day;*
- *Rather, they return to it as their interests dictate, revisiting and re-evaluating what they learn.'*

[Vecchi, V., 'Children's Expressive Languages', lecture given at International Winter Institute, Reggio Emilia, January 1999.]

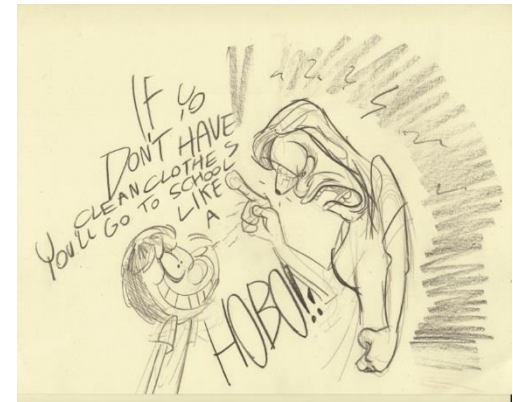
VISUAL COMMUNICATION WITH BOYS

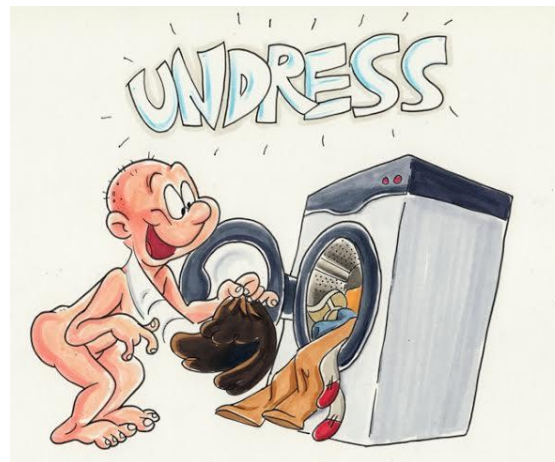
Understanding how boys think, using visuals for communicating house rules,
For example cartoons illustrating outcomes can help thinking to be less verbally problematic:

'Brush Teeth' or
'Change Clothes'

Or make lists of duties around the house, and put them where they can be seen to remind what needs to be done.

N.B. Avoid over-verbalising your point of view at all costs.
Make your ideas funny, practical and light hearted





Learning through Multi-media:

Supervising adults and parents need REFLECTIVE LISTENING SKILLS to do this, including a knack of asking open questions to draw out children's reflective talk and active curiosity. That includes listening to children's interests in media stories, games and communications.

Thinking skills that **Good Video Games** can teach children was carefully analysed by Gee (2008), and he recommended that 'talking at the computer amongst peers' is the best way to incorporate experiential problem solving through video games:

...seven year olds play the game of Age of Mythology, read about mythology inside and outside the game on web sites, borrow books on mythology from the library, and draw pictures and write stories connected to the game and other mythological themes. They think about the connections between Age of Mythology and Age of Empires, between mythological figures and popular culture superheroes and the connections of all of them to history and society. This is education at its best, and it is happening at home outside of school. ... good learning principles that are incorporated in good games:

Good games give information 'on demand' and 'just in time', not out of the contexts of actual use or apart from people's purposes and goals, something that happens too often in schools. System Shock 2 for instance, spreads throughout the game, the sort of information typically found in a manual. As they move through the initial levels of the game, players can request just the right information (by pressing on a little green kiosk) and make use of it or see it applied soon after having read it..

[J P Gee: 'Good Video Games and Good Learning' - jgee@education.wisc.edu (2008)]

Sam found a safe haven in IT creativity. Stop Motion is a highly labour intensive technique such as was used for Wallace and Grommit, and after seeing an exhibition of sets, and doing some work experience at Aardman Animations, he was determined to make his own film at college.



CREATING A COMMUNITY OF ENQUIRY WITH A CHILDREN'S BOOK:

'THE GRUFFALO' by Julia Donaldson

Use this story to create inquiry - some questions that can emerge are:

- What is bravery?
- What makes someone believable?
- Would you be stupid if you believed someone who was telling a lie?
- How do we know that animals can't talk the way humans can?
- Is it always good to be brave?
- What if animals could talk to us?
- Is it possible to be cunning and stupid at the same time?
- Can telling lies ever be a good thing?
- What is the difference between being brave and being stupid?
- Can we be sure there's no such thing as a Gruffalo?

FOLLOW UP WITH AN ACTIVITY: Make your own picture/model/story of a friendly monster.

[Adapted from: <http://p4c.com/articles/gruffalo>]

MANTLE OF THE EXPERT

(*Drama for Learning: Dorothy Heathcote's Mantle of the Expert Approach to Education (Dimensions of Drama)* 1996;

www.mantleoftheexpert.com and www.imaginative-inquiry.co.uk

WHAT IS DRAMA IN ACTION?

1. Drama is a learning medium rooted in the child's experience of play which is exploited to create fictions within a variety of imagined contexts.
2. In drama, these fictions are experienced as though they were really happening.
3. The teacher enters these fictions to enhance the children's understanding of themselves, their relationships and their environment.
4. An appropriate form of reflection is a part of the drama and is necessary to complete the learning.

DRAMA ENABLES CHILDREN TO:

- Structure and experience real life events and challenges as though they are 'happening now'- but with the advantage of being able to reflect outside the fiction and perhaps change the outcomes or remodel depending on their thinking;
- Develop confidence and self-esteem;
- Feel, think and reflect;
- Experience someone else's point of view;
- Negotiate with others;
- Communicate through many different forms;
- Encourage creativity;
- Link into the world and community; and finally:
- Take responsibility for their own actions in the fiction-that could in the hands of a knowing teacher enable learners to see the potential for their own lives.

WHAT PLACE HAS DRAMA IN THE OVERALL SCHOOL CURRICULUM?

- a) Social developments/relationships are central to drama, and common to many curricular areas;
- b) Drama can provide not only an awareness of present day issues but also understanding of the historical circumstances which gave rise to them.
- c) Drama can provide curriculum support to many other subject areas;
- d) Drama builds a certain confidence in children which spills over into other areas of school life;

[Adapted from: Luke Abbott, <https://www.edulink.networcs.net>]

CREATIVE JOURNAL FOR CHILDREN

Lucia Capacchione Phd, (1989)

*'Therapeutic writing and drawing can become a way of life for children.
A regular practice for staying centred in the face of life challenges, and the winds of change.'*
[Lucia Capacchione]

"THE CREATIVE JOURNAL FOR CHILDREN represents the leading edge of learning and where we need to go with our educational system. For the past fifteen years, Lucia Capacchione has been a forerunner in the creation of safe and non-judgmental learning environments that kindle children's curiosity and encourage them to ask the kinds of questions that lead to greater learning. In witnessing the development and application of her methods in the school systems, I have seen children experience remarkable mental and emotional breakthroughs. Her book 'THE CREATIVE JOURNAL FOR CHILDREN' [Shamballa Publications] is for every parent and teacher who wants to give children full opportunity for creative expression and development."

[Mona Brooke - Author, 'Drawing With Children']

Children can express feelings and thoughts, feel comfortable about writing and drawing, acquire the habits of self-observation and reflection, foster a positive self-image, exercise imagination, learn to communicate, strengthen attention span and concentration, enrich academic skills, and find strength and wisdom within.

Here are some prompts created by Lucia Capacchione:

- Scribble-Scrabble: I scribble with any colours. I write any words I like.
- Doodle Drawing: I doodle with any colours I like. I colour in any people, animals or objects I see in the doodle. I write about what I find in my doodle.
- Free Drawing: I draw a picture of anything that comes to mind. I write about my picture.
- My Name: I write my name with any colours I like, making a design with each letter.
- My Body, Myself: I draw a picture of my body. I write what my body would say if it could talk.
- Feelings: I draw a picture of how I feel right now. I write the name of the feeling. I draw and write about how it feels. (..... and 68 more...)

"If I were the king, I would put Lucia in charge of all the children."

— R. Buckminster Fuller

Pre-schooling and Apres-schooling – being a supportive parent:

- ❖ **Let your child "read"** the books by making up stories to go along with the pictures. Then she/he will learn that books tell stories.
- ❖ **Write down your child's spoken words.** Write together so show your child that his/her words are important and can communicate ideas.
- ❖ **Let your child discover** things about books at their own pace. Don't push him/her to learn to read before ready.
- ❖ **Pre-schoolers love to sing, chant, and tell stories.** Encourage your child to do these things often.

[<http://www.lincoln.dubuque.k12.ia.us/School-Wide/Literacy/PreSchool.htm>]

Children will take more risks with their physical skills when given the support and encouragement of a parent.



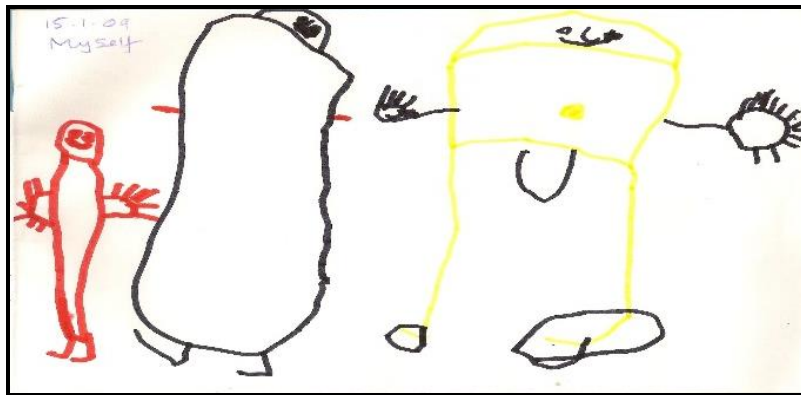
Section IV – Case Studies

EMERGENT WRITING USING CREATIVE JOURNAL FOR CHILDREN IN SCHOOL

Putting Ken Baynes' theory to the test: Children of 5-6yrs using Creative Journal in School – putting thoughts to paper and explore meanings using emerging literacy through drawing and first exploratory words. The teacher read a story and asked children to talk about their similar experiences, before drawing in their Creative Journal books.

The teacher wrote their explanations next to their drawing, so they could read what they had said.

'Creative Journal for Children' by Lucia Cappachione PhD
Is available from www.amazon.co.uk.
[C J Yonge, 2010]



Creative Journal for Children at school.

The teacher read a story with a theme such as courage, fear, confusion, and asked the children to think and talk about when they had a similar experience. They then drew a picture, an adult wrote what they said about their drawing.
(*'Creative Journal for Children'* by Lucia Capacchione PhD)



NON DIRECTIVE PLAY (The Play Team Association, 2005-2014)

Children have difficulties in adjusting to changes in their lives. Here are some of the ways in which Children work on their feelings through child centred play:

R: A boy of 6yrs in Foundation Class of Infant School, was being looked after by his father with occasional visits to his mother. He expressed his anger by 'killing' my puppets on two occasions, made pancakes of clay and painted them, drew them in his journal and eventually kneaded some dough which was cooked for him so that he could share it with his school friends. He loved 'bow and arrow' drama, and acted out the video game 'Ben Ten' with me as designated characters. On one session he created a 'home den' and we sat in it together.

W: A quiet, mostly silent and shy girl of 6yrs in Foundation Class of Infant School, was given two sessions of 20 minutes 'reflective listening' within the classroom. She began talking about the toys she had selected, and eventually became a talkative, chatty girl.

H: 6yrs loved his pet chicken which was run over on the road by his house. He silently made a square block of clay and said '*that's the road*'.

R: 5yrs, whose mother worked and he had started Play School at 8 months. He made tea parties under a blanket where I was invited, but '*Mummy is not allowed to come, she's naughty*'.

I: Slow to begin talking and potty training, he played trains for two sessions of 1 hr each. They were carrying a birthday cake... he talked fluently during the sessions, and later language and social development went smoothly.

C J Yonge PhD (2001-2010)



'Car Crash' (boy aged 6yrs)

SPECIAL TIMES OF LISTENING TO CHILDREN

'The child is invited to engage in any activity that he wishes, whilst the adult takes full responsibility for containing the activity within the limits of danger, damage and impropriety. This undertaking gives the child total freedom to express in play his inner thoughts and feelings, without being restricted by having to watch his 'behaviour' in adult terms. Also during an 'hour', the adult is totally non-directive and fully attentive; all three of these skills need to be learnt; none of them are part of usual human behaviour.'

[*'Children's Hours'* by Rachel Pinney, 1990.]



Sand tray stories: 'Treasure tray'; 'Trapped Dragons'; 'Killer Shark'



MULTILITERACY IN ACTION

The Brain's neurodiversity: Communication differences, not learning disabilities

Case Studies of different learning styles -

Whitney Florence – silent child, became an actor and engineer
(given picture cards, drama and freedom to make things)

[Cheri Florance.com – '*The Maverick Mind*' www.cheriflorance.com/maverickMind/index.jsp]

Jacob Barnett – a silent child, became a quantum physics tutor
(given books, picture cards, and allowed to follow his interests in astrophysics)

[Kristine Barnett, '*The Spark: A Mother's Story of Nurturing Genius*'

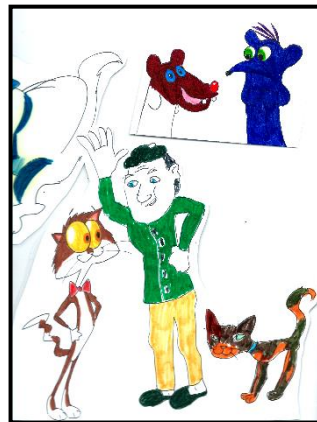
[2003, <https://www.facebook.com/kristine.barnett.520>]

Sam Atkinson, a very quiet child with outstanding drawing abilities, is now a successful animator with a BA; (given multi-media narratives with IT, video story making, poetry making and bookmaking in school; later in home education he put his storytelling into filming/production/editing skills, cartoons, home video and animation).

[C J Yonge PhD, '*An Investigation into the use of Multi-Media Expressive Arts for Emotional Literacy Development*', 2004]

School of Emotional Literacy, Glos.

[Go to www.cliacoaching.co.uk for pdf]



JACOB BARNETT

Developmental specialists told Kristine that her child would never learn to read or tie his shoes. Jacob was silent for much of his childhood. But when he started to speak, he was able to communicate in four different languages.

Diagnosed with moderate to severe autism at the age of 2, Jacob spent years in the clutches of a special education system that didn't understand what he needed. His teachers at school would try to dissuade Kristine from hoping to teach Jacob any more than the most basic skills. Jacob was struggling with that sort of instruction — withdrawing deeper into himself and refusing to speak with anyone.

His mom realized that Jacob might need something that the standard special education curriculum just wasn't giving him. So Kristine decided to take on the job herself. The key, according to mom Kristine Barnett, was letting Jacob be himself — by helping him study the world with wide-eyed wonder instead of focusing on a list of things he couldn't do.

"For a parent, it's terrifying to fly against the advice of the professionals," Kristine writes in her memoir, "The Spark: A Mother's Story of Nurturing Genius." "But I knew in my heart that if Jake stayed in Special Ed, he would slip away."

...a nursery school teacher, Kristine decided to take Jacob out of school and prepare him for mainstream kindergarten herself.

Jacob thrived under his mom's personal attention. She let him explore the things he wanted to explore. He studied patterns and shadows and stars. At the same time, she made sure that he enjoyed "normal" childhood pleasures — softball, picnics — along with other kids his age.

MUCHNESS - "I operate under a concept called '*muchness*,'" Kristine said. "Which is surrounding children with the things they love — be it music, or art, whatever they're drawn to and love." By the time he was 11 years old, Jacob was ready for college.

He's now studying condensed matter physics at the Indiana University-Purdue University in Indianapolis. His IQ rounds out to 170 — higher than that of Albert Einstein. He's been working on his own theory of relativity. Professors at Princeton's Institute for Advance Study were impressed.

"The theory that he's working on involves several of the toughest problems in astrophysics and theoretical physics," astrophysics Professor Scott Tremaine wrote to the family in an email. *"Anyone who solves these will be in line for a Nobel Prize."*

<http://www.nydailynews.com> (May 10, 2013)

<https://www.facebook.com/JacOb.Barnet>

Here he is giving an authoritative talk on TED: 'Forget What You Know' - www.youtube.com/watch?v=Uq-FOOQ1TpE

MUCHNESS

“I operate under a concept called ‘***muchness***,’” Kristine Barnett said. “Which is surrounding children with the things they love — be it music, or art, whatever they’re drawn to and love.”

Her son followed his obsession with astro-physics and learned language through his own curiosity and enquiry.

How can parents learn to devote ‘*muchness*’ to their children through learning support at home?

Check out what Creative Journal can do to give children’s feelings a voice.

Just add a dash of expressive arts afterwards and you have the perfect recipe for recovery from school anxieties.

For more:

‘*The Creative Journal for Children: A Guide for Parents, Teachers, and Counselors*’ by Lucia Capacchione PhD;

www.luciac.com Training (UK):

Charlotte Yonge PhD, CJEA facilitator: www.cliacoaching.co.uk.

CREATIVE JOURNAL ACTIVITY:

- With your NON DOMINANT HAND write about what your inner Playful Child would really like to do.
- Using your DOMINANT HAND reply to your inner child by describing what you drew/wrote.
- Ask ‘*How can I help?*’
- Answer with your NON DOMINANT hand.
- Reply with your dominant hand ‘I promise I will make this possible for you’.
- What insights did you have when doing this activity?

DR CHERI FLORENCE AND HER 'UNTEACHABLE, SILENT SON'

Her son Whitney began life in a very challenging way, having been born with severe complications. He was diagnosed with severe autism with an IQ of 46, and a 'brain disorder' which meant he could not hear anyone speak even if they shouted in his ear. *'He could not recognize the member of his family as people. He had uncoordinated fine and gross motor skills. He has no memory of his life before age 7 years.'*

It soon became apparent that his visual intelligence was developing to higher levels than his peers, and Cheri Florence observed that he 'taught' her how to 'use his visual processors to create a brain architecture for language'. His abilities in listening, speaking, reading and writing developed well above his age level by the time he went to high school.

[<http://www.ebrainlabs.com/whitneysStory.do>]

Cheri Florence now runs training for parents, adults and teachers, on how to balance 'high visual' and verbal skill development.

She says: *'Have you ever thought that your child:*

- *Is not living up to potential?*
- *Is more intelligent than testing showed?*
- *Is missing a link that is preventing good speech development?*
- *Is highly visual and behind in language skills?*
- *Is frustrated with reading and writing?*
- *Is bored at school and withdraws, becomes anxious or gets in trouble?*
- *Is driven to follow an internal agenda that confuses others?*
- *Has trouble controlling behaviour?*
- *Loses attention quickly?*
- *Has trouble listening and following directions?'*

Find out how to use visual education and re-wire the brain for balance: <http://www.ebrainlabs.com/whitneysStory.do>

EDUCATION FOR A 'HIGH VISUAL' THINKER – A PICTORIAL JOURNEY of SAM ATKINSON'S EDUCATION THROUGH NARRATIVES

Sam is a 'high visual' thinker, who collected animal toys, puppets, film character figurines, and many drawings over the years of his education, including children's films and cartoons DVDs which fed his strong desire to be an author/film maker. Through the support of artistic family, friends and teachers, his story telling developed into fully fledged animation skills. This pictorial representation of the visual side of his education, shows how accurately he could portray human emotions and dilemmas through diligent practice and humour.

Home Education 6-13yrs – becoming an artist

Primary School 6-11 yrs – becoming an author and writing his own books and poetry

Secondary School 13-17 yrs –developing caricature drawings and developing IT skills

Higher Learning (college and university) 17-21 yrs – becoming a marketable animator

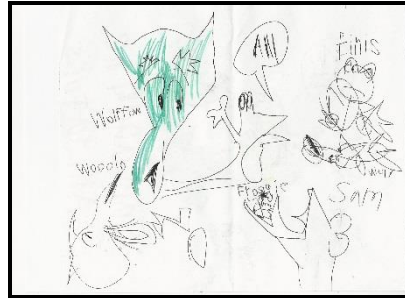
Home Education 6-13yrs – film production and puppetry

Creating home videos was a course of profound interest and challenge – Sam aspired to becoming a film maker of cartoons, comedy and puppetry. Adults asked him to write the scripts, tell them about the characters he wanted them to portray, and to organise props such as beards, glasses, trousers, etc, and the venue. He filmed and produced over a hundred home videos, some of which he later edited onto DVD and YouTube.

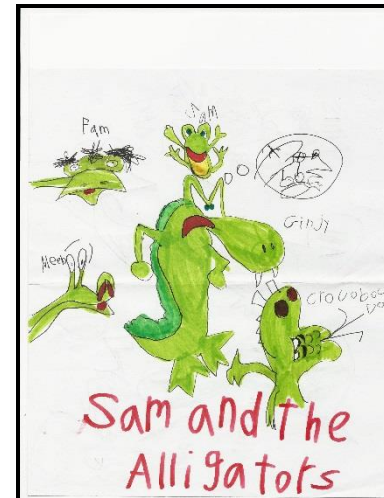
His drawings and cartoon practice included puppet and adult characters, and gradually he himself put animated dialogue to them in the videos.

- Early pictures (animals and their expressions) – became cartoons
- Home Videos – scripts, costumes, venues, filming and editing – making animal character puppets – themes included health, race, teen behaviour, dysfunctional adults, old age
- Puppet characters put into dialogue with adult characters - turned into drawings
- Comedy – input from adult clowns – the 'party clowns'
- Cartoon conventions, individualised interpretations of cartoons –
 - E.g. 'The Nicksons' imitating 'The Simpsons' popular culture narrative

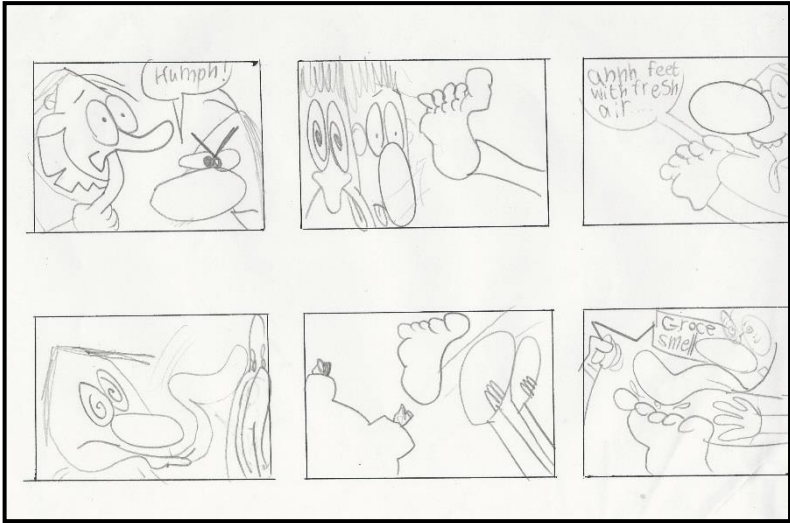
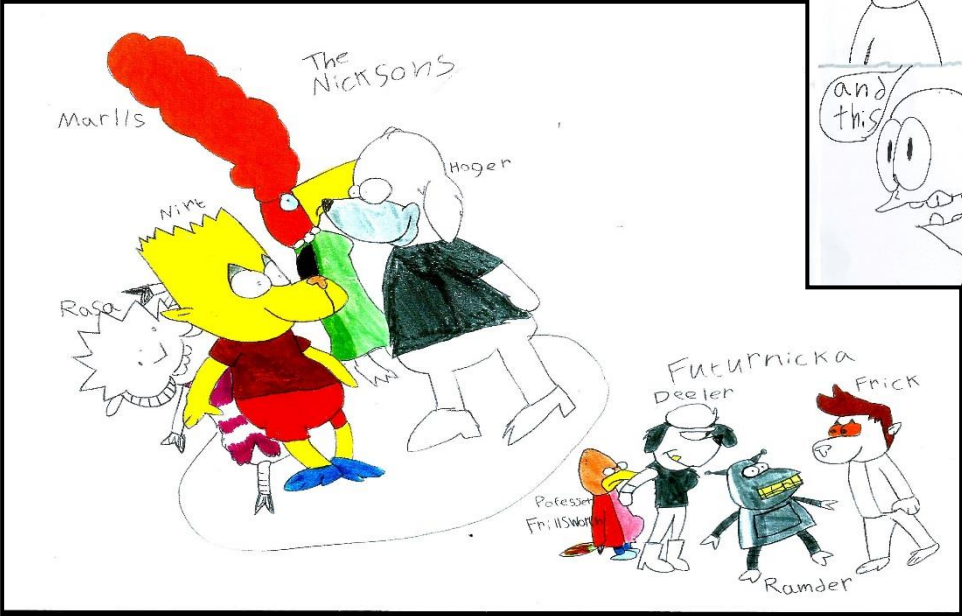
'Wolf, Sam the Crocodile and Friends'; rhyming words (6yrs)



A whole range of storytelling styles, practicing 'cartoonese', included characters from home video, puppets, the Simpsons, and fantasy monsters.



Sam's cartoons always contained anecdotes from his own experience, this way he was visually vociferous.



HOME VIDEO STILLS WITH FRIENDS, FAMILY AND PUPPETS

Harry and Norman



Mad Lottie and Alien



Teenagers



Three Father Christmases



Two Gents



Captain Karanga





Ponty the Pig and Bob, 1960s



Bob at the Zoo



Woody the Tree Sprite and Kitten



Two Gents 2



Bob and Ponty, 1960s



Harry and Captain Karanga DVD menu page



Bob's Shoe Dinner

SEE MORE VIDEOS: 'Ponty and Bob' <https://www.youtube.com/watch?v=LdHnbPIPXBM>

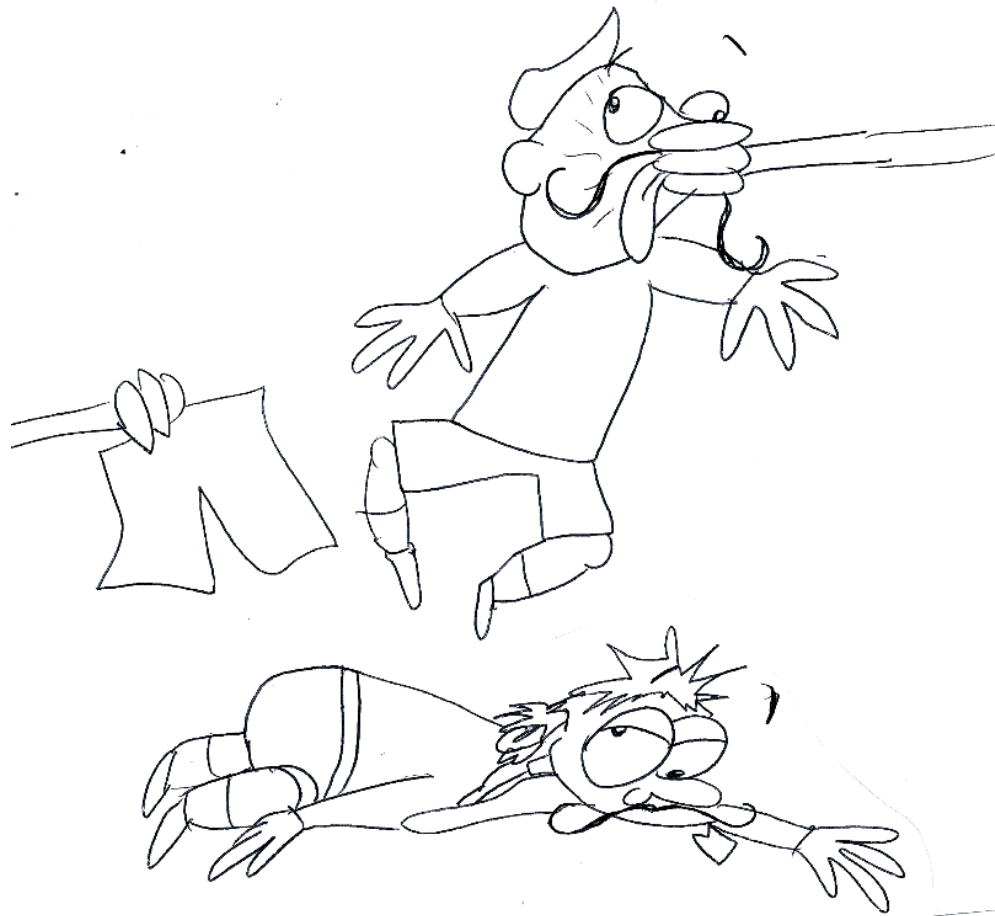
<https://www.youtube.com/watch?v=llq4mC9dYaE>

'Norman and Benny' https://www.youtube.com/watch?v=Zx_S93MoXMM

Video filming took place in the city, its parks and zoo

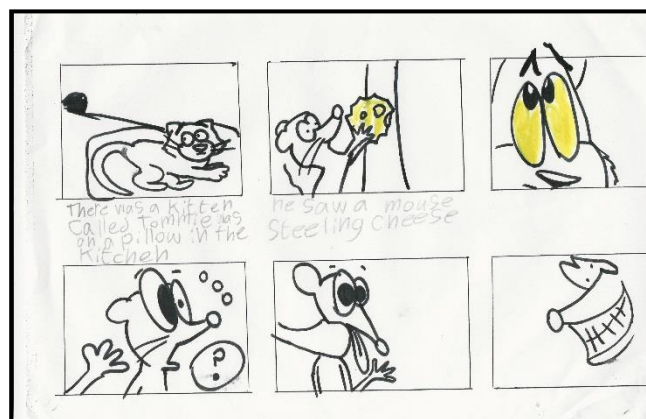
All decisions, scripts, preparation and technical considerations were taken care of by Sam.

Video dramas and home education continued throughout Primary and Secondary education, while he learned to create multi-media narratives using IT. He practised storyboards and cartoons, then turned them into drama scripts.



SAM ATKINSON'S SKILLS (LEARNED DURING HOME EDUCATION)

- Drawing animals “Animals don’t speak, they think” – non-verbal narratives
- Becoming an author in his own right – writing his own story and poetry books with layout, index, illustrations, etc
- IT skills of cartoon and photo-shop creations
- Video scripting, writing in dialogue and screen directions
- Directing video creation, costume, venue, filming and editing
- Developing personal responses and themes from experience as portrayals of characters’ problems
- Exploring slapstick and dramatic conventions with props – being behind the camera as ‘observer’
- Use of ‘slow motion’ devices to tell a story within editing
 - Conventions of cartoon narration – speech bubbles, action/mood indicators, etc
- Dealing with ‘real’ issues, such as ‘cystitis dilemma’, racial differences, teenage dilemmas, old age dilemmas, negative responses to school and puberty with the ‘bearded boy’ dilemma
- Using language in discussion how, when and where to film, character dispositions and behaviours, props, etc.
- Editing videos and creating DVD formats.



Primary School 6-11 yrs – becoming an author

School was a very difficult place for Sam. He was allowed to lay in order to calm down after the sensory overwhelm of the noisy classroom which brought on anxiety and confusion. For him, teacher-talk was too fast and complex, he needed a simple break down of practical tasks. Being allowed to draw, he also produced his own thoughts in picture stories. He became obsessed with making his own books and poetry.

- *Year 3 (7-8yrs old) Picture interpretations of Children's Books* – he made his own pictorial illustrations of familiar children's stories such as 'The Gingerbread Man'.
- *Early storybooks* – AS responded to literacy tasks by writing his own books complete with index, punctuation, illustration and dialogue.
- *Year 4 (9-10 yrs old) Poetry* – In year 4 building up his own playful interest in words, rhymes and descriptions, his experiments with poetic rhythm, rhyme and irony, resulted in many print outs from the computer with hand illustrations.

AN EMERGING AUTHOR

One of Sam's first stories: 'Where's Pecan?' and 'Dinosaurs' worked with story genre and format observed from children's story books.

Sam wrote 'Dinosaurs' in between boring classroom work in Yr 2 at Northleaze School, Bristol. This was the way in which he became an author in his own right, absorbing and copying the 'design and layout' of books, learning the trade as it was much more interesting than the exercises put before him.

His Special Needs Learning Support Assistant offered no resistance as she was totally in the frame of mind that if a child cannot do original creative writing then repeating literacy exercises are a waste of time. – the LSA's notes, as she knew that his special need was to be his authentic creative self and be an expert like adult authors.]

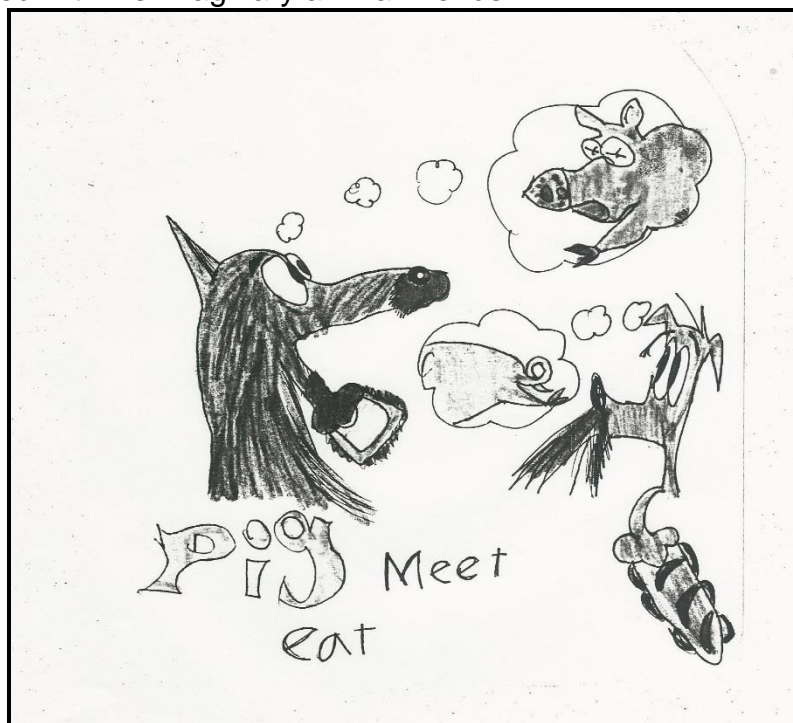
His teacher began writing complementary remarks on his work, then when he produced 10 books, all unrelated to the school curriculum, she gave up.

Children need to be acknowledged for the skills of design and layout, as well as subject content: Sam's work eventually included accurate punctuation and index, title, author, and narrative along with speech bubbles and action depictions. When an adult scribes for a child's stories they are motivated learn to read their own creative narratives.

As you read these stories, think about what themes have been incorporated, and what he meant to symbolise with the dinosaur whose name was 'No Fear'; what emotional transitions did the characters make; and consider the punchline and ending as a piece of general knowledge. His grasp of historical facts was made easier through his narrative and drawings. However, notice that the drawings are all coloured in neatly, the story is complete, there are cartoon conventions, and the sentences made sense. There was no other child in the class doing anything remotely similar. They were all a year younger than Sam, who was a rebel from the start to finish, running his own agenda. What did make sense were the spelling tasks with rhyming words.

'PIG – MEET – EAT' – here is a moment when inspiration hit Sam's visual brain, after a class task with rhyming words...

And to make the spelling task work in his imagination, he adds irony, visual thinking bubbles, another character implying a competition for the different parts of the pig, etc. The visual humour sends hidden layers of meaning into the observer's eye. His spelling grew to be accurate and infused with his imaginary animal friends.

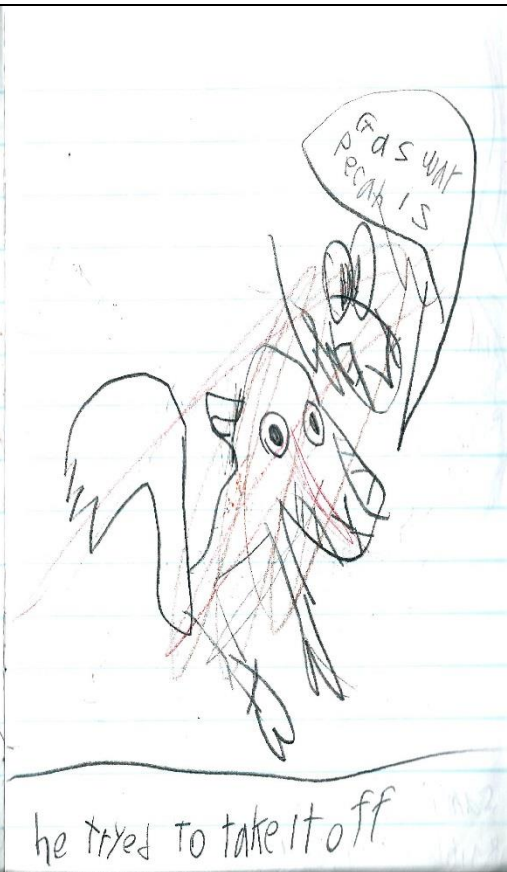


Here are a couple of the 9 story books Sam made in school.





Chipper took Cheeks' hair



he tried to take it off



Rainbow found Scaly



They looked in 'P' box

Chipper took Cheeks' hair. "Ay Hoo did it?"

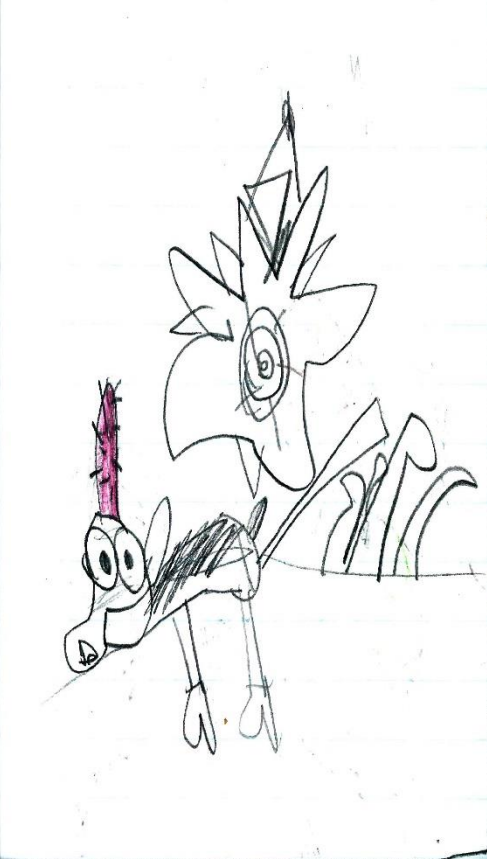

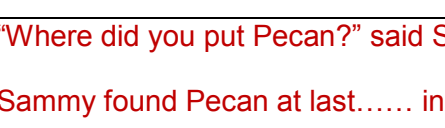
He tried to take it off.

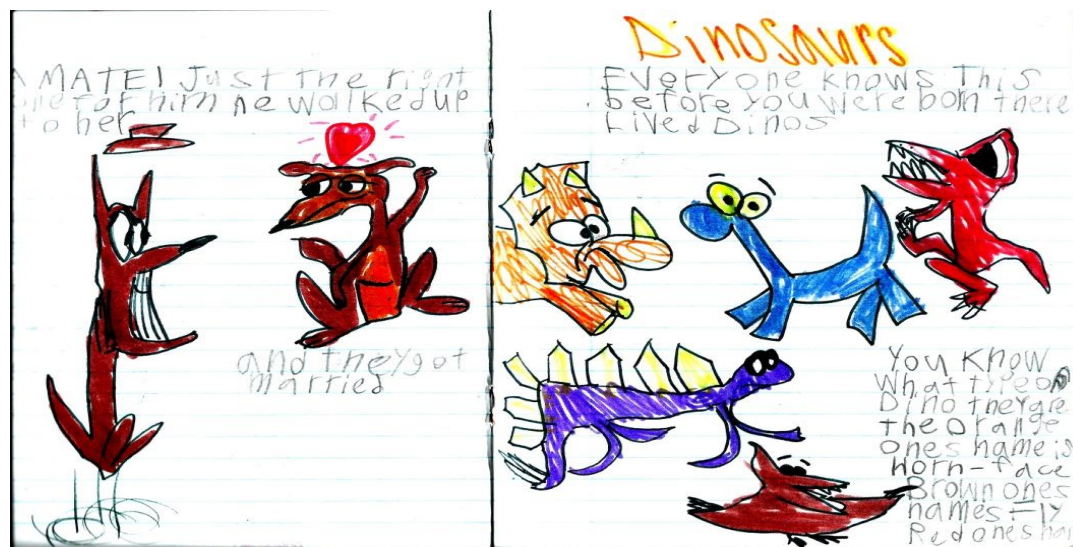
"Guess where pecan is!" says Cheeks.

Sammy could not find Pecan.

Rainbow and Scaly looked.

Scaly can't find Pecan. They looked in the 'P' box.

 <p>She wasn't under the trapdoor.</p>	 <p>She wasn't in Cheeks' mouth.</p> <p>That duz it!</p>
<p>She wasn't under the trap-door. She wasn't in Cheeks' mouth.</p> <p>"That duz it!" said Sammy.</p>	 <p>Sammy Found Pecan at last.....</p> <p>In the Bag.</p>



DINOSAURS

By Sam

2001

Everyone knows this: before you were born there lived Dinos.

You know what type of Dino they are? The orange one's name is Horn-face, the Brown one's name is Fly, the Red one is Fear

The Purple one's name is Spiky-back, the Blue one's name is Long-neck. All of them were scared of Fear. They ran into a safe place.

they saw Fear's eyes
glaring at them



The y ran out +
got Fe place and
w/ as T-rexes



They saw Fear's eyes glaring at them. They ran out of the safe place and dressed up as T-Rexes.

Fear Followed They said
 "Where T-Rexes" "Are you?"
 said Fear "Raaah Rooh
 eeehooora" They said



"Not fair a T-Rex with
 wings" winged Fear



"Not fair a T-Rex with horns"
 "Not fair a T-Rex with spikes"



he found out it was them
 and he said "Get out of your
 disguise" They ran away
 and stopped where Long-neck
 was she was trying to
 drink water

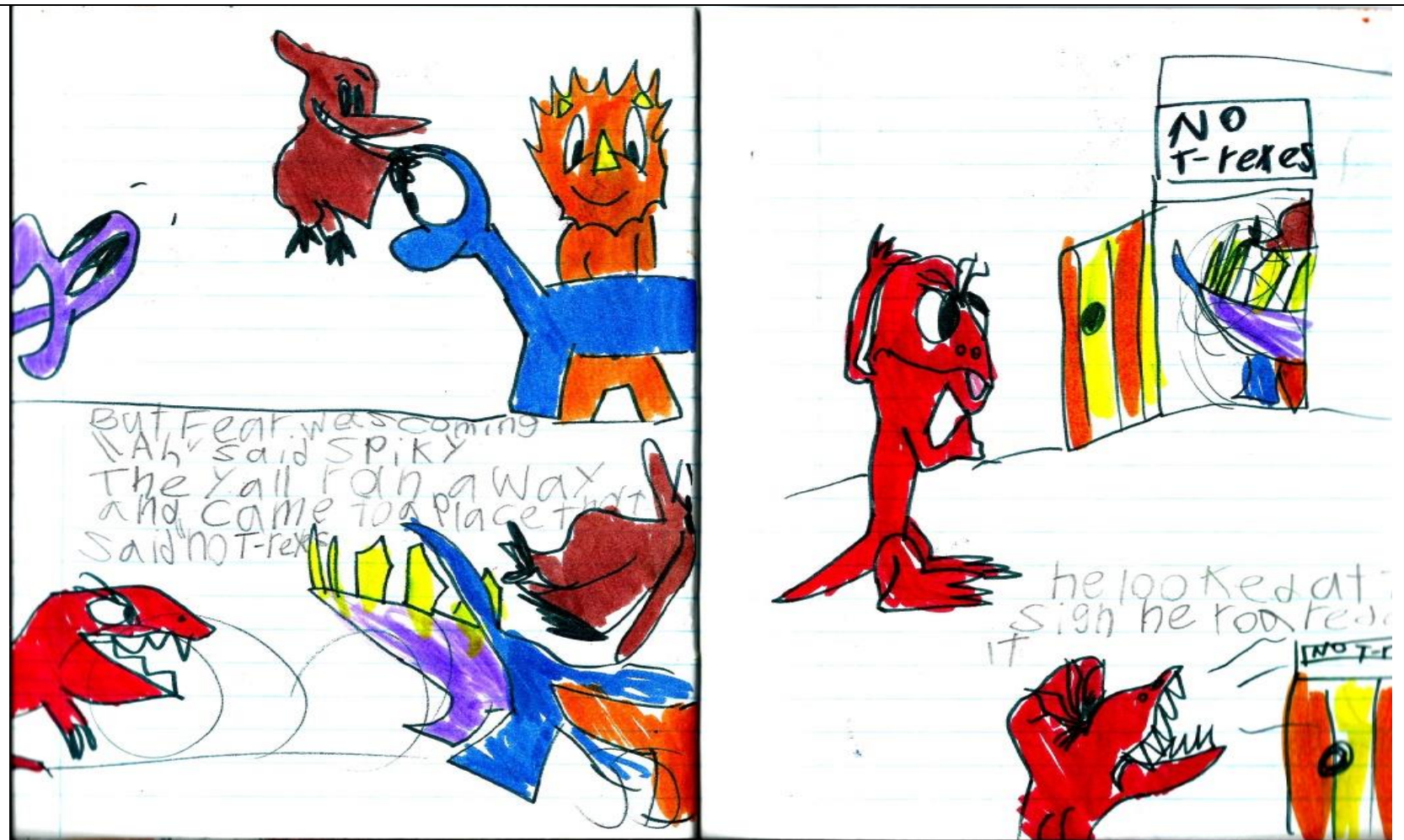
Fear followed. They said "We are T-Rexes." "Are you?" said Fear. "Raaah Rooh eeehooora", they said. "Not fair, a T-Rex with wings" winged Fear. "Not fair, a T-Rex with horns. Not fair, a T-Rex with spikes".

He found out it was them and he said "Get out of your disguise!" They ran away and stopped where Long-neck was trying to drink water.



With her head stuck in the ground, she then tried to take it out.

She couldn't take it all, she took her head off. Fly took out a magnet and stuck it back on.



But Fear was coming. "Ah" said Spiky.

They all ran away and came to a place that said "No T-Rex." She looked at the sign, and Fear read it too.



It was crowded in that place. Everything was going mad. Spiky, Long-neck, Horn-face and Fly ran out. And found a lot of the mammals. One of them said "Reptiles!" There was an egg which tried to hatch. It hatched. The baby looked like Fear.

Horn-Face was scared, but Fly said "We could make him nice!"

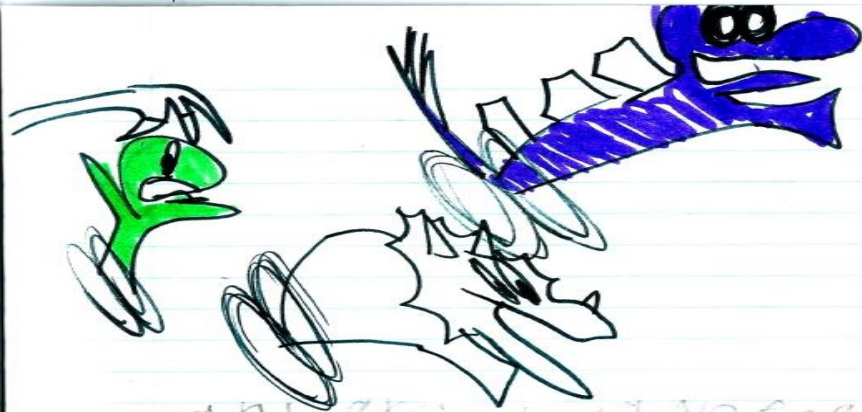


And found a lot of the mammals. One of them said "Reptiles!" There was an egg which tried to hatch. It hatched. The baby looked like Fear Horn-Face. Horn-Face was scared, but Fly said "We could make him nice!"

and they called him No Fear



Mum looked and he roared



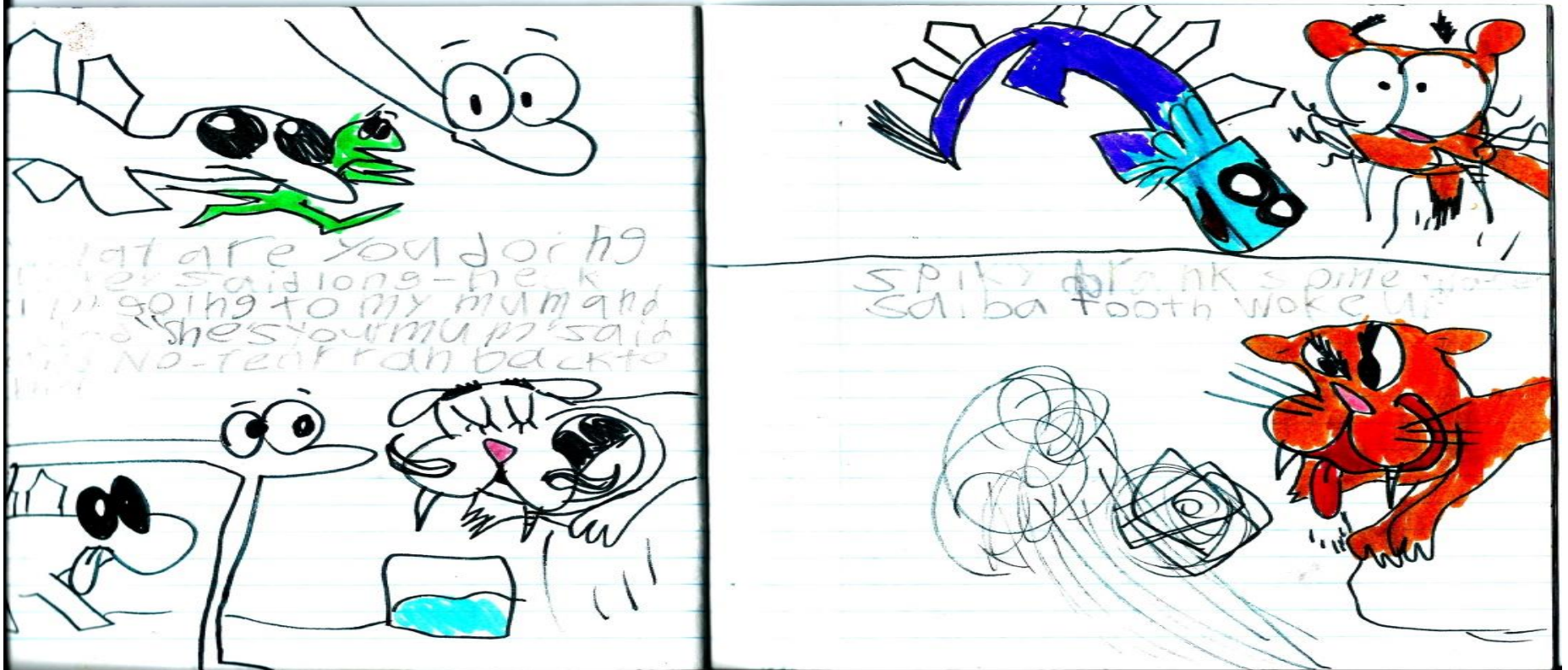
and gro... No Fear
No Fear said Mum Dad
can't get The Name
your names face
No, No Fear's my name
and I want my name
Sally said No Fear
She said I'm
you'll find him
he's a dinosaur



.... And they called him No-fear. The mum looked, he roared, and grabbed No-fear.

No-fear said "Mum, dad, come here." The mum said "Your name is Fierce!" "No, No-fear's my name, and I want my mammy!" said No-fear.

She said "I'm your mammy!" He ran away.



"What are you doing here?" said Long-neck "I'm going to my mum and dad!"

"She's our mum!" said Long-neck, and No-fear ran back to her.

Spike drank some water. Sabre-tooth woke up.



But everywhere there were earthquakes.....!

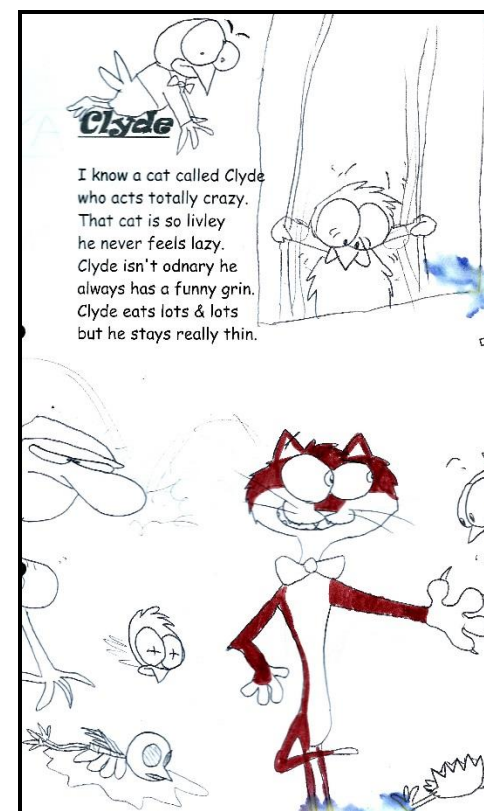
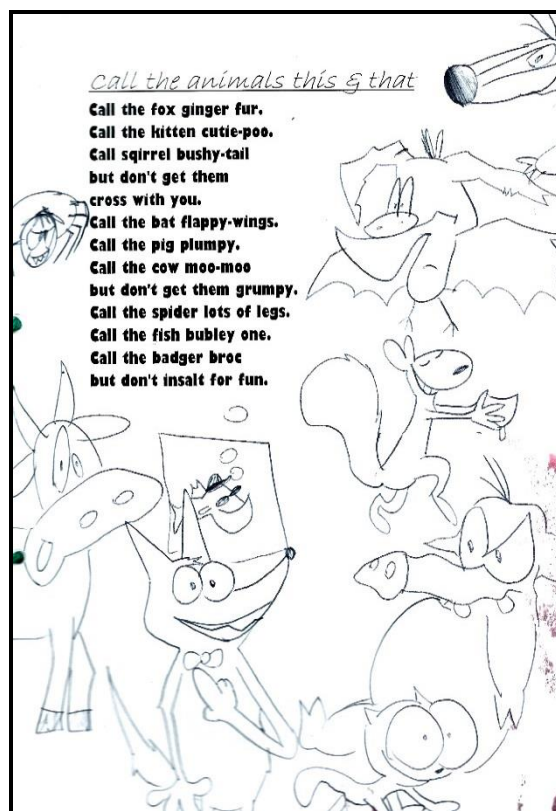
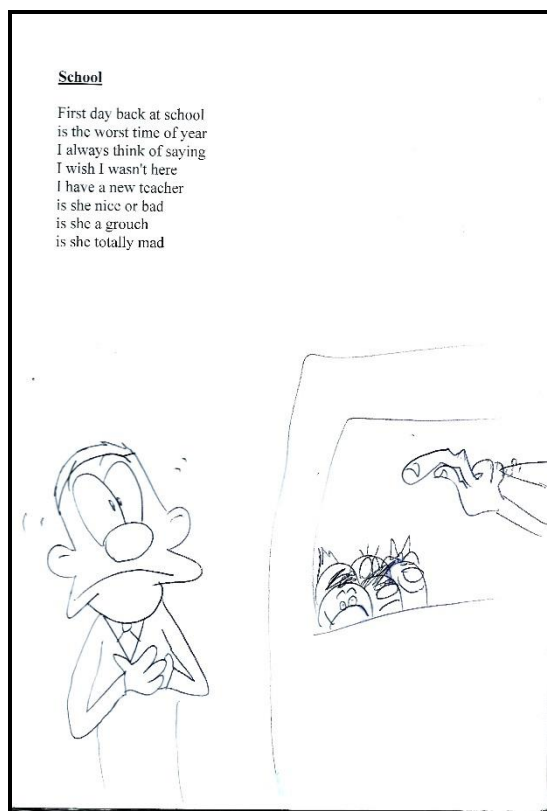
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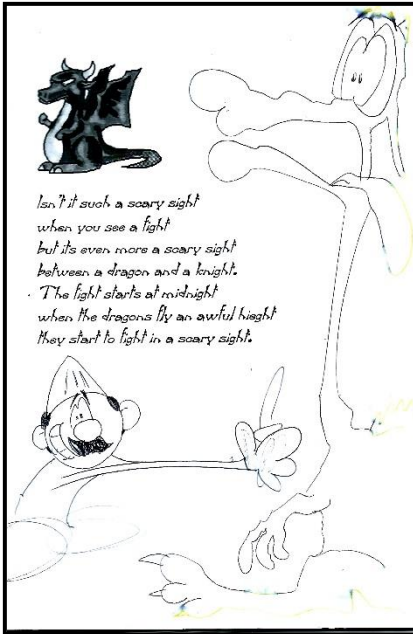
© Sam Atkinson 2014

SAM'S POETRY – Year 4 (9-10yrs)

In his own time on the class computer, Sam wrote about people, animals and his thoughts and feelings, inspired by the rhythm of words and their potential for expression, creative manipulation and humour.

In Sam's mind, there's no true education without comedy themes and irony. These attitudes were truly hammered home by the 'clowning' adults he filmed on video. His family played the best characters, and his love of animals which became puppets all morphed into his visual literacy activities.

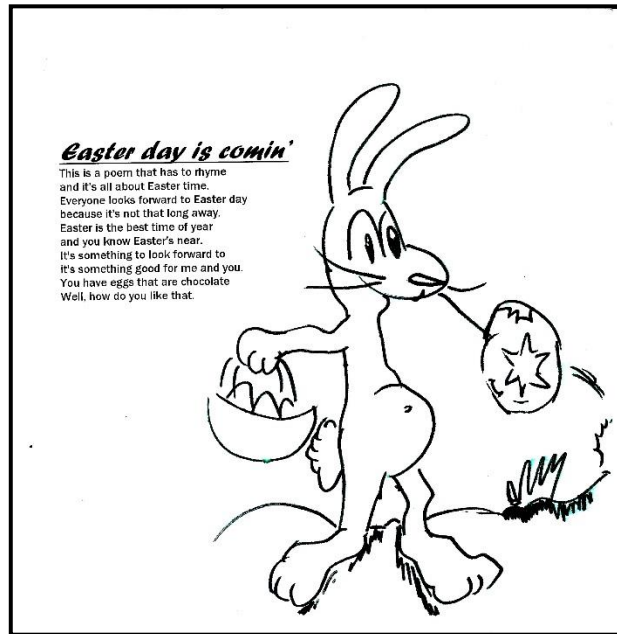




Isn't it such a soary sight
when you see a fight
but its even more a soary sight
between a dragon and a knight.
The fight starts at midnight
when the dragons fly an awful height
they start to fight in a soary sight.

Sam the black-cat

There was a black cat called Sam
and he eats the leg of a lamb.
He loves that food.
It puts him in a good mood
and he sleeps in the day
cause at night he's away.

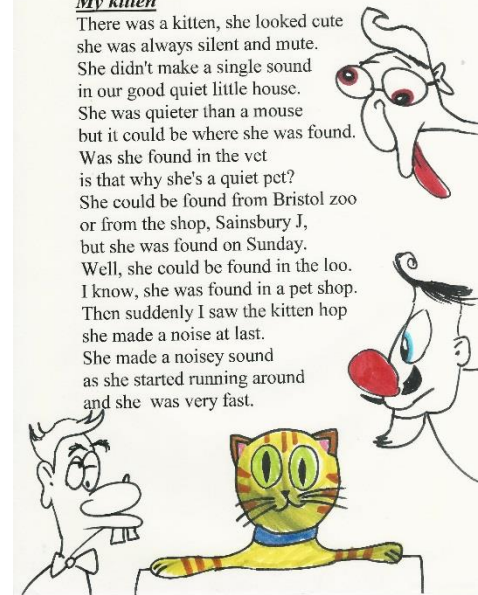


Easter day is comin'

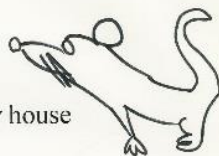
This is a poem that has to rhyme
and it's all about Easter time.
Everyone looks forward to Easter day
because it's not that long away.
Easter is the best time of year
and you know Easter's near.
It's something to look forward to
it's something good for me and you.
You have eggs that are chocolate
Well, how do you like that.

My kitten

There was a kitten, she looked cute
she was always silent and mute.
She didn't make a single sound
in our good quiet little house.
She was quieter than a mouse
but it could be where she was found.
Was she found in the vet
is that why she's a quiet pet?
She could be found from Bristol zoo
or from the shop, Sainsbury J,
but she was found on Sunday.
Well, she could be found in the loo.
I know, she was found in a pet shop.
Then suddenly I saw the kitten hop
she made a noise at last.
She made a noisy sound
as she started running around
and she was very fast.



NOISE!



Who's that squeeking in my house
is it an insect or a mouse.
Who's that moaning in my home
is it a child or a gnome.
What's making all that noise.
Are they geese or a-lot of boys
is it the T.V. or my cat.
Is it my sister or a rat
or my brother, Mr Kersnat.
Is it a vampire bat
or maybe the radio is on
it could be my horse, Don.
Who ever it is just SHUT UP!!!!
Oh it's just my pup.



Xmas isn't everyday

When it's Christmas you're filled with cheer
But it only comes once in a year
You would wish it was Christmas everyday
But you can't change the Christmas way
there are other things to celebrate
And they're all just as great.



The Panther's back

When the Jungle's pitch black
that means the panther's back.
He came there to eat some meat.
because meat is what he likes to eat.
When the animals shake and shiver
that means the panthers eating liver.



Secondary School 13-17 - teenage years

As formal education became tedious and unimaginative, he nevertheless accumulated more general knowledge. To boost his motivation he drew his peers and teachers, showing a keen discernment in emotional expression and character. He also experimented with cartoon and animation techniques on his computer.

- Caricatures – drawings of peers' character and behaviour
- Stop Motion experiments with the computer
- Cartoon videos



Stop Motion Waving Man

A BORING TIME

Drawing during tedious lessons kept Sam awake and alert to his perceptions, and he learned to capture some truth about human nature.

'Teachers' (16yrs)



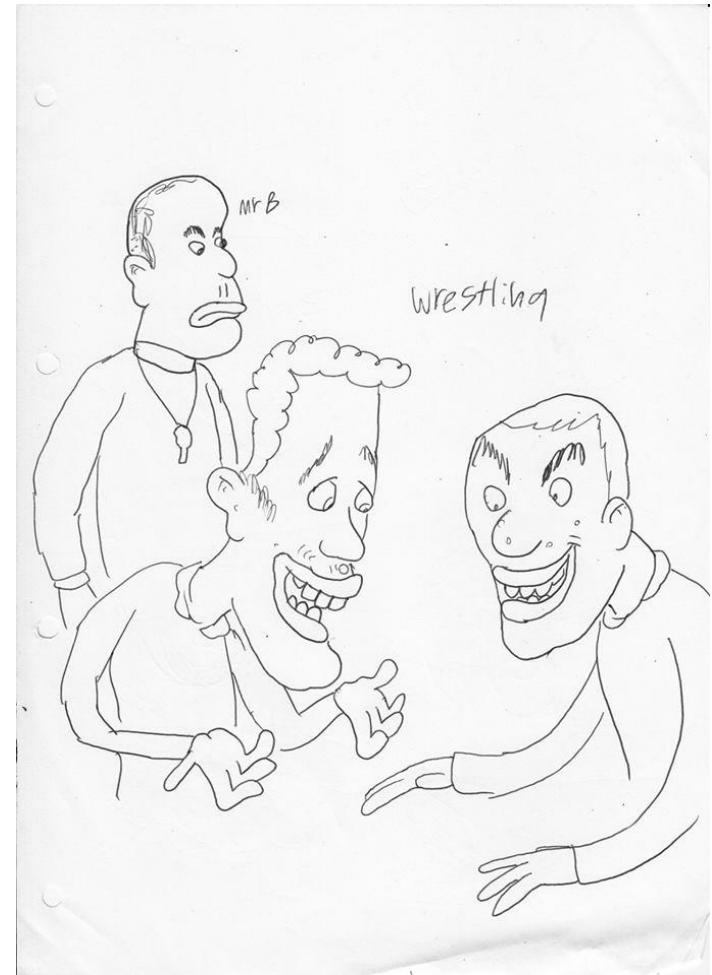
Bullies



(13-16 yrs)

These demonstrate a fine tuned discerning mind that has embedded in it a deep layer of thinking and imaginative dialogue by the artist.

Further caricature skills developed at college.



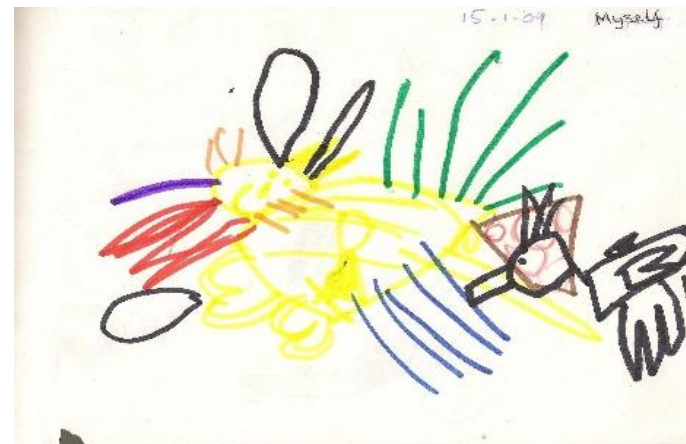
COLLEGE (17-18YRS)

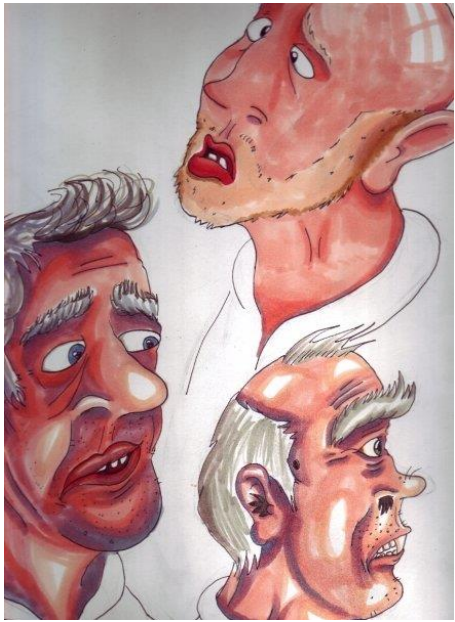
Higher Learning (college and university) 17-21 yrs

His family encouraged him to go to college, although he could see only more stressful tasks and interactions. He discussed the question of 'Why go to College' with his grandfather, and secretly recorded the conversation. Afterwards he made a cartoon dubbed over with his grandfather's voice encouraging him to 'go through a door' of opportunity where he might be pleasantly surprised by getting new experiences. His cartoon showed a character deciding to enter the door in front of him, and vanishing down a hole. Having expressed his anxiety visually, he was able to take his next step. The skills he learned enabled him to gain a new level of expertise in his favourite occupation. To bridge his social experiences, he drew fellow students and his tutors with even more accuracy and realism.

The 'home ed' and family group were always around to encourage and be first viewers of his innovative style. This continued as he graduated with good marks into University and gaining a BA in animation.

- Drawings
- Animation videos
- Stop Motion videos
- Videos for music videos – first paid work

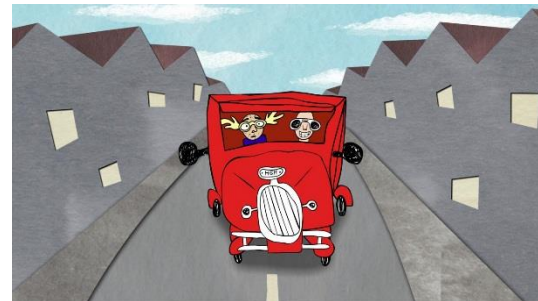
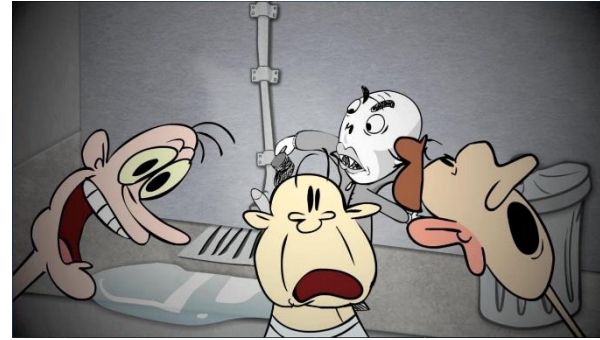




Stop-Motion animation



ANIMATION DVD FOR A CHILDREN'S SONG



See more: <https://www.youtube.com/watch?v=JyM9MrFoLNY>

Section V: SKILLS TO FACILITATE PLAYFUL LEARNING WITH CHILDREN

'Playful Learning' Training

- ❖ Drawing on the Inner Child's resources
- ❖ Listening to your inner self
- ❖ Listening reflectively to children and other adults
- ❖ The art of raising open ended questions
- ❖ Know gender differences – girls are better at verbal language skills,
- ❖ Boys are better at spatial, physical and logical skills
- ❖ Learn to use multi-media arts to encourage the child's own sense of authorship



Developing skills

of reflective facilitation, self-assessment. Feedback and enquiry:

- Reflective listening – paraphrase emergent words or describe actions/thoughts/feelings
- Wait and watch – notice what the child is interested in, provide more of it if possible
- Highlight their art or thinking work – present what they do on wall charts, photos, scripts of dialogue, think/feel bubbles and images
- Model art skills for them
- Make pictures for shared experiences
- Be characters in improvised stories, use child's interests and familiar experiences
- Organise creative arts materials – model their use alongside their play
- Read stories with good pictures – use character and other improvisation
- Encourage and be patient – know the child is always thinking and learning in their own way
- Be a scribe for emerging stories, using your own pictures/cartoons to link your ideas with theirs
- Use puppets and drama for bonding with your child's way of communicating – record on video
- Use open questions to suggest avenues of further thinking/interpretation for the child



‘Playful Learning’

Promotes

MULTIDIMENSIONAL THINKING and WHOLE BRAIN DEVELOPMENT

Try these skills and learn open questioning enquiry with your children:

- Collage – for celebrating birthdays, change days, growing up
- Journal – private thoughts and feelings are liberating
- Sand-play – stories with miniatures reveal new insights
- Painting – colour stirs invisible meanings
- Clay – liberates emotions from muscles
- Drama and Role Play – laughter and comedy are healing
- Music and movement – vibrations uplift the heart
- Construction and crafts – space becomes alive
- Nature as teacher – a sense of awe and beauty triggers respect
- Active learning through sport and participation – a solid sense of self
- Socially shared ‘common knowledge’ and its creation – feedback from practical experience builds comprehension and mutuality
- Video Games/narratives that are planned for cognitive incorporation

C.J.Yonge PhD, CLIA – Coaching and Learning through Integrative Arts
www.cliacoaching.co.uk



THE INNER CHILD AS OUR BEST RESOURCE

TRAIN YOUR OWN INNER CHILD TO PLAY AGAIN

Workshops for adults - Doing it for your own Inner (Wise) Child – using storyboards, collage, puppets, characters, storytelling improvisation, collage, sand-play ... and...

'Draw yourself as a child'

Taking on the role of nurturing parent for your inner child, journaling gives an intimate, confidential place to have a dialogue between these two parts of yourself.

With your non dominant hand draw yourself as you see yourself in your mind's eye as a child.

Still with your non dominant hand, write answers:

- ❖ What is this child called?
- ❖ What does this child want?
- ❖ What does this child need?
- ❖ What is the essence of this child?
- ❖ What protection does this child need?

With your dominant hand, taking on the role of **Protective Parent, answer the child**

Promise to protect it in whatever way it needs.

What new insights do you have?



Parents can help children to learn through:

- ❖ Reflective listening using non-judgemental dialogue
- ❖ Descriptive mirroring - Describing actions
- ❖ Invitation with open questions
- ❖ Reflective paraphrasing child's talk
- ❖ Reflecting thinking and feeling behaviour
- ❖ Using pictures for rules of the house
- ❖ Exploring some ideas from educational innovations in



Child-centred teaching/facilitation

**The Gnomes met under a parachute in Burnham Wood,
and in the safety of a small intimate group, played with the mask.**



In the Depth of Winter

– a Gnome experience set spirits free along with visioning collage
And family healing through sand tray



Planning expressive arts, listening and following the child's interests:

Be ready with times, places and materials to discover your Child's curiosity, interests and needs:

- Materials like clay, cardboard, paint, felt tips, music,
- Scissors and glue, magazines and old cards, postcards
- Time planning – use graphics and designs for 'visual/spatial' skills
- Feedback planning – Creative Journal your plan with graffiti and photomontage
- Support Group to consolidate insights – tap the imaginations of friends and relative
- Brainstorm problems through one-to-one coaching sessions using Creative Journal expressive arts and mat-work for planning and conflict resolution.

(NB: Do regular visioning to give the wisdom of your *Inner Sage* – an aspect of your *Inner Child* - a voice)



The Play Team Association
*HANDBOOK FOR
NON DIRECTIVE
CREATIVE ARTS ACTIVITIES*

is available on request from: creativeliteracy@gmail.com
(£5.00 incl p&p)

PHOTO-COPYABLE LIST OF MATERIALS

Paper – Large and small pieces of white paper, also circles if available for ‘mandalas’ to develop

Shapes for printing

Scissors - left and right handed

Paint, plastic mixing palettes and brushes

Paper Cover for table *[this helps because mess can be rolled up in paper at the end]*

Non-spill paint pots full of paint with coloured lids, each with brush *[even small children usually respect the need to keep the brushes in the same coloured pot]*

Pots of water for washing brushes to avoid muddy brown colours if they get mixed up *[not too many as the table will flood – ideally water needs to be in a non-spill container]*

Area in which to put finished paintings and clay work prior to collection

Bowl or bucket of soapy water and towel for washing hands

Collage materials to stick on paper, card or clay: plastic bits and tops, buttons, sparkly paper, thread or wool, scraps of material, wood shavings, sticks, leaves, pinecones, glitter, string, feathers, seeds, elastic *[there is usually lots of elastic in scrap banks]*

Big container of PVA glue *[builders merchants have it cheaper]*

Glue brushes

‘Prit-stick’ glue sticks

Small jars to decant glue into, with lids *[important not to fill jars more than 1/3 full or a lot will be spilt and wasted]*

Lolly sticks *[better than plastic glue sticks as they can be thrown away – two for each glue jar]*

Variety of shapes of card for decorating and cut out masks if used: circles with holes for eyes and mouth, some means of attaching to head or sticks to hold them on

Plastic/wood trays for display

Plastic containers (food trays from scrap bank) for individual selection of bits

Plastic/paper covering for tables

Materials for wiping and cleaning

Clay - 2 big bags (brown firing clay is best for texture)

Clay working tools (several sets)

Wire for cutting the clay

Little containers for water

Plastic squares for clay-work

Sand-play tray (e.g. cat litter tray or flowerpot tray) with rake, omelette slice, sieve, containers, spoons, etc

Miniature toys and objects (a selection of miscellaneous objects, film/TV characters people, animals, vehicles or natural objects)

Water tray (e.g. cat litter tray, or flowerpot tray) with small containers, spoons etc for pouring

Plastic covering to go under sand and water trays.

Cozy beanbag and puppets

Plastic bags or containers in which to take clay pieces home

Paper and cloth hand towels

Soap, Protective clothing (e.g. old shirts), Black bin bags

.... Its when we do what we love over and over again that our skills can develop.
Try to avoid failure and you might end up with no skills.





Arts in the Landscape

Experiential ways of drawing on natural contexts where Nature is our Teacher:

Art in the Landscape - Capturing a sense of the *Spirit of Place* through

- Poetry brainstorming improvisation – group poetry
- Symbolic art improvisation with natural objects, e.g. circular patterns
- Traditional festival celebrations with tree dressing, etc.
- Circle Dancing
- Improvised dance
- Rhythm improvisation
- Mask-work using leaves and twigs – ‘hero’ themes
- Collage cards with photo montage

C.K. Pilgrimage

FREE PLAY AND CREATIVITY - IMPROVISING WITH LIFE

'It is the most normal thing in the world to improvise. We improvise every time we say a sentence, but we are told in our veneration of the masters that the creative process is some sort of mysterious and godlike thing only possessed by a few people – when in fact we are improvising all the time, creating all the time.'

Channing Gray, 'Improvisation on the violin:
Stephen Nachmanovitch fills his concerts with musical insights': (Providence Sunday Journal, 1990).

'We can depend on the world being a perpetual surprise in perpetual motion.

And a perpetual invitation to create'. ...

'The most potent muse of all is our own inner child'. ...

'Creative work is play. It is free speculation using materials of one's chosen form'.

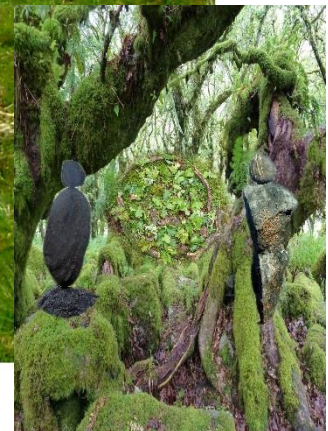
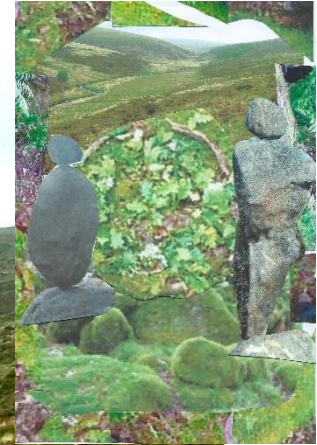
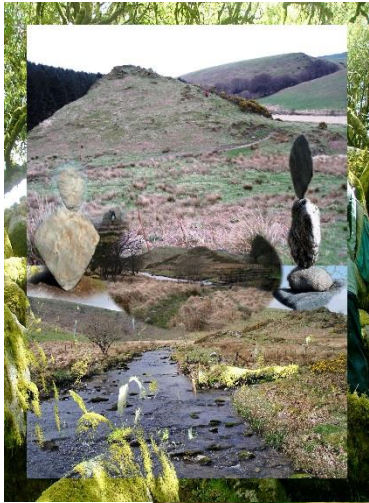
(Stephen Nachmanovitch: *Free Play: Improvisation in Life and Art*)

(Penguin-Tarcher, 1990)



ADULTS AT PLAY IN NATURE: PHOTO MONTAGE

Capturing the Spirit of Place at 'Whistman's Wood', Dartmoor; 'Cow Castle' Exmoor





**The Mandala captures the imagination whatever materials you use,
and it makes a sacred creative space for improvised poetry, song and dance.**

**A 'Bardic Walk' takes your vision through the woodland, where you make rhythm,
masks, mandalas and dances that bring your vision to life and to be 'witnessed' by the Spirit of Place.**



**Circle Dancing at Haytor, Dartmoor. To be childlike is to experience nature through all the senses,
And to get to know the Spirit of Place.**

A BARDIC WALK ON HAYTOR 2012

HAY TOR BARDS POEM 2012

The circle revolves around us
The blissful softness of rock.
Space speaks invisible words of knowing
'Oneness with all life,
Go with the flow, take the path
Of least resistance.
Light is air
Walking hand in hand with the wind
Worries evaporating to infinity.
Haytor Bardic Song – July 2012

A mystery tour of creative glory.
Soft cumulus clouds drift above gigantic granite outcrops.
I grew up on your heartland.
Space is freedom.
This forever land in forever time I honour.
Gently the feminine embraces even the hardest stone.
The stone lion, unmoving since time began, crouches without intent.
Haytor from the back – feminine power and beauty.
Dark shadows melt across the shifting landscape.
Journey's end – a vast wooded valley.
Be calm. Be still, Honour Me.
Haytor Bards



Dartmoor Hills (Helen Sands) and Trees (Helen Loxton)



NATURE INSPIRES VISIONING PLAY and CONNECTION WITH THE NATURAL WORLD

KINGLEY VALE, SUSSEX

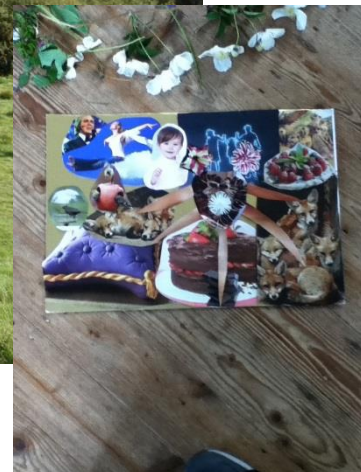
Collages for a woodland temple of wisdom – the tree dragon and dancers – the mandala and fairy garden



A VISION FOR THE ISLE OF MAN – Protecting our Green Lanes

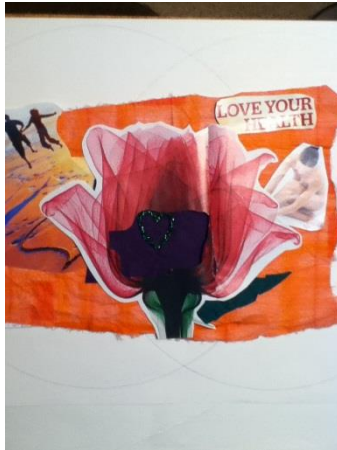
For more information about events and articles go to: www.gatekeeper.org

(Thank you Stanley for setting it up with the Gatekeeper Butterfly logo)



VISIONING ® COLLAGE and GROUP MANDALA

<https://www.youtube.com/watch?v=cjC2j2fW6fU>



Activities from 'Visioning: Ten Steps to Living the Life of your Dreams' by Lucia Capaccione.

The Art of Group Visioning



SEE MORE: <https://www.youtube.com/watch?v=oNj3pRANCI>

THE STONE CIRCLE VISIONING GAME

The eight stone circles symbolise eight stages of creativity, and the eight seasons of the year. Through Celebrating the cycle of the seasons that represent your own Inner Creative Cycle Visioning becomes a vivid drama of re-enactment for all the archetypes within your psyche that help you live the life of your dreams.

- ❖ The Inspirer – the source of your heart's desire
- ❖ The Nurturer – feed your vision
- ❖ The Pioneer – face the challenger to your vision
- ❖ The Artist, Friend – get support for your vision
- ❖ The Protector – create boundaries and objectives for your vision
- ❖ The Organiser and Fine-Tuner – perfecting your vision plan
- ❖ The Transformer of Creative Immersion – act out your plan, go for it
- ❖ The Magician – dissolve your vision and plant its new seeds



‘SPOOKTACLES – THE ART OF MERCIFUL LAUGHTER



Santa's Elf, Woody and Kitten, Clown Party 2002

Spooktacles is an alternative storytelling project, sparked by Home Education spoofs like the one above. They can be made on phones in a flash: foolish videos made at home by anyone who wants to be a film maker of the unspoken spooks-in-the-passages of life. They celebrate the traditional view of the fool's role of sparking 'divine gaiety', *'unending foolish non-rational generosity, ... gifts clothed in the marvels of the imagination... mystical jokes concealing deep compassion and enjoyment of the 'spookiness' of life and human nature.*

Spooktacle videos address the 'unacceptable' heavy abstract machine of public morals' and takes them to the cleaners in a forgiving and delighting way. All ham-clowning around reveals the things we hate most about everything and everybody with permission to overdo it, camp it, hack it, and generally create a bad taste reverse impression of the pompous and forbidding *'cruel monotony of the utilitarian principle of work and respectability, that with the plausible teeth of its mechanisms, tries to destroy the mysterious wonders of life.'* ('Free Play: Power of Improvisation in Life and the Arts', by Stephen Nachmanovich, 1993)

Let's all celebrate 'All Fools Day' on April 1st when we can create spectacle of foolishness, in which we all gain new 'spectacles' or 'spooktacles' or hugely generous, forgiving and delighting ways of merciful laughter at the unpredictable, mad, bad and dark bits of life.

TESTIMONIALS

'You are doing wonderful work. The children really look forward to your sessions.'

- Head Teacher, South Molton Community Infants School.

'This child is coming into the classroom relaxed and able to concentrate on literacy tasks.' - Teacher, Infants School

'This is great, I feel so relaxed and optimistic after our sessions.' – MS, Bristol

'It's so easy, you make it seem so easy and fun.' - M, Bristol

'I always feel relaxed and motivated after I do this.' KO, Devon

'I always feel happy after the session.' - S, Devon

'I always feel lighter, brighter, geared up. It is so fundamental. What is so powerful is thinking and acting for myself, being nourishing, kind and gentle to myself. It is so important because I have a vulnerable child within myself. Having had ME, it has helped me get back into the swing of my life, which I thought I would never be able to do.' MS, Bristol

'We need this training for our volunteers, and parents.'- Head of Children's Centre, Devon

'Creative Journaling has been a liberating experience for me. After having ME it has helped me to get right back into the swing of life, which is something I thought I would never do. I've made friends with demons and they are now helping me come closer to my dream of being an artist. As a left handed person I felt very inhibited about writing in general. By exploring using my less dominant hand it has paradoxically liberated my creativeness.' MS, Bristol

'I always feel much better afterwards, much lighter....'This is powerful stuff, and it's fun as well. It is such amazing work you do....It is an amazing process. That was so powerful and also quick. In an hour and a half,. I have insights that I probably wouldn't have had in counselling. It's amazing what insights have come up of things I have forgotten.'
Thank you for such revelations'. MS, Bristol

'I've enjoyed coming to the Journaling for Health evenings as they have given me an insight into a way of dealing with every day things and also bigger issues in my life. Thank you.' SB, Devon

Testimonials (continued):

2012-14

I really enjoyed the whole weekend! Inspiring! HL

Thank you for such a wonderful day. AT

Isle of Man Visioning and Bardic Walk : I had a thoroughly interesting and great time last weekend! It was a complete revelation to me, and I loved the walk along The Deemsters Path to Orrisdale, and the circle dancing in the field. RC, 2012

'This is very good, we must have more.' AC, West Sussex (play trainer/director)

'This has been really helpful in organising my assignment work.' CC, Bristol

'I will be interested in any courses you start up in the new year as you are inspiring and I need your guidance along the way to find my way. I admit some of your ideas are difficult for me to grasp, but even if I just take in a little each time we meet, I know my life will be the better for it. SB, Devon

'That was incredibly helpful'. AH, (healer/centre director)

'It has given more insight that I expected on several levels.' MM, (Rehabilitation Social Worker) Denmark

'It has been so helpful for me. I am also eternally grateful for the time and skills and attention you have given me with so much commitment and care. it has propelled me forward in such positive ways that now at last I have a sense of being on the path that I am meant to be on.' SO, (trainee counsellor), Bristol

This has changed my life completely; I beginning studying again and have found my confidence. CD, 2014

ACKNOWLEDGEMENTS

The work represented here owes its beautiful, colourful expressiveness to Lucia Capacchione's Creative Journal Expressive Arts training, and coaching for 'The Recovery of the Inner Child'.

Swanimation generated the animation images so honestly rooted in personal experience.

The children of South Molton Community Infants School.

Colleagues the Play Team Association training and Creative Arts Manual, especially Anna Clarke and Rachel Pinney who demonstrated that adults can play with intensive absorption like children.

Many adult 'workshopees' who dived into their own Inner Child and produced some amazing liberating collages.

Innovative professionals Dorothy Heathcote, Roger Sutcliffe, Maria Montessori, and the team at Reggio Emilia who composed 'The Hundred Languages of Children', and all the unsung finest innovators in the field of education.

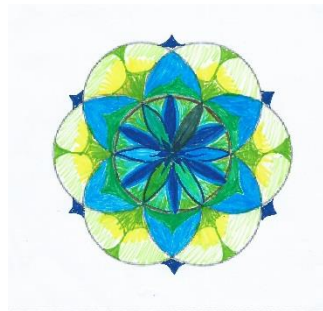
Carmen Gamper of The New Learning Culture: www.educationrevolution.org; **YouTube:** www.youtube.com/watch?v=rAMUTNwE7cc

My thanks also go to Caroline Danby who urged and supported my work with online Photobook software.

I am eternally grateful to my mother who always encouraged my artistic self and believed in me when I did apparently such crazy things as 'Sacred Clowning' in order to reach my own Inner Child's voices.

I could not have done this without my partner Frank, who is my best friend and man-thinking support system who kept my brains focused on practical outcomes when I was in danger of getting off-task for a myriad of reasons.

To all my spiritually creative friends and networks who help me push the vision to its utmost, I owe infinite gratitude for their promise to 'love, hope and dare' that this world is the most beautiful treasure we have ever had, and that we hold the key to creating a beautiful, harmonious new world.



CHARLOTTE YONGE PhD, is a trained teacher and Expressive Arts Coach. She studied the way children talk while communicating through drawing, and the article '**I Am It The Clown**' conveyed her key thesis: the problem of finding out how children's identity is formed through group communication in the classroom. (copies available on request from creativeliteracy@gmail.com)



Charlotte is a qualified teacher and a predominantly visual learner, with experience and training in skills of Creative Journal Expressive Arts and Visioning® facilitation/coaching, improvisational storytelling, Mantle of the Expert, Philosophy for Children, and the Montessori approach. She formed '**Playful Learning**' and '**Cla-Creative Learning through Integrative Arts**' workshops in order to share her personal experience of being a late visual academic learner, and to support the 'multi-language' thinking styles of the developing brain. She believes we are all children at heart, and in need of this whole-brain balance in order to survive our uncertain future.

This Photobook is aimed at everyone's visual/spatial/practical inner child, and the images it contains of work done with children and adults, questions the belief in so many learning disabilities claimed to have been discovered. It shows how non-verbal, visual-spatial thinking is multi-dimensional, and exists in all of us. Its message is that, only when we are all appreciative of, and use, these imaginative and passionate resources within us, can we grow the brain's connections needed to move resourcefully into a humane global society.

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