

Children's Drawings under Compression of War and Poverty (Syria and Hungary)

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INTRODUCTION:

After March 2011, The war conquered Syria. No safe place for anyone, this war is still ongoing now in 2024 with no prediction of a close ending.

I had lived in the middle of the war scene between 2009 and 2016, as a teacher assistant in universities and educator in public schools and refugee centers, teaching children through art.

As a result of this experience, I noticed the weakness of the art education system in Syria, which includes all stages and at both levels of education and learning.

Therefore, the decision to make this research is made to help the researcher who could transfer developed knowledge to enhance the level of art education in Syria.

On the other hand, being distanced from my country makes it easier to focus on certain problems and also see how as an artist and art educator she could help to improve the situation.

The topic for the research was chosen based on both personal interest and professional point of view. Personally, I developed an interest in children's drawing based on my profession as an educator. In the course of delivering my service to children in Syria in the middle of the Syrian war, I realized that those children are getting better by using art. Therefore, I think this thesis has provided an opportunity to explore in detail, how could art education lead children to defeat depression and help to "cure" their childhood.

On a professional level, it is important to acknowledge the fact that children at an early age level have just a little vocabulary. Therefore, by studying their drawings we could understand some of what they want to express.

It's also obvious that Syrian children are a special case because they are under massive pressure, and having the right tool (art education) will help both the children and the educators to connect more.

This research focuses on two areas.

The first area would be Syria, while the second one would be Hungary.

In Syria, we have a civil war ongoing and because of it, millions of children are living under the poverty line, affected by war disasters, and living in a poisoned society. While in Hungary, the situation is much better now, but Hungarians have experienced the impact of war through the Yugoslavian Civil War and World War I and II, in Hungary also there are still nowadays some children living below the poverty line and they live in very hard circumstances.

I assume that war and poverty have a similar effect (even if not exactly the same) on children's drawings, therefore, similar methods may be used to “cure” through art in both cases.

I chose to compare these two countries because of what I'd noticed of a very close similarity between the two countries in terms of the living situation for children (in some areas).

The most important is that Hungary has some serious attempts to cure and solve this problem through art with successful programs like The Real Pearl Art Schools and Tanoda, and there was a lot of research done to understand, analyze, and help the refugee children suffering from the Yugoslavian civil war, especially in Szeged.

On the other hand, Syria is still at the starting point of research, there is no serious effort to contain this massive problem which threatens our future.

This research's main interest will be to study the children drawing under compression in both countries and use the Hungarian experience to help the Syrian art education system.

Research aims

- 1- An analytical study of selected samples of children's drawings under compression from two different areas with different backgrounds (Syria and Hungary).
- 2- Finding an artistic methodology to be used to help children in areas under compression.
- 3- Collaborate with professionals to enhance the situation of children under compression.
- 4- Launching a program to help Syrian refugees using the Hungarian experience.

Assumptions:

- 1- Wars and poverty affect children in life domains and this is reflected in the child's behavior and ideas expressed in different ways, including their drawings.
- 2- Children's drawings can help us to understand their ideas.

Research Questions:

- 1- What is the importance of study and research in children's drawings made under stressful situations?
- 2- Do war and poverty affect children's drawings? how? Are they affected in a similar way?
- 3- Is the effect different from one place to another? Or there are some general and similar features which don't change.
- 4- Could we use art to help children under compression as a therapy?
- 5- Could we use an experience designed for a certain place in another area? And is it going to give the same results?

Research Significance:

- 1- Clarify the features, characteristics, and importance of children's drawings.
- 2- Showing some methods of scientific research that can be followed in the study of children's drawings.
- 3- Clarify the healing potential of art toward children under compression.
- 4- Highlight a serious problem facing the Syrian society and encourage organizations to launch a program to help Syrian refugees using the Hungarian experience.

Research limits:

The research main domain or place is Syria (Damascus, Alqunaitera, and Swaida) between 2011-2018, and Hungary (Berettyoujfalu, Komádi, Magyarhomorog, Körösszakál, Körösszegapáti, Biharkeresztes and Told) from 2000 until now.

THE HEALING POSSIBILITIES OF CHILDREN'S DRAWINGS

Chapter I

1.1 Children's Drawings Importance:

1.1.1 The influence of drawing on children's communication:

The influence of drawing on children's communication and the functions of drawing were identified as playing an essential role in children's development at the preschool level (4-5-year-old). These roles were discussed in relation to language/communication, cognitive, social, and emotional developments, as well as looking at drawing as a fundamental development of writing skills, as a therapeutic intervention for children with language, and emotional difficulties, and for our case children under compression. The teachers' role in facilitating children's communication, highlights the developmental stages of drawing and how children's drawings are interpreted or understood by teachers. researchers have provided detailed evidence to support the claim that drawing has a great impact on children's communication and their development as a whole.¹

1.1.2 Constructing of science concepts:

Children's drawings play various roles in young children's acquisition of science concepts. Drawing can display children's levels of conceptual understanding, help facilitate language and literacy competencies, inform instruction, promote children's construction of knowledge, and promote their motivation to learn, which is critical to their subsequent schooling and lifetime knowledge pursuit. In daily routines, there are various opportunities for adults to engage children in meaningful interactions in school or home settings. The interaction can be planned or unplanned depending on adults' intuitive decision-making and their knowledge of the individual children. Owing to the appropriate strategies employed by the adults (art education) and use drawing as a tool made the interactive moments between the adults and children playful and relaxing. Yet, interactions were meaningful, purposeful, educational, worthwhile, and the learning gained through interactive communication was significant.²

¹ Anning, A. and Ring, K. (2004) Making sense of children's drawing, Open University Press England

² Chang, Ni. (2012). The Role of Drawing in Young Children's Construction of Science Concepts, Springer Science + Business Media, LLC (P. 187- 193)

1.1.3 Drawing importance as a therapy:

Drawing has a therapeutic function in the lives of children who might need additional support in their education. Malchiodi believed that drawing is an effective way for children to show their self-esteem, emotions, social competence, and other hidden personalities and this obviously shows how drawing plays an important role in identifying children's problems and finding solutions to them.

support for one's ego as children use drawing as non-verbal communication to express their emotions. Therefore, emotions can often be better expressed in drawing more than in the spoken word, which makes it accessible for therapists to identify and develop interventional strategies to solve problems. The family has an impact on the constraints on a child's meaning-making, as parents, for example, see it as a mess when children practice their drawings everywhere including walls, upholstery, and bed linens³. Siblings can also contribute to the communicative abilities of children's drawing, through their interaction during the drawing process. Brothers and sisters can provide support when they discuss their emotions through their art works, even though sometimes this results in an argument. This gesture will eventually enhance social skills as they interact and share ideas with others about their drawings.

Children's drawings are more than some random scribbles on a page. They can be a powerful tool for self-expression and of course, a therapy tool that helps them in some hard times. Many artists and therapists have recognized this and use drawing as a means of helping children and analyzing their emotions and drawings. The benefits of children's drawing are numerous, allowing children to express themselves in a safe, free, and non-threatening way, and helping them to gain control again and feel the empowerment of expressing their emotions.

According to Dr. Cathy Malchiodi, a leading expert in the field of art therapy, see that " therapists who work with children generally see children's drawings as nonverbal communication, as graphic representations of problems, and as an enhancement of the play therapy process." Drawing can give strength to children because it allows them to create something that is entirely their own and gives them a sense of control over the process of practicing that. This sense of control can be crucial for children who feel that they have no control over their lives or surroundings or even their future.

³ Anning, A. and Ring, K. (2004) Making sense of children's drawing, Open University Press England

Drawing can be also helpful in addressing specific issues, such as trauma or grief.⁴

1.2 The Functions of children's drawings

Children's drawings serve several functions, here I would like to mention some of what researchers pointed out:

Communication: Children's drawings can serve as a tool for communication, allowing them to express their thoughts and feelings to others. especially for children who may not have the verbal skills to express themselves clearly.

"Drawings provide children with the potential to tell stories, convey metaphors, and present world views, both through what is present in the image itself and through their own responses to their images. The narrative qualities of children's drawings and children's interest in narrating them offer the therapist ways of understanding meaning from the child's perspective. A narrative, by definition, is a story or a recounting of past events, or a history, statement, report, account, description, or chronicle. By narrative qualities, I mean the ability of children's art expressions to present their impressions of their inner worlds, responses to their environments, and individual stories both through a developmentally appropriate form of communication (i.e., art) and through talking with the therapist about the content of their art expressions".⁵

Malchiodi explains here that children's drawings express their inner thoughts and emotions, providing a visual depiction that a specialist can further explore through analysis.

Emotional expression: when a child draws that allows him to express his/her emotions in a non-spoken manner, giving him/her a safe and creative way to show and share his/her feelings.

"To deny that children express emotions through art would ignore a significant part of who they are and how they perceive themselves and the world around them. Art is a potent container for their emotional lives and is undeniably an important aspect of understanding children"⁶

Cognitive development: Drawing can help children develop cognitive skills such as attention, memory, perception, and spatial awareness. It can also improve their fine motor skills and hand-eye coordination.

⁴ Malchiodi, C. A. (1998). *Understanding Children's Drawings*. Guilford Press. p 14

⁵ Malchiodi, C. A. (1998). *Understanding Children's Drawings*. Guilford Press. p 43

⁶ Malchiodi, C. A. (1998). *Understanding Children's Drawings*. Guilford Press. p 111

“Lowenfeld believed that children's growth through art was analogous to the process of organizing thoughts and the development of cognitive abilities. In this sense, art expressions are indications of children's emerging abilities in many areas—motor skills, perception, language, symbol formation, sensory awareness, and spatial orientation.

Lowenfeld based his ideas on much of the earlier work of Burt and others, describing six major stages of artistic development:

1. Scribbling (ages 2 to 4 years): earliest drawings often kinesthetically based, eventually becoming representative of mental activity; various types of scribbles including disordered, longitudinal, and circular; naming of scribbles at the end of this stage.
2. Preschematic (ages 4 to 7 years): early development of representational symbols, particularly rudimentary forms representing humans.
3. Schematic (ages 7 to 9 years): continuing development of representational symbols, particularly a schema for figures, objects, composition, and color; use of a baseline.
4. Dawning realism (ages 9 to 11 years): increasing skill at depicting spatial depth and color in nature, along with increasing rigidity in art expression.
5. Pseudorealism (ages 11 to 13 years): more critical awareness of human figures and environment and increasing detail; increasing rigidity in art expression; caricature.
6. Period of decision (adolescence): expression is more sophisticated and detailed; some children do not reach this stage unless they continue or are encouraged to make art”.⁷

"Silver (1978, 2000) has contributed several decades of research on how art expression can be used to recognize and understand cognitive and developmental abilities in children and adults".⁸

These insights indicate that children's drawings can play a valuable role in developing cognitive skills, enhancing their ability to reflect on cognitive stages and developmental progress.

Self-expression and self-discovery: Drawing can also help children explore their identity and themselves, allowing them to create a sort of imaginary world, an artistic world if I can say, where they can live a different/alternative safe life and experience the outcome of their behavior and reaction through their art.

“One adolescent boy in particular, a student in a public school art class, profoundly enhanced my thinking about art expression. Through his drawings and paintings, he gradually began to share with me his rage toward his abusive parents, his despair over his home situation, and his own feelings of self-destruction. Although not trained in psychology or art therapy at that time, I recognized that the art he shared with me revealed his desperation and thoughts of suicide. It was through his artwork that he helped me to understand his emotional pain and depression and permitted me to intervene on his behalf before he carried out his plans to take his own life. From this experience and others with children and adolescents, I learned about the power that visual

⁷ Malchiodi, C. A. (1998). *Understanding Children's Drawings*. Guilford Press. p 66,67

⁸ Malchiodi, C. A. (2003). *Handbook of Art Therapy*. Guilford Press. p 94

images have to express the most painful and unspoken parts of the self and how these nonverbal messages can be, in some cases, life-saving.”⁹

“Children use art to integrate not only their inner experiences and perceptions, but also to link their experience of the outside world with the inner self, helping them to discover and affirm themselves and their relationships to people, environment, and even society”¹⁰

In essence, art becomes a language through which children communicate their deepest emotions and struggles when words fail. By facilitating this expressive process, educators can provide crucial support, understanding, and intervention, potentially altering the course of a child's life

Therapeutic benefits: Drawing can have therapeutic benefits for children who have experienced trauma, allowing them to process, analyze, and overcome their emotions and experiences in a safe and supportive environment.

“Your [the therapist's] function in the drawing process is to encourage the child to draw about his experience and tell his story. In the process, he finds relief from his terror while giving you a better "picture" of what that terror is like for him. It is a process that encourages a renewed sense of inner control and empowerment. Simply by being curious and inquisitive about what he draws, you provide the vehicle and opportunity he needs to diminish the power of those terrifying sensory memories and replace them with more positive pleasurable memories”.¹¹

“It is important for therapists to remember that, through drawing, children allow them into their inner world of experiences, sharing as well as exposing themselves. While children's drawings convey information about their feelings, thoughts and fantasies, it is the process of drawing and the active presence of the therapist interacting with the child that encourage reparation and recovery through creative activity”¹²

According to Alicia Alted, Roger González, and María José Millán the use of Children drawing in healing goes back to the Spanish Civil War.

“As a therapeutic method, however, closely related to the psychological healing of traumatic war experiences, children’s drawings were used for the first time in the Spanish Civil War ”.¹³

⁹ Malchiodi, C. A. (1998). *Understanding Children's Drawings*. Guilford Press. preface xii

¹⁰ Malchiodi, C. A. (1998). *Understanding Children's Drawings*. Guilford Press. p34

¹¹ Steele, W. (1997). *Trauma response kit: Short-term intervention model*. Grosse Pointe Woods, MI: Institute for Trauma and Loss in Children. p 43

¹² Malchiodi, C. A. (2012). *Understanding Children's Drawings*. Guilford Press. p63

¹³ Alted, Alicia; González, Roger; Millán, María José: «Dibujos infantiles en tiempos de guerra. La colección de la Biblioteca Nacional» in *A pesar de todo dibujan... La Guerra Civil vista por los niños*, Madrid, Biblioteca Nacional, 2006, 31.

now going back to my research and answering about the function of children's drawings under stressful situations.

I think that children's drawings could be an essential tool in the hands of professionals because they could reflect the problems the children have, and at the same time, offer a solution. This is why this research is going to focus on two possible (additional) functions of children's drawings:

1.2.1 Using drawings to diagnose the psychological effect caused by stressful situations

Art is often considered a tool of self-expression, and children love always to use this tool. Drawing, in particular, is a preferred medium of expression for children, which allows them to communicate their thoughts, feelings, and experiences. However, several studies have pointed out that stressful situations can have a significant impact on children's psychological well-being and then as a result on their artwork.

Children can face so many stressful situations, such as traumatic events, abuse, neglect, or witnessing violence, other experiences can also leave a deep impact like parental divorce, moving to a new place, or starting a new school.

These situations can cause children to experience emotional distress, and that may appear in their drawings. For example, children who have experienced trauma may draw images that reflect their traumatic experiences, violent or disturbing scenes, or even pictures of people under stress. Children who are experiencing more continuous stressful feelings, like parental divorce or losing a parent, may draw pictures of themselves feeling sad or lonely.

The process of analyzing children's drawings is complex, it requires a deep understanding of the children's context, their background, and artistic style. However, several researchers have explored this topic and provided guidelines on how to explore a child's drawing. For example, In her book "Understanding Children's Drawings,"¹⁴ Cathy A. Malchiodi pointed out the importance of various factors when analyzing or studying children's artwork. She notes that it is essential

¹⁴ Malchiodi, C. A. (1998). *Understanding Children's Drawings*. Guilford Press.

to consider a child's developmental stage and cultural background. Additionally, the subject of the drawing can offer valuable insights.

Malchiodi also focused on the importance of analyzing how children use color, how they arrange elements in their compositions and the symbols they include. These aspects can provide significant information about a child's emotions, thoughts, and experiences. By taking all these elements into account, we can gain a richer understanding of what a child's drawing is expressing.

Children use art expression to express trauma and associated feelings of grief, mourning, and loss and often master trauma through play activity or artistic expression. Alice Miller (1986), the author of many contemporary writings on the trauma of child abuse, notes the connections between her own childhood abuse and artistic creativity. She observes that feelings resulting from childhood trauma take tangible form in art expressions:

The repressed feelings of my childhood—the fear, despair, and utter loneliness—emerged in my pictures, and at first I was all alone with the task of working these feelings through. For at that point I didn't know any painters with whom I would have been able to share my new found knowledge of childhood, nor did I have any colleagues to whom I could have explained what was happening to me when I painted. I didn't want to be given psychoanalytic interpretations, didn't want to hear explanations offered in terms of Jungian symbols. I wanted only to let the child in me speak and paint long enough for me to understand her language, Stressful situations like war and poverty can have long-lasting and serious effects on children's mental health. Many researchers have studied how these tough experiences impact children, but not much has been done to see if drawing can help diagnose these psychological effects.¹⁵

As a child in Poland during World War II, Nelly Toll began to keep a diary of her experiences, using words and images. In her more recent memoir (1993) she writes:

Paintings ... provided me with an escape into a fantasy world. I painted over sixty watercolors, made up cheerful tales about them, and sewed pictures and stories together into small booklets with white thread; through the magic of art, I became part of that happy world of illusion. The five-by-seven-inch and seven-by-ten inch sheets of paper were filled with colorful flowers, blue skies, loving adults, and carefree children busy with normal daily activities. Only symbolically did they reflect my feelings of apprehension about the constant danger surrounding us.¹⁶

¹⁵ Malchiodi, Cathy A. *Understanding Children's Drawings* Guilford Press, 1998, New York, London p.133

¹⁶ Malchiodi, Cathy A. *Understanding Children's Drawings* Guilford Press, 1998, New York, London p.134

Drawing can be a useful tool for diagnosing the psychological effects of stressful situations such as war and poverty on children. By examining a child's drawings, we can gain insights into their emotions, experiences, and perceptions, which can be used to diagnose conditions and explore the impact of poverty on mental health. Further research in this area is needed to develop standardized methods for using drawing as a diagnostic tool and to explore its potential in clinical and research settings.

1.2.2 Using Art Therapy To Help Children Diagnosed With Psychological Problems

Art therapy is a sort of psychotherapy that uses creativity, drawing, painting, and sculpting, to encourage healing.

Art therapy can be an effective tool for helping children who have experienced traumatic events or who are struggling because of special circumstances.

To achieve a success healing process, an art therapist must design art activities that match the abilities of the group, emphasizing strengths over weaknesses, and helping children express emotions and underlying issues through art, speech, and writing. It also involves maintaining children's pride and dignity by creating tangible art products and encouraging reminiscence and life review to resolve past conflicts and celebrate life experiences. Using visual art helps clients with reality orientation, especially those with psychotic disorders or dementia, and provides a visual means of communication for those with compromised language skills, such as dementia or stroke patients. Promoting socialization and group support reduces isolation and despair while allowing clients to make choices, be original, and feel a sense of self-worth. Lastly, it enhances self-esteem by recognizing the talents of artistically skilled individuals.¹⁷

“Art can provide a window to children’s and adolescents’ problems, traumatic memories, development, and world views. Its primary purpose is to give these young clients another language with which to share feelings, ideas, perceptions, and observations about themselves, others, and the environment. Art therapy can serve as an important catalyst for increased interaction and exchange

¹⁷ Malchiodi, C. A. (2003). Handbook of Art Therapy. Guilford Press. p299-300

between therapist and child or adolescent, thus expanding and deepening the effectiveness of the relationship and its impact on young clients.”¹⁸

“Art therapy has been used with a variety of pediatric medical populations, including cancer, kidney disease, juvenile rheumatoid arthritis, chronic pain, and severe burns... Participating in creative work within the medical setting can help rebuild the young patient’s sense of hope, self-esteem, autonomy, and competence while offering opportunities for safe and contained expression of feelings.”¹⁹

¹⁸ Malchiodi, C. A. (2003). Handbook of Art Therapy. Guilford Press. p123

¹⁹ Malchiodi, C. A. (2003). Handbook of Art Therapy. Guilford Press. p206-207

WAR AND POVERTY IN CHILDREN DRAWINGS

Chapter II

many examples of terrifying wars happened in history, this research will talk briefly about some of them and focus on the Syrian civil war

War impacts children's drawings, reflecting their psychological and emotional states. Typically, children express their inner experiences through art, and during conflicts, their drawings often depict scenes of violence, destruction, and chaos. This shift from typical childhood themes—such as family, friends, and play—to more sad subjects illustrates the deep emotional and psychological scars war inflicts.

Children's war-influenced drawings may include images of tanks, soldiers, and weapons, revealing their exposure to violence. They might also depict destroyed homes and injured people, indicating their experiences of loss and fear. The colors used in these drawings often shift to darker tones, signifying their disturbed emotional state.

These drawings are more than mere illustrations; they are a window into the child's mind, showcasing their trauma, fear, and the loss of innocence. They serve as a crucial tool for psychologists and educators to understand and address the mental health needs of these children. Through art therapy, children can process their experiences and begin healing, highlighting the importance of creative expression as a tool for recovering from the terrifying impact of war

2.1 War in children's drawings

In war situations, drawing can provide insights into the effect and impact of these experiences on a child's mental health. For example, a child who has experienced violence or displacement may draw paintings related to these experiences, such as images of soldiers, blood, weapons, or destroyed homes. In a study that focuses on data collected from children in the United States shortly after the Yugoslavia-NATO conflict. Fifty-six children in two Midwestern states were asked to draw a picture of peace and a picture of war, how war affects children, and how they represent their feelings using drawings. Researchers study children's drawings of war and peace to analyze the differences.

“Other children warned the interviewers about the content of their war pictures. When asked to draw a picture of war, a 6-year-old girl said, 'Okay, but it's gonna be sad,' and a 7-year-old girl said, 'This will be yucky.' The children, especially very young children, did not always represent these sad feelings in the affect of the figures they drew. Many of them drew smiles on figures they described as sad or angry. However, some children older than 6 indicated they had made a mistake and changed their figures' facial expressions. For

example, a 9-year-old boy asked, 'Why did I draw smiles?' Then he changed the smiles to frowns on the two figures in his drawing of war."²⁰

"They drew dead or dying people, and described people getting killed. Death was acknowledged even when people were not included in the drawing. An 11-year-old girl described her drawing as 'a broken heart because when there's war, lots of people get killed. Everyone's sad because people they love are killed. And the actual people in the war are brokenhearted because they died.'"²¹

They found that most kids draw war as something with lots of action like people fighting and shooting. Many kids also see war as a conflict between groups, with each side fighting the other. A good number of drawings show the sad and serious side of war like people getting hurt or killed.

"The most common theme identified in the children's war drawings was war as activity. Sixty-two percent of the children drew war pictures that included actions such as fighting and shooting." ²²

Some children use their imagination and draw imaginary elements in their war paintings, such as characters from cartoons or movies.

"Some of the children (12%) used fantasy images to describe war, the fifth theme identified in the children's war drawings. Most of these children made references to specific fictional characters (e.g., Pokemon, Darth Vader, Forrest Gump), and one 8-year-old boy drew a fantasy war picture based on his own imagined characters."²³

Children's drawings can offer a unique perspective into their experiences and emotions, including their understanding of war and its impacts. It's a valuable way to break the barrier between us and a lost child. Children often use drawing to express their feelings and talk about their experiences.

Drawing is a natural and spontaneous activity in a child's life. It seems that all young children like to scribble, and whenever they have paper and a pen, they start with

²⁰ Kathleen W, Kent, OH, Karen S. Myers-Bowman, Manhattan, KS, and Judith A. Myers-Walls, West Lafayette, IN "Understanding War, Visualizing Peace: Children Draw What They Know" Art Therapy: Journal of the American Art Therapy Association, pp. 195 (2003)

²¹ Kathleen W, Kent, OH, Karen S. Myers-Bowman, Manhattan, KS, and Judith A. Myers-Walls, West Lafayette, IN "Understanding War, Visualizing Peace: Children Draw What They Know" Art Therapy: Journal of the American Art Therapy Association, pp. 195 (2003)

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²³ Kathleen W, Kent, OH, Karen S. Myers-Bowman, Manhattan, KS, and Judith A. Myers-Walls, West Lafayette, IN "Understanding War, Visualizing Peace: Children Draw What They Know" Art Therapy: Journal of the American Art Therapy Association, pp. 195 (2003)

drawing. Children usually reach different stages of complex drawing as they grow. If we give two children a pen and paper, they will draw in a similar way if they are at the same level of development. However, what they choose to draw is a personal choice and can take any shape in the child's imagination.

There are many international studies on the topic of war that do not connect it with drawing. However, studies that link the topic of war with drawing are very few and rare. One such study was conducted in 1984 by Raidi and Juan at a school located on the front lines in the Ain al-Rummaneh area of Lebanon. The study involved children aged between 5 and 8 years old, who were asked to draw freely. Their subjects varied widely. After half an hour, they were asked to draw something related to war. The children fell silent, hid their colored pencils, and only kept the black and sometimes red pencils. They drew bombs, missiles, dead and injured people, burnt and destroyed houses, military vehicles, and ambulances.

In the second part of Raidi and Juan's study, which also took place in 1984, they conducted research at a school in the Brummana area that had students from all over Lebanon. The children were asked to draw about war, and their drawings were analyzed and categorized into three groups:

Displaced children: These children used only black and red colors. Their drawings showed the violence they experienced, such as soldiers, fires, bombs, and missiles.

Children from Beirut and its suburbs: These children mostly used brown and green colors and rulers.

Children from Keserwan: These children drew blooming gardens and birds.

The difference in these drawings is due to the children's lived experiences. The first group directly suffered from the war. The second group experienced the war indirectly by witnessing bombings and explosions. The third group was far from the war and didn't experience it firsthand.²⁴

An American researcher (Stanphorthe, 2000-2001) conducted a free drawing activity with Palestinian children aged 8 to 14, with an equal number of boys and girls. Most of their drawings were related to the First Intifada. The researcher then compared these drawings to those of Hungarian children aged 8 to 13 from a school in Budapest about the subject of war. Surprisingly, the Hungarian children's drawings were more bloody and gruesome than the Palestinian children's drawings. For Hungarian

²⁴ Kwan. S, Raidy. J, Rapport sur des activites de terrain dans un domain, préscolaire, U.L., 1994, p.202.

children, war meant death, brutality, and chaos, while for Palestinian children, the idea of war was broader.²⁵

That's really interesting, I think the cause is that they "know" the war from bloody games and films, on the other hand, as a person who experienced the war I can say that Palestinians don't see the war as fantasy but a hard experience that human can adopt with.

- "Clearly, children are aware of war even when they are not directly involved in a conflict. In their drawings and accompanying verbal statements, the children in this study associated war with group conflict and identified the violent activities and consequences of war. Children in the U.S. cannot avoid exposure to depictions of violence in the media. Acknowledging that children are impacted by this exposure is the first step to helping them better understand the realities of war. In the current study, some children understood war in terms of fantasy stories and fictional characters. Video games, movies, the Internet, and other media impact the meanings children give to war. Supervision and communication are key to helping children navigate the reality and fantasy of events presented to them through the media".²⁶

Another study under the title (They Still Draw Pictures: The Spanish Civil War Seen with Children's Eyes)

It's about the Spanish civil war which is very close to any war these days because it's the first war where humanity used weapons with brutal power.

"Guided by their educators, these Spanish children started to reflect on their new experiences – the bombardments, the evacuation, the separation from their parents, but also the games, lessons and other activities in the school colonies – in their drawings."²⁷

2.2 The Syrian civil war in children's drawings

I'll talk partly about my personal experiences for more than five years in the middle of the war, where I was in a position fully in touch with children and students. and I'll be also researching for more other cases that could be useful for this research.

²⁵ Stanphorthe (Charlotte), Children Without Childhood (Palestinian Children in Times of War), Translated to Arabic by: Jenin Center for Strategic Studies, 1st Edition, Amman: Kuwaiti Association for the Advancement of Arab Childhood, 2004, Specialized Seasonal Scientific Studies Series. p.57-58

²⁶ Walker. K, Kent, OH, Karen S. Myers-Bowman, Manhattan, KS, and Judith A. Myers-Walls, West Lafayette, (Understanding War, Visualizing Peace: Children Draw What They Know) IN Art Therapy: Journal of the American Art Therapy Association, 20(4) pp. 191-200 © AATA, Inc. 2003 p. 199

²⁷ Roith. C (They Still Draw Pictures: The Spanish Civil War Seen with Children's Eyes) 2007 p. 01

I'll study the influence of the war on Syrian children by analyzing some samples, I already have a lot of these samples, and I can get a lot more.

in 2011 the war in Syria began and it never ended, the war left a devastating impact on Syrians, especially the children. more than 5.6 million children are directly affected by this tragedy. more than 2.5 million are now refugees all over the world. because of this war, many children were/are a target of abuse and victims of trauma experiences

There are a lot of studies about the impact of war on children's education, health and development, which is of course connected to my main subject, children's drawings, however, it's very hard to find a study about the influence spotted in the drawing of Syrian children suffered from the war.

For example, a study published in the Journal of Child Psychology and Psychiatry in 2020 examined the impact of the Syrian conflict on children's cognitive development. It found that Syrian children who experienced the conflict had lower cognitive abilities in comparison with children who had not experienced the conflict.²⁸

An important study titled “ Refugee Children's Drawings: Reflections of Migration and War” was written by Muhammet U. Oztabak. Was mostly about Syrian refugees He presented detailed analyses of drawings by refugee and non-refugee children, focusing on themes, symbols, and compositions related to war and migration. Here are the key findings summarized:

Themes and Symbols in Refugee Children's Drawings:

- Symbols Used: Refugee children predominantly used symbols like dead or injured people, bombing planes, blood, and sad/unhappy faces in their drawings. These symbols reflect their traumatic experiences and negative perceptions associated with war and immigration.
- Dominant Themes: The most frequent themes in refugee children's drawings were death, warfare, and despair. These themes underscored the impact of conflict on their lives, emphasizing loss, fear, and sadness. Positive themes like nature and hope were less common.

²⁸ Journal of Child Psychology and Psychiatry, Cornelius. A, Bolanle. O, Matthew. H, Valsamma. E, Volume 29, Issue 2, Pages: i-iv, 123-220 (2024)

- **Artistic Development:** Many refugee children's drawings lacked a baseline, indicating an early developmental stage where they might not perceive themselves as connected to their environment. Some drawings also lacked details expected for their age, potentially indicating developmental delays influenced by their experiences.

Themes and Symbols in Turkish Children's Drawings:

- **Symbols Used:** Turkish children used symbols such as grass, happy faces, sun, and clouds more frequently. These symbols reflect a more positive outlook and are different from those used by refugee children.
- **Dominant Themes:** Turkish children's drawings frequently depicted themes of nature and hope, with fewer instances of themes related to warfare and despair. This contrasts sharply with refugee children's predominant themes of war-related trauma.
- **Artistic Expression:** Turkish children often included baselines in their drawings, suggesting a stronger sense of connection to their surroundings. Their drawings also tended to include more colors and details, indicative of a more positive emotional state and developmental norms for their age.

Comparative Analysis:

1. **Differences:** Refugee children's drawings focused heavily on war-related trauma and negative emotions, whereas Turkish children's drawings reflected a more varied range of themes including nature and positivity.
2. **Developmental Milestones:** Refugee children often showed delays in developmental milestones such as baseline usage and detailed drawing skills, possibly due to the psychological impact of their experiences.
3. **Cultural and Historical Context:** Both sets of drawings reflected cultural and historical contexts specific to the children's backgrounds, influencing the choice of symbols and themes depicted.

The study highlighted great contrasts in the themes, symbols, and developmental aspects of drawings between refugee and Turkish children, underscoring the

profound impact of war and migration experiences on artistic expression and emotional development in childhood.²⁹

In his book titled "Home: Drawings by Syrian Children," Ben Quilty features drawings by children aged 6 to 16, who were refugees displaced as a result of the Syrian war. The book serves multiple purposes: it is a collection of children's art, a means of therapy, and a form of testimony.

He confirms the children's drawings as an honest and simple reflection of their lives, they capture the brutal reality of their experiences without political intention. However, we can argue that children's drawings are partly and accidentally political as they reflect personal experiences shaped by their environment and background.

A powerful material made by children, who often reflect complex feelings through their art. children were asked to draw their memories, hopes, and current perceptions of home. These drawings often depict violence and trauma but also resilience and hope. It discusses how drawing can serve as a therapy for children, allowing them to express their inner experiences and trauma visually.

The drawings in "Home" are categorized into six themes: Threat, Light, Dark, Dream, Tears, and Home. The section "Home" features 48 individual works, mostly depicting traumatic events such as bombings and attacks on their houses, juxtaposing life before and after trauma, and sometimes showing hopeful or nostalgic images of home.

The artist uses of art therapy and drawing helps children communicate their experiences and process trauma. Drawing is seen as less confronting than interviews and helps in memory retrieval and organizing experiences into a narrative. The children's drawings in "Home" are curated to ensure they are "good enough" to be included, indicating their quality as both art and testimony³⁰

There are various recurring visual images that become themes in Home. A juxtaposition of trauma with happier times (the latter is a much more familiar picture in the genre of children's drawings), is visible in the drawing by Mohammad Hajar, age 11; "Syria before and after the war", is a recurring trope. On the page that follows is Mohammad Hajar's picture, is identified as "pencil and watercolor on paper, 23 x 30.5cm" and drawn in "2017" – Hajar is from Daraa, Syria, but we are told the picture was drawn at "Hampden Park

²⁹ Oztabak, M. U. (2020). Refugee children's drawings: reflections of migration and war. *International Journal of Educational Methodology*, 6(2), 481-495.

³⁰ Cardell, K., & Douglas, K. Circuits of Children's Testimony: Reading Syrian Children's Drawings of Home. *Life Writing*, (2020). 493-502.

Public School, Sydney”. This picture offers a direct contrast between home before and after the war. On the right of the picture we see natural beauty represented to connote a time of peace. In this instance, the natural beauty is in the form of birds, the (smiling) sun and the clouds; the colors used in the picture are blue, orange and brown; the picture is predominantly white. We see a rare instance of self-portraiture--the child stood next to his bike in the bottom right-hand corner. He is safe, inside his house. In contrast, on the left side of the picture, the sky is grey and the sun is dark and is frowning. The left picture shows a tank firing missiles at the house, destroying its roof and killing a person inside. When the child artists draw their homes being destroyed, they often show the specific damage that has been done to the home and represent their inability to protect it (for instance, the children and their families are often standing in the picture, watching on helplessly, disempowered). The helicopters, tanks, missiles and guns—even the soldiers are represented as too powerful; they are often drawn out-of-scale, for instance, to be bigger than the houses they are destroying, for examples, in drawings by Hamzeh, age 9, Abel Nasser, age 10, and Abed Al Jabbah Ezalddie, age 9.³¹

2.3 Poverty as a stressful factor shown in children's drawings

Similarly, I try to prove that poverty can be explored through drawing by examining a child's depiction of their living conditions or lack of access to basic needs.

Children from poor environments often depict their experiences and living conditions through their art. These drawings can reveal a lot about their emotional state, resilience, and the challenges they face. we can use these drawings to better understand and address the needs of children living in poverty, providing a valuable tool for intervention and support.

“Income affects children's well-being. Income allows parents to provide safer home environments; better schools, parks, libraries; higher education; good health care; and other things that benefit the health and development of the children”.

A promising line of research has begun to link poverty to the emotional well-being of children”³²

³¹ Ben. Q, Home: Drawings by Syrian Children (2018) Penguin p.255-256

³² Ruby K. Payne, (1996). A Framework For Understanding Poverty, p.148.

While these excerpts don't directly address children's drawings, they highlight the overall negative impact of poverty on children's cognitive and emotional development, which could manifest in their drawings and other forms of expression.

When we look at drawings made by children who have gone through trauma, it's important to read between the lines. We shouldn't just look at what's obvious in the drawing but also try to find what's missing. Children who have experienced trauma might not have the words or be ready to talk about what happened with adults. The content of their drawings can be greatly influenced by their environment, especially for young children. Kids aged 4-13 often prefer to use drawing to express their feelings, especially related to trauma. Even if they haven't experienced trauma directly, many Palestinian children, for example, still live under very stressful conditions because of poverty, parental anxiety, and constant threats³³

In a research made by Sukaina Hasan Khayif, he explores how poverty impacts children's drawings, specifically those in the primary education stage (fourth grade, around 9 years old). The study examines the subconscious projections children express through their drawings, revealing psychological dimensions influenced by their socio-economic (poverty) status. He noticed that children from poor families often depict larger heads in their drawings, symbolizing frustration, sensitivity, and a need for dependency due to feelings of inferiority and deprivation.³⁴

- “Drawing the head in a large size is due to the feelings of inferiority felt by children who live in a financially poor family, as the child is trying to compensate for the state of poverty and destitution that he suffers from.”³⁵

The research aims to understand these psychological dimensions and provide insights for developing programs to support the artistic development of these children. The research adopts theories from psychologists like Jung, Horney, Fromm, Maslow, and Levin to explain the observed behaviors and drawing characteristics.

- “After the researcher took and looked at a group of drawings of children of financially poor families who are 9 years old, it became clear to them some characteristics and

³³ Fawaz, T. J. (2011). *The Shock of War: Its Psychological and Educational Effects on Children*, Dar Al-Nahda Al-Arabia, Beirut, Lebanon, p.84.

³⁴ (Khayif, S. H. (2021). Psychological dimensions in the drawings of children of financially poor families. *Linguistics and Culture Review*, 5(S2), 1003-1021

³⁵ Fischli, A. E., Godfraind, T., & Purchase, I. F. H. (1998). Natural and anthropogenic environmental oestrogens: the scientific basis for risk assessment. *Pure Appl. Chem*, 70(9), 1863-1865.

psychological dimensions that emerged clearly and tangibly, which were developed by children in the form of subconscious projections through shapes, colors, and lines.”³⁶

- “the mouth is large and open and is linked to disorders of speech and explosions emotional any expression of emotion, and also to express aggression and proof that the child needs to communicate with others through his painting open mouth.”³⁷

Every small detail could mean something, and this was mentioned in many research and pointed out the meaning of drawing an object in a unique way, I write here some examples even though I don't find them accurate and realistic because most of the time there is no deep perspective when a child is enjoying the process of depicting a picture about arms, and trees

- “As for drawing upper limbs (arms) we find in most of their fees are upper limbs (thin and short), which shows the feelings associated with insecurity and helplessness.”
- “The trunk symbolizes the basic strength of the personality. The drawing of the trunk is very large, indicating a feeling of restriction or aggressive response, or in imagination according to the type and size of the branches. As for the small trunk, it includes a feeling of inferiority.”³⁸

Some times I really find it too detailed such as this walkway analyzing

- “If drawing the walkway in the course of and in the suit, indicated that Screened uses some settings and tact in relation to others, but very long is the walkway refers to a lesser degree connection, while drawing a narrow walkway on the one hand the house and wide at the end of the far him it indicates To try to hide a basic desire to stay while showing a superficial friendship.”³⁹

However, this shows the level of attention directed to study such an important source which is children's drawings, especially if there is no other way to contact with children because of culture differences or language incapacibilities.

³⁶ Hulme, D., & Shepherd, A. (2003). Conceptualizing chronic poverty. *World development*, 31(3), 403-423. [https://doi.org/10.1016/S0305-750X\(02\)00222-X](https://doi.org/10.1016/S0305-750X(02)00222-X)

³⁷ Khayif, S. H. (2021). Psychological dimensions in the drawings of children of financially poor families. *Linguistics and Culture Review*, 5(S2), 1015. <https://doi.org/10.21744/lingcure.v5nS2.1610>

³⁸ Khayif, S. H. (2021). Psychological dimensions in the drawings of children of financially poor families. *Linguistics and Culture Review*, 5(S2), 1015. <https://doi.org/10.21744/lingcure.v5nS2.1610>

³⁹ Al-Obaidi, N. H. (1990). *Personal Psychology*, Higher Education Press, Baghdad.

2.4 The Hungarian artist and educators' experience

A very useful study was made last year and it's especially important for my research very important because it took place in an area that has the same condition I studied in Hungary

The study titled "The Impact of Poverty on Children's Well-Being and Health Behavior" explores how poverty affects children in the Baktalórántháza micro-region, one of Hungary's poorest areas. This research, conducted in 2023, utilized questionnaires, interviews, and focus groups with families and social professionals.

this region has a high poverty rate, most people have only elementary education, and many families have three or more children. The unemployment rate among families with children is twice the national average. The study highlighted issues such as increased smoking, alcohol, and drug use among adolescents and young adults. These behaviors have severe consequences for health, learning, and social relationships.

What I think is fascinating in this study, and also a common result with my research, is that even with so many obstacles, parents were optimistic about their children's futures, they hoped for better education and professional success. they believe that their children will achieve at least a better education and have a good life in comparison with their own.

- "It was very interesting that despite their poor situation, most parents with young children were very optimistic about their children's futures, they believe that they will obtain secondary or even higher education, and that they will be in a much more favorable life situation than their parents." ⁴⁰

Poverty in Baktalórántháza affects the children's well-being and health behavior according to this study, with so many challenges. and even if parents are hopeful, there is an urgent need for better services and support to improve children's future results.

⁴⁰ Fábíán, G., Szoboszlai, K., Tóth, A.P., & Fedor, A.R. (2024). The Impact of Poverty on Children's Well-Being and Health Behavior Based on the Results of Research Conducted in One of Hungary's Most Disadvantaged Micro-Regions. *Children*, 11, 624.p.12

2.4.1 Igazgyöngy

Hungary has an experience in enhancing the children situation through art, a respective ongoing experience is Igazgyöngy (The Real Pearl Foundation) a Hungarian Foundation that aims to provide art education opportunities for children and youth living in poverty or facing social exclusion. The foundation was founded in 1999 by Nóra L. Ritók and since then she worked with a group of artists and art educators who recognized the importance of art in promoting social integration and personal development.

The Real Pearl's art schools have been running since 2000 in six villages and towns in eastern Hungary: Berettyóújfalú, Komádi, Magyarhomorog, Körösszakál, Körösszegapáti, and Biharkeresztes.

And the Real Pearl Foundation after School Activities Program ("Tanoda"), Told. Most of their students come from very poor (underprivileged) families.

The foundation offers a variety of art education programs, including visual arts, music, dance, and theater, to children and youth aged 6-18 years. The programs are delivered by professional artists and educators who work with the participants to develop their creativity, self-expression, and social skills.

Igazgyöngy promotes equal opportunities in education and cultural participation. And partners with schools, community centers, and other organizations to reach children and youth who would otherwise have limited access to cultural activities.

In addition to its art education programs, the foundation also organizes exhibitions, performances, and other cultural events to showcase the work of its participants and raise awareness about the importance of art in promoting social integration.

Igazgyöngy highlights the importance of art education in promoting social integration, personal development, and equal opportunities in education and cultural participation, and serves as an inspiring example of how art can be used as a tool for social change and development.⁴¹

The run also an art school This art school operates in one of the poorest parts of the country. The headquarters are in Berettyóújfalú, where painting-drawing and ceramic classes are also held. Apart from this town art classes are held on a regular

⁴¹ <https://igazgyongyalapitvany.hu/>

basis in five other villages in the nearby area.. 60-70 % of the students (5-16 years) come from extremely poor families. Many of these students have serious learning problems, mostly due to their social background. Therefore art education for teachers of Real Pearl Art School does not mean art education for art's sake only. They use art, the techniques and creative practices of art as a tool to help their students

1. have the chance to have positive experiences, in order to strengthen their self-esteem
2. improve their learning abilities
3. improve their social skills

It is a basic principle that students should learn to follow certain rules, yet be able to find their own path. Therefore many art assignments contain both strict instructions as well as freedom, instances where the student makes her or his own decisions.

2.5 The Syrian artist and educators' experience

In my country Syria, art therapy has been partly used as a tool of healing and expression, especially against challenging circumstances such as war, immigration, and trauma. Syrian artists and art educators are more and more aware of the possibilities of art therapy that can help and heal children who have emotional and psychological needs.

Artists and art educators in Syria are using art therapy to help people deal with the emotional and mental effects of the war. Art therapy involves participating in some creative activities like drawing, painting, or making things with your hands. By doing these activities, people can express their feelings, lower their stress, and feel a bit more normal even when things around them are very difficult. Art becomes, in one way or another, a tool for healing and finding peace during the conflict.

Due to the large number of Syrians who have been displaced from their homes, art therapy has been used to help refugees inside the country express their experiences and emotions. Through art, those children can communicate and tell their stories and struggles, even when words are insufficient. In contexts where language barriers

may exist, (in Syria there are many languages not just Arabic) art serves as a universal language. Art also can facilitate communication between artists/educators and children even if they speak the same language by enabling the expression of complex emotions that might be difficult to convey verbally.

In Syria we also suffer from the dissolving of high values and communities, here also Syrian artists and educators have used art therapy as a tool to build community and foster a sense of togetherness. Group art therapy sessions provide a safe space for individuals to share their experiences, support one another, and create a sense of solidarity.

Public art projects and murals, for example in Damascus, can contribute to the physical and psychological restoration of war-affected areas.

A lot of attempts by artists and art educators to enhance the level of art therapy in my country. However, there is no national project established to support that, research is not conducted to study our community situation very closely. A unique multiple nations/ ethnicities/ languages/ geography/ culture land requires extra attention to reach a good result, but unfortunately, the effort always is faced with the fact that there is no support and resources to establish a serious experience.

Experiences I talked about staying as an individual, private, and small attempts that help just a small amount of children, therefore, I started here in Hungary an attempt to study the Hungarian respective experience and transfer it to Syria by working and training with Igazgyöngy and starting my project titled Two Stories

TWO STORIES
Chapter III

My project (Two Stories) is an attempt to give some hope and to open the space for children from Syria and Hungary. 645 children will draw scenes from two folk stories from both countries.

The project is about children under compression in two far but somehow similar areas in Syria and Hungary. The main idea is to help children through art.

Two Stories from the folklore of Hungary and Syria will be read by art teachers in Syria and Hungary, and each child will choose one scene he or she prefers.

To accomplish that I connected with two Hungarian partners (Real Pearl organization, Igazgyöngy) a very well-known organization here in Hungary that works with poor children and tries to use art as a healing method, also I was contacted with Ms. Tünde Geisbühl who works as an art teacher at Csepel, Budapest.

On the other hand, I had also connected with Syrian art educators and artists working in public schools, private art institutes, and private ateliers and they already managed to work on this project in Syria

in Hungary there are some poor villages in the east of Hungary where (Igazgyöngy or (Real pearl foundation work) this is in Berettyóújfalu where the main center is, I visited the schools there and in many other villages. Told is another very poor village I visited. Igazgyöngy has also some facilities there.

The children's workshop in Igazgyöngy is a beautiful place, the children were so interesting and full of happiness, also there is a workshop for the parents who would like to work, and I saw that as a huge step toward developing the whole community. In another village (Komádi), I visited the school and the Orphanage where the same teacher Janos taught the children the methods of real pearl. I also visited other villages later like Szigetszentmiklós where I was a part of a workshop with my supervisor and invited by Verga Kristina where they teach children to make paper kites, and then I visited the basic art school at Gödöllő where I joined the children to train on Ms. Verga Kristina methods.

my main resource for art education methods was the teacher training I took part in at the Igazgyöngy art school. I learned there many of their techniques and met a lot of teachers and of course the founder M. Nóra Ritók, the founder of the real pearl foundation

After all this experience and good conversations with teachers and art educators, I decided to start a project that is very related to my doctoral research called (Two Stories)

The idea of this project is to choose two folk stories one Hungarian and one Syrian and read it to children from both countries and then ask them to draw what was interesting for them

3.1 Project description:

- I chose a story from the Syrian folk collection I thought that it could represent the children there and a specialist will translate it into Hungarian
- With the help of Prof. István Bodóczy (artist and art educator) and Ms. Geisbühl Tünde (art teacher), we chose a Hungarian story and translated it into English, then I translated it into my language.
- I offer these two stories to children from both countries with the supervision of art teachers
- Text proposal for the teachers to tell the students.

„I will read you a story. Listen carefully and afterwards choose an episode from the tale you like best and make a drawing of it. You may use any size of paper and use any techniques you think is most suitable for your illustration (graphite, color pencil, felt tip pens, ink, etc.) Write your name on your drawing as well!”

„Afterwards we will make a presentation of all the drawings so you can see how different they are all. How differently do you see (hear) the same story? Children the same age as you in another country will also do the same.”

- For the teachers

„We would like to ask you to read the above instructions and the story to the group of children (age 11-12 years), give them paper, and offer them tools for black and white or color drawings, and paintings! Please write their name and age on the back side of the drawing!

3.2 Participated Schools

List of the Hungarian schools and teachers collaborated in the project

School	Teacher	Location
Igazgyöngy Alapítvány és Művészeti Alapiskola	Berény Anna Karácsony Krisztina Kovács Lajos	Berettyóújfalu
Csepel, Kölcsey Ferenc Általános iskola	Geisbühl Tünde	Csepel, Budapest
Aelia Sabina Alapfokú Művészeti Iskola	Czeglédy Zoltán Magyar Krisztina Tóth Márta	Óbuda, Budapest

List of the Syrian schools and teachers who collaborated on the project

School	Teacher(s)	City
fertuzo	Lama Hammady, Douaa Moustafa	Damascus Suburbs
Al-Jdayda Caring Center	Lama Hammady, Douaa Moustafa	Damascus Suburbs
Leonardo da Vinci Studio	Aemad Alnadaf	Swaida
Shagaf Art Studio	Reem Alhaeek, Rawan Aoudi, Ninar Abbass	Damascus
Martyr Issam Alrishany school	Ibtsam Keer Aldeen, Rasha Kutrob	Swaida
Martyr Jamal Kiwan School	Ibtsam Keer Aldeen, Rasha Kutrob	Swaida
Alkafr School	Ibtsam Keer Aldeen	Swaida

The project started with a few schools and got bigger and bigger, especially in Syria, where 4 more schools asked to join this workshop

Three public schools in Syria, then two private art schools, a refugee camp school, and an art studio are in Damascus

In Hungary, I had students from Igazgyöngy and other schools in Csepel, Budapest, and Óbuda. To have a final 195 drawings from Hungary and 450 drawings from Syria

After collecting all the 645 paintings I started to analyze the result starting with the stories I chose. (Syrian) Why Did the River Stop Speaking? And (Hungarian) The Beggar's Gift.

Why Did the River Stop Speaking is written by Zakaria Tamer a very famous writer in the whole Arabic world he lives now in London, and he always tries to build a better Arab society in his short stories. I divided this story into 7 episodes, depending of course on the scenes drawn by children

- the first episode is talking about the nature
- The second one describes the animals and plants
- The third episode is when the man with a sword comes to the river
- The fourth is the conversation between the man with a sword and with animals and plants
- One of the most shocking moments was when the man with a sword killed the little bird, a lot of children drew this scene
- And then there was this silence and fear after the death of the bird, and the need for water
- Finally when nice men come to defeat the man with a sword. But in the end, the river stop speaking

The Hungarian story that we chose was very interesting, it was easy to choose one interesting story from a very huge heritage of folk stories in Hungary, compared

with Syria it was very hard to find a suitable story because they are no interest in collecting them generally. I divide the Hungarian Story into 9 different episodes

- The woodcutter shares bread with the poor old beggar
- The first gift a cloth can give food when spread
- Going to the inn and showing the innkeeper and his wife what his cloth can do
- The innkeeper and his wife steal the cloth while the woodcutter is sleeping
- The second gift is the lamb and how did the innkeeper and his wife steal it also
- The third gift (the club)
- When the woodcutter invited the king to his house
- The king tries to take the gifts but the woodcutter uses his club and finally, the king is dead
- The woodcutter becomes the king and all the people are happy

3.3 The Two Stories

3.3.1 The Syrian Story:

the chosen Syrian folk story titled (Why did the River Stop Speaking? By Zakaria Tamer)

1. In the old days, the river was able to speak. He liked to talk to the children who came to drink water and wash their faces and hands. He asks them jokingly "Is the earth revolving around the sun or the sun revolving around the earth?"



(Shaimaa, 9)



(Micsura Annabella, 9)



(Nagy Dzszenifer, 9)

2. The river always felt joy at the moment when he was watering the trees, making their leaves green.

And he gave his water generously to flowers, that they should not wither. And calls the birds to drink from his water so they remain able to sing.

He played with cats that came to him and splashed her with his water, laughing cheerfully as she shook her head trying to remove the water drops.



(Sahab Alsabag, 10)



(Tóth Kinga Beninga, 5a)



(Aryam Hdaifi, 11)



(Vámos Jázmin, 5 c)

3. One day a surly man came carrying a sword and prevented children, trees, flowers, birds, and cats from drinking from the river, claiming that the river was his property alone.

The river was angry, and shouted: "I am not a property of anyone."

"One creature cannot drink the whole river water," said an old bird.

Not caring for the river and the words of the bird the man who has a sword to shout but in a harsh voice:

"Whoever wants to drink from the river water must pay me a piece of gold."



(Kloczka Péter Levente, 5a)



(Martin Lajos, 10)



(Katona Dávid, 5a)

"4. We'll sing you the most beautiful songs," The birds said.

The man said: "Gold is better than singing."

The trees said, "I will give you the best of my fruit."

The man said: I will eat your fruits whenever I want, and no one can prevent me. "

"I will give you the most beautiful flower," Flowers said.

The man said sarcastically: What is the benefit of the most beautiful flower?!

The cats said: "We will play in front of you every morning, and we will guard you at night."

The man said, "I do not like your games, and my sword is my only guard I trust.



(Zöldági Hanna, 5b)



(Alma Alsammak, 10)



(Tima Alnablsy, 7)

5. "We will do whatever we ask," the children said.

The man said: "there is no benefit from you, you do not have any strong muscles."

Then confusion and despair gripped everyone as the man continued to say, "If you want to drink water from my river, pay me what you asked of gold."

A small bird did not tolerate the torment of thirst, so he drank from the river water, the man rushed to catch him and then slaughtered him with his sword.



(Csébi Patrik, 9)



(Jónás Krisztián, 10)



(Grausz Bálint, 5a)



(Márkus Boglárka, 10)

6. The flowers cried. The trees cried. The birds cried. Cats cried. The children wept, they did not have gold, and they could not live without water, but the man who had a sword didn't allow them to drink from the river water, the flowers withered, and the trees were dried, and the birds' the cats, and the children went away. The river was angry and decided not to speak again.



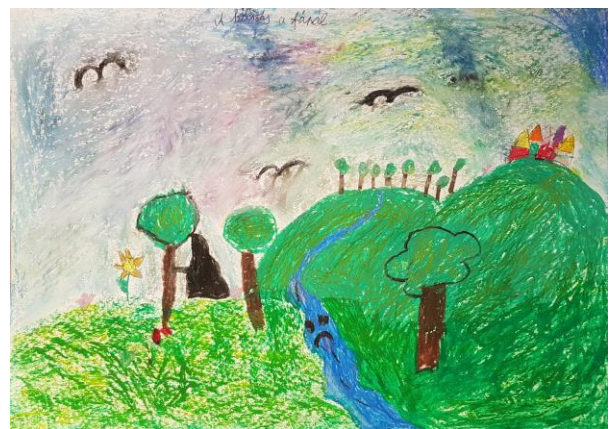
(Taim Mahmoud, 8)



(Todorasku Kira, 8)



(Bozsányi Zsolt, 9)



(Farkas Fanni, 5a)

7. Later some men who love children, cats, flowers, trees, and birds came. They expelled the man who had a sword, and the river returned free to give its water to everyone without any price, but he did not speak ever again because he was always shaken and afraid of the return of the man who had a sword.



(Aya Alshohof, 11)



(Alma Alsammak, 10)

3.3.2 The Hungarian Story:

The chosen Hungarian folk story titled (THE BEGGAR'S GIFTS)

1. There was once a very poor man, who went into the woods one day to fell trees for his own use. As the sweat ran down his cheeks from his hard work, suddenly an old beggar appeared before him, asking for alms. The poor man pitied him very much. Putting his axe on the ground, he reached into his bag, and, with sincere compassion, shared his few bits of bread with the poor old beggar.



(Hisham Kaz'l, 11)



(Bahr Abo Shdeed, 11)



(Fekete Miklós, 11)

2. The latter, having eaten his bread, spoke thus to the wood-cutter: "My son, here! For your kindness, accept this table-cloth. From now on, whenever you feel the need and are hungry, say to the cloth, 'Spread thyself, spread thyself little cloth,' and your table will be laid, and covered with the best meats and drinks. I am the rewarder of all good deeds, and I give this to you for your benevolence." Then the old man disappeared, and the wood-cutter turned homewards in great joy.



(Kalil Alfranji 9)



(Sara Alhsnia, 12)

3. Having been overtaken by night on his way, he entered an inn and told the innkeeper – who was an old acquaintance – of his good fortune. To give greater weight to his word, he immediately made a trial of the table-cloth and provided a

jolly good supper for the innkeeper and his wife, from the dainty dishes that were served up on the cloth.



(Kais Abo Assy, 12)



(Nour Kaza'l, 11)



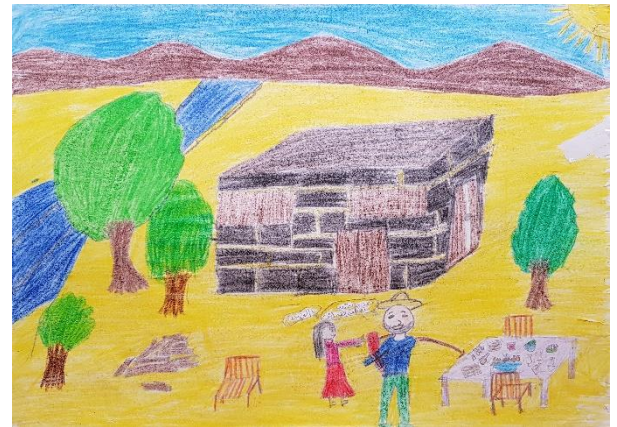
(Zainab Akwan, 9)



(Mohácsi Laca, 8)



(Oláh Judit, 8)



(Tamima Kiwan, 11)

4. After supper, he laid down on a bench to sleep. While he slept, the wicked wife of the innkeeper hemmed a similar cloth, and by the morning exchanged it for that of the woodcutter. He, suspecting nothing, hurried home with the exchanged cloth, and told his wife what had happened. To prove his words, he immediately gave orders to the cloth to spread itself; but all in vain. He repeated at least a hundred times the words "Spread thyself, spread thyself, little cloth," but the cloth never moved; and the fool couldn't understand it.



(Hopka Barbara, 5c)



(Móricz Dávid, 11)

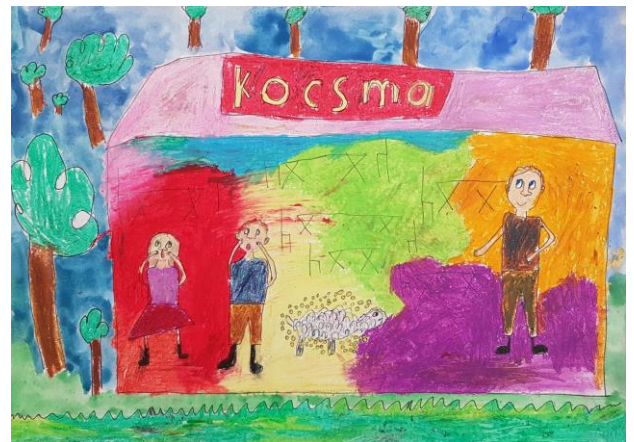


(Kinan Waleed, 9)

5. The next day he returned to the woods, where he again shared his bread with the old beggar. This time, he received from him a lamb, to which he had only to say, "Give me gold, little lamb," and gold coins would at once begin to rain. With this, the woodcutter again went to the inn for the night, and showed the present to the innkeeper, as before. But the following morning, it was a different lamb that he took home, and was very much surprised that it would not give the gold for which he asked.



(Shirin Mershed, 10)



(Sánta Kincsó, 5c)



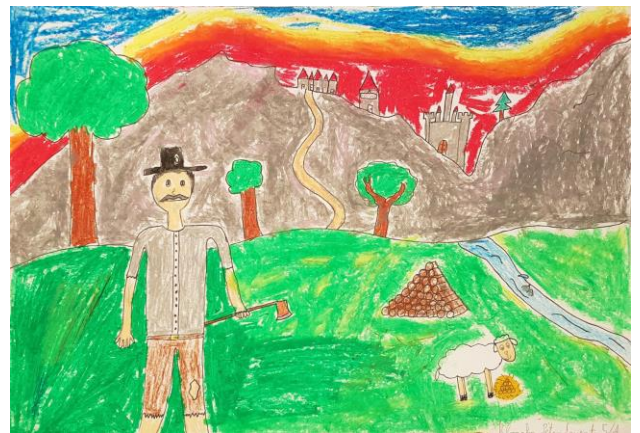
(Dala' Kiwan, 11)



(Moldován Timea, 5b)



(Aryam Kiwam, 12)

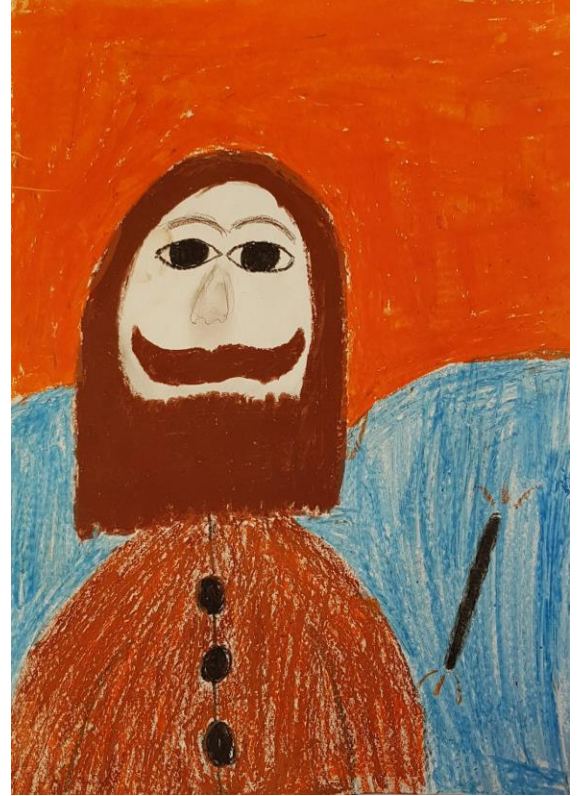


(Kloczka Péter Levente, 5a)

6. He went to the wood again and treated the beggar well, but also told him what had happened to the table-cloth and the lamb. The beggar was not at all surprised, and gave him a club, saying "If the innkeeper has exchanged your cloth and lamb, you can regain them by means of this club: you have only to say, 'Beat away, beat away, my little club,' and it will have enough power to knock down a whole army." So the woodcutter went to the inn a third time and insisted that his cloth and lamb be returned. When the innkeeper refused to do so, he exclaimed, "Beat away, beat away, my little club!" and the club began to beat the innkeeper and his wife, till the missing property was returned.



(Kinda Nasr, 15)



(Marton Lili, 5a)



(Sara Kiwan, 12)

7. He then went home and told his wife, with great joy, what had happened; and, to give greater consequence to his house, he invited the king to dinner the next day. The king was very much surprised and, at about noon, sent a lackey to see what they were cooking for him. The messenger, however, returned with the news that there was not even a fire in the kitchen. His majesty was still more surprised when, at meal-time, he found the table laden with the finest dishes and drinks. When he asked where it had all come from, the poor woodcutter told him his story, about what

happened in the wood, about the lamb and cloth – but he did not say a word about the club.



(Reem Kiwan, 12)



(Kesorú Dorottya, 5a)

8. The king, who was a regular tyrant, then claimed the cloth and the lamb for himself. But the woodcutter would not hand them over, so the king sent a few lackeys to him, to take them away. But they were soon knocked down by the club. Then the king sent a larger force against him, but they also perished to a man. On hearing this, the king got into a great rage, and went against the woodcutter himself, with his

whole army; but the woodcutter was victorious this time too, because the club knocked down dead every one of the king's soldiers.



(Gaith Abo Assy, 11)



(Nazem Kiwan, 6)

9. The king himself also died on the battlefield, and his throne was occupied by the once-poor woodcutter. It was a real blessing to his people because he was generous and glad to help all the people who needed help. And so, he also lived as a happy and contented man to the end of his days!



(Kaisar Kiwan, 9)



(Majer Sasvári Ákos, 5c)



(Mais Kiwan, 6)



(Bahr Abo Shdeed, 11)

3.4 Observations of the project

- Making drawings and paintings to illustrate a story, appropriate to the age of the children proved to be very successful and motivating for the age group (6-12 years old) we worked with. Though there was a difference between the two countries
- To use folk and fairy tales in education, especially at the early stage has a long tradition in Hungary. Therefore illustrating such stories comes naturally to Hungarian children.

This is due to the fact that in Hungary, like other European countries in accordance with the birth of nation-states, folklore (like folk stories for example). of each particular nation had been collected, published, and spread all over the country. these naturally found their way to the text books as well, contributing to the moral education of the children as well as enriching their imagination. They also constitute an important factor in shaping national identity.

- In Syria, however, folk tales are not so common in education, therefore having an art class when children had the chance to illustrate a story unknown to them, especially one that came from a far away country raised special interest. In fact, when other schools (three of them were involved originally in the project) heard of this art assignment they also expressed their intention to join the project. In the end, 7 schools sent drawings for the exhibition in Budapest.
- Comparing all the works we found that there are no fundamental differences between the drawings of Syrian and Hungarian children. The differences are due more to the different stages of their development. Though we could observe in many cases (in both countries) that some drawings were more rudimentary that could be expected from a child of that age.
- We could observe (again in drawings from both countries) an influence of the school (certain techniques like collage for example or compositional patterns)
- differences due to the type of school, public education with children of mixed abilities and different social backgrounds or art schools, special art classes (fewer, selected children in the class)
- Differences due to the available materials
- I made extensive observations of certain details in the drawings, using the method of counting the number of occurrences and drawing conclusions from that. Here I mention only the more interesting findings:

A survey of similarities and differences between Syrian and Hungarian school children (6-12 years)

Question	Syrian	Hungarian
Number of drawings	451	194
illustration (narrative)	$451-28= 423$	$194-31= 163$
more a Painting (represents)	$10+3+0+0+2= 15$	$0+1+1+20+4= 26$
How many drawings show Different episodes in one homogenous space	$0+0+1+9+3= 13$	$0+5+0+0+0= 5$
Two stories in the same scene	$1+0+0+1+1+2= 5$	0
Depiction of one or more houses in the drawing	$16+14+5+26+10+23+36=130$	$6+1+1+49+2= 59$
How many shows archetypes?	$7+1+3+7+6+10+12=46$	$6+1+1+23+1=32$
How many based on observation has distinguishing features?	$6+4+2+12+2+8+11=45$	$0+0+0+16+1=17$
Details?	$6+9+1+22+2+13+25=78$	$3+0+1+12+1=17$
How many shows the inside as well?		
Interior scenes	$2+9+0+8+3+7+14=43$	$4+0+0+11+0=15$
Transparent	$2+0+0+1+2+3+6=14$	$0+0+0+3+0=3$
How many drawings have trees in it?	$95+87+28+48+24+25+31+16=354$	$3+11+14+98+11=137$
How many shows particular types of trees?	$64+51+18+38+14+13+15+8=191$	$3+7+7+64+9=90$
How many drawings have Flowers?	$30+6+16+18+117=187$	$2+5+14+40+9=70$
How many shows particular types of flowers?	$10+3+4+2+36=55$	$1+4+10+21+6=42$
How many drawings have Birds?	$24+6+16+22+112=180$	$1+8+11+43+10= 73$
How many shows particular types of birds?	$7+1+2+4+38= 52$	$0+4+8+19+7= 38$
How many drawings have cats?	$7+4+17+11+56= 95$	$1+6+11+34+10= 62$
How many drawings have lambs?	$2+2+4+12+52= 72$	$10+0+0+22+5= 37$
Number of other types of animals	6 other types mainly fish in Hungary and butterflies in Syria	
There are Animals that are not mentioned in the story	$9+5+6+10+66= 96$	$3+7+6+13+4= 33$
Humans whose character is clearly indicated (visual references)	$23+33+20+40+198= 314$	$6+6+11+79+10= 112$
How many drawings have The table with food	$1+4+1+10+32= 48$	$11+0+0+12+1= 24$

How many food tables are detailed	$0+4+1+6+21= 32$	$6+0+0+6+1= 13$
signs of local traditions	$1+8+1+15+33= 58$	$5+1+1+24+3= 34$
How many drawings show signs of global culture, media influence	$3+4+0+3+9= 19$	$0+0+3+2+1= 6$
How many drawings have Text in the picture	$5+0+4+8+8= 25$	$0+1+0+2+0= 3$
How many drawings differ from most of the other drawings, have something that makes it unusual	$17+6+12+8+27= 70$	$1+3+4+22+4= 34$
shows an obviously one-tack mind	$8+4+1+0+0= 13$	$0+0+0+2+1=3$
personal additions that were not mentioned in the story	$11+3+3+8+27= 52$	$3+2+5+13+5= 28$

3.5 Questionnaire

In an attempt to understand more about the children who I was not in direct contact with I also designed this questionnaire targeting the 450 Syrian students, 432 Students participated

Dear Educators

The researcher aims to conduct a study aimed at knowing the psychological characteristics of drawings. As you are specialists in art educational teaching, please ask the students these questions if they don't have a problem with answering a question or the whole questioner then that is their choice

Nr	Question	Students answer (Always)	Students answer (Sometimes)	Students answer (Not agree)
1	Drawing is considered a means of relaxation for children	324	83	25
2	Children draw how they feel about others	76	278	78
3	You (The child) feel your entity and individuality when you draw	125	290	17
4	The child draws for fun	411	19	2
5	Drawing is considered a means of innovation	245	187	0

6	Children draw about social relationships	169	213	50
7	Drawing helps identify children's concerns	53	103	276
8	Children love the art lesson	378	45	9
9	Drawing is considered a non-verbal language for children	156	132	144
10	Drawing has an important place in children's life routine	349	70	13
11	Drawing makes the child feel joyful and happy	306	124	2
12	Children would like to participate in art exhibitions	409	20	3
13	Children have art lessons in their school	450	0	0
15	Through drawing, children often reveal their preferences and interests.	265	98	69
16	Drawing expands children's imaginations	317	86	29
17	Drawing enhances the child's physical, psychological, and emotional skills.	102	276	63
18	The child expresses his future ambitions through drawing	247	183	2
19	The child tries to tell us a story loaded with emotional meanings through drawing	58	367	7

3.6 Project final results:

The “Two Stories” project aimed to explore the impact of art education on children in Syria and Hungary through traditional folk stories. The project was made by asking children from both countries to draw scenes from one Syrian and one Hungarian folk tale. This project was an attempt to provide a sense of hope and creative expression to children living under challenging conditions, particularly those affected by war and poverty.

The project had a significant and positive impact in Syria, where using folk stories in education was a novel approach. The increasing interest and participation from schools across the country can reflect the project's success. Only a few schools were involved at the beginning, but as word spread about the project, more schools wanted to participate. This enthusiasm led to a large-scale exhibition of Syrian children's artwork at the National Centre of Visual Arts, a prestigious venue in Syria. This

exhibition was particularly noteworthy as it brought unprecedented attention to children's drawings in Syria.

The project featured a wide range of artworks that not only showcased the children's artistic skills but also provided a window into their experiences, emotions, and hopes. The diversity of themes and styles in the drawings reflected the individual and collective psyche of Syrian children amidst their challenging circumstances. This platform allowed their voices to be heard and their stories to be seen, fostering a deeper understanding and empathy among viewers.

In Hungary, the project was equally well-received, especially in the eastern regions where the Real Pearl Foundation (Igazgyöngy) operates. This organization is renowned for its work with disadvantaged children, using art as a therapeutic and educational tool. The involvement of schools in Budapest and other parts of Hungary resulted in 195 drawings that were later analyzed alongside the 450 drawings from Syria.

The Hungarian children's drawings offered a comparative perspective, highlighting both the similarities and differences in the experiences of children from the two countries. The project facilitated a cultural exchange, enabling children to see how their peers in another country interpreted the same stories. This exchange not only extended their horizons but also fostered a sense of global connection and solidarity.

The 645 drawings from Syria and Hungary were carefully analyzed to understand the children's interpretations and to focus on themes in their artworks. The Syrian story, "Why Did the River Stop Speaking?" and the Hungarian story, "The Beggar's Gift," were chosen for their cultural richness and potential to interact with the children.

The analysis revealed several interesting insights:

Cultural Representation: Many drawings depicted traditional elements and local symbols, reflecting the children's cultural backgrounds. This demonstrated the stories' effectiveness in evoking cultural pride and awareness.

Emotional Expression: The drawings were rich in emotional content, often reflecting feelings of hope, fear, resilience, and joy. This emotional depth highlighted the healing side of art in helping children process their experiences and emotions.

Creative Diversity: The range of artistic techniques and styles used by the children showcased their creativity and individual expression. This diversity shows how

important is to provide children with the freedom to explore different mediums and methods in their artwork.

Common Themes: Despite the geographical and cultural differences, common themes such as family, nature, and community emerged in the drawings from both countries. This finding emphasized the universal nature of certain experiences and emotions among children.

Impact of War and Poverty: both sides often reflected the harsh realities of war and poverty. These artworks served as poignant reminders of the resilience and strength of children in the face of adversity.

The “Two Stories” project successfully demonstrated the power of art education in bridging cultural gaps and providing a platform for children to express themselves. The positive reception and significant impact in both Syria and Hungary underscored the project's value as a model for similar initiatives in other regions. The large-scale exhibition in Syria and the comprehensive analysis of the drawings contributed to a deeper understanding of the children's perspectives and the therapeutic potential of art. By highlighting the importance of cultural storytelling and creative expression, this project paved the way for future educational and artistic endeavors aimed at supporting children in challenging environments.

Overall, the “Two Stories” project not only achieved its goals of fostering creativity and cultural exchange but also provided valuable insights into the lives and minds of children living under compression. It stands as proof of the power of art and the resilience of the human spirit.

RESEARCHER EXPERIENCE

Chapter IV

4.1 Researcher experience

My art looks deeply into the impact that our experiences, particularly those of trauma, war, and motherhood, have on the next generation. Through my work, I aim to explore the often unseen traces that these experiences leave behind, both on an individual and collective level.

Drawing inspiration from Marcel Proust's idea that "only through art can we get outside of ourselves and know another's view of the universe," my work often evokes landscapes that seem otherworldly, like the surface of the moon. These landscapes, filled with remnants of memories and experiences, invite viewers to reflect on the gravity of what has shaped these imprints. In this sense, my work serves as a bridge between personal and universal experiences, revealing the traces left behind by our shared humanity.

The intersection of trauma and creativity is a central theme in my work. As someone who has lived through the devastation of war and witnessed the death of innocents, I find that my creative process can not be separated from these experiences. My art reveals wounds and traumas, yet it also offers a path to healing. This healing is not just for myself but for others who may see their own pain reflected in my work.

Art and Trauma: Transforming Pain into Creative Expression

Art and trauma are deeply intertwined in my work, as my creative process is indeed influenced by the experiences of war, loss, and the devastating impact these events have on individuals and communities. My art serves as a medium through which I can confront these painful memories, transforming them into something that can offer both insight and healing.

The Imprint of Trauma

Trauma leaves invisible scars that can be difficult to articulate through words alone. For many who have lived through traumatic events, the pain often feels too overwhelming to express directly. Art provides an alternative language—a visual and symbolic language—that can transfer to receivers the complexity of these experiences.

In my art, I explore the "imprints" left by trauma. These imprints are not just the literal scars on bodies, but also the emotional and psychological marks that remain long after the events have passed. My work often features abstracted forms and landscapes that evoke a sense of dislocation and fragmentation, reflecting the

disorienting effects of trauma. These visual representations allow viewers to engage with my subject on an emotional level, providing a space for empathy and understanding.

One of the central themes in my exploration of art and trauma is the duality of destruction and creation. Trauma is destructive, shattering lives and disrupting the normal course of existence. However, through the act of creation—through art—there is the possibility of reconstructing meaning and sensations.

In my art, I seek to depict this duality. The process of creating art from traumatic experiences is, in itself, a form of resistance against the forces of destruction. By transforming the raw material of pain into visual form, I reclaim control over the narrative of my experiences. This act of creation is not just about making something beautiful or aesthetically pleasing; it is about giving form to the formless, making sense of the senseless, and finding order in chaos.

The healing potential of art is a significant aspect of my work. While trauma can be isolating, art has the power to bridge the gap between the individual and the collective experience. By expressing trauma through art, I open up a dialogue with others who may have experienced similar pain. This shared experience can be profoundly therapeutic, both for the creator and the audience.

In my exhibitions, I aim to create spaces where viewers can confront the reality of trauma without being overwhelmed by it. The abstract nature of my work allows for multiple interpretations, inviting viewers to bring their own experiences into the conversation. This participatory aspect of art can foster a sense of community and solidarity, offering a way to collectively mourn, remember, and ultimately heal.

My journey as an artist has been closely linked with my academic research at the Hungarian University of Fine Arts. Here, I have worked tirelessly to develop a visual language that authentically captures the duality of destruction and creation, a theme that I believe is central to our humanity. This research has been a crucial part of my pursuit of the Doctor of Liberal Arts (DLA) degree, and it underscores the importance of artistic freedom and autonomy in my work.

My art is a reflection of the traces that people leave on one another, especially the impact on children and mothers. Through my work, I seek to explore and communicate the complex interplay of trauma, memory, healing, and the profound responsibility we have toward the next generation. My art is not just a means of personal expression but also a tool for social engagement, aiming to foster understanding and resilience in the face of adversity.

I lived in Damascus in the years of war. Because of that everything inside me changed my beliefs, my dreams, and of course my art.

I started to look for a true meaning for everything, for true art.

The idea behind my concept is about the mutual influence of what I consider my two most important objects (mother and child) and their relation to the world and how they interact within it. I think this binary is unlimited. However, as a Syrian woman who flees the war and carries with her all the memories would always think ‘We all live in danger’

Coming back from a Middle Eastern background I witnessed the limitation of freedom and rights for women and children, of course, as an artist, it was my concern to point out this issue and present it to the whole world. When I came and lived in Hungary for more than six years, I think I realized that these limitations are just transforming into another shape but are not disappearing.

I acknowledge that difficulties will be there no matter who you are or where you are. In my artworks, I’m very interested in projecting this state of multiple lives, because as a Syrian I live it now I’m in the middle of no place.

Showing the effect or the influence shared between a mother and her child with different interpretations and under different circumstances reflects my pursuit to reach a Utopian Fantasy where the future is better.

My perspective through my journey changed from talking about a particular case of me as a mother, then I talked about a nation, and then realizing that mother would represent me and you, it’s nature.

I always worked with the figure of a woman and her children to represent the present and the future.

My paintings depict us when we are the coal/fuel for the next human/beings, I’m picturing the fossils underneath the ground, and I’m imagining the imprints over a rock.

Our present and future would perish under layers of dust and I don’t have enough courage to point out this issue in an indirect way. I think we really have reached the limit and I’m now being brutally saying to everyone PLEASE STOP

Installation:

This installation (The Diploma Masterwork) samples a booklet that tells the story of exchanged influence between people. It tells the story of time that changed the mentality of an artist toward his past.

Seven years passed since we came to Hungary. Tarek express his feelings from his point of view after leaving his country Syria in 2017 on the first side. On the other hand, my interest in time influence led me back to this art work five years later to express the changes between my and his version of the story

The dimension of this installation is 2x180x720 cm and it's charcoal on wood.

When we read an old book, we always feel the scent of time, and when we turn its pages and look closely at its words, it fills us with surprisingly detailed memories, and we find ourselves subconsciously making drawings that motivate us to continue reading and melt in the story.

A book written by a Syrian artist who lived the details of the Syrian war evokes me to express the change of feeling I experience. He draws about the Human and Civilization... we are already done with our civilization in my country. There is a chance for people to live.

6 pages were drawn in 2016, the same period in which Tarek left his country and his exhausted soul..

After 8 years, the transformation I felt as another Syrian artist and the impact left by the memories of the war will appear again.

I can still smell it and I'm even more certain that all that's left is ash.

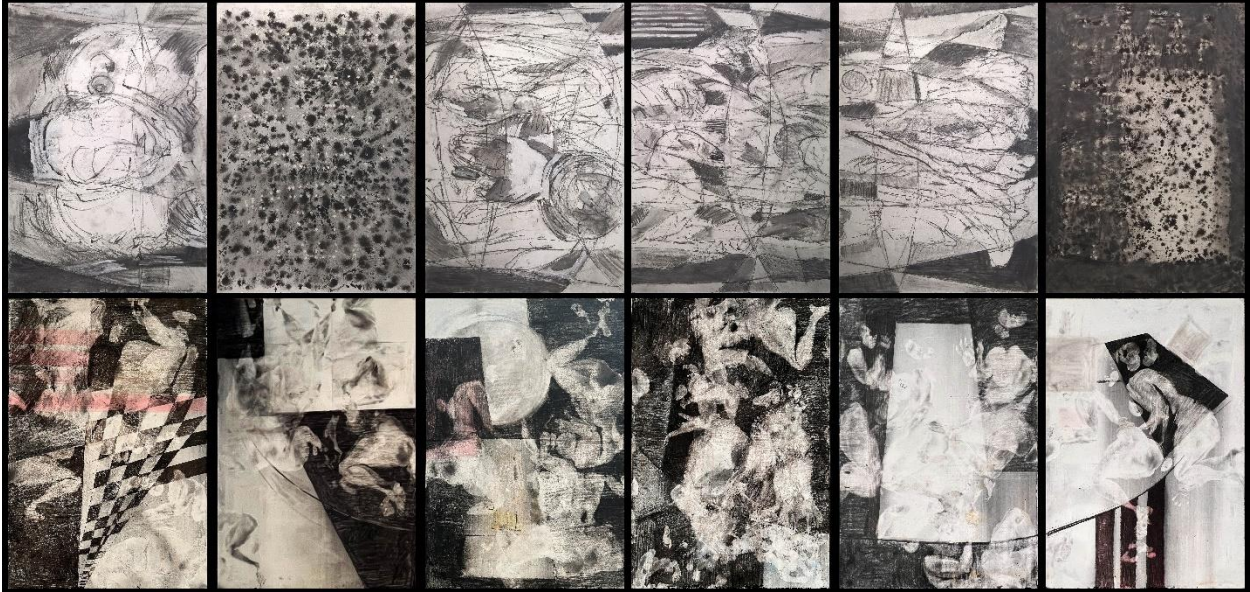
Ash is what remains in our souls.

Ash is what lies in our hearts.

Ash is what could define our future.

The link to the diploma work exhibition at FUGA, Budapest 2024
https://www.youtube.com/watch?v=rXAik2iWu_Y





Hanan Saif and Tarek Arabi.

Acrylic. Ink. Charcoal. on panel. 2x(840x205) cm. Hungary

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Appendix

The Two Stories

Üssed, üssed, botocskám!

Hol volt, hol nem volt, volt egyszer egy szegény favágó ember. Hajnaltól késő estig vágta a fát az erdőben, de az ebédje csak száraz kenyér volt.

Hát egyszer, amint falatoznék egy fa tövében, elébe állított egy öregember, s egy falat kenyeret kért tőle. A favágó megsajnálta, kettétörte a kenyerét, s felét az öregnek adta.

– No, te szegény ember – mondta az öreg –, tudd meg, hogy én a jók jutalmazója s a rosszak büntetője vagyok. Megosztottad velem a kenyeredet, ezért jutalmul neked adom ezt az abroszt. Ha megéhezel, csak szólj neki: terülj, terülj, abroszkám! – s egyszeriben terített asztalod lesz, s annyi ételed-italod, amennyit csak kívánsz.

Megköszönte a szegény ember az ajándékot, s elindult hazafelé boldogan, hogy ilyen szerencse érte. Útközben hamarosan megéhezett. Éppen akkor ért egy kocsmá elé, be is ment, hogy ott kipróbálja az abroszt. Az asztal mellé ülve elő is vette, s mondta neki: terülj, terülj, abroszkám!

Hát, uram-teremtőm, az abrosz egyszeriben ráterült az asztalra, s abban a percben tele volt étellel-itallal. Szaladt is hozzá a kocsmáros, összecsapta a kezét, s megkérdezte:

– Hát kend hol találta ezt a csudaabroszt?

Elmondta a szegény ember, hogy ki adta neki.

De bezzeg jó barátságba keveredett vele a kocsmáros s a felesége. Ők is az asztalhoz telepedtek, s ettek-ittak, vígan voltak. A szegény ember nem is ment tovább, ott maradt éjszakára. A kocsmárosné ágyat vetett neki, azon hamar el is szunnyadt.

Amíg azonban a szegény ember aludt, a kocsmárosné kilopta a tarisznyájából az abroszt, hamar készített egy éppen olyat, s kicserélte a szegény emberével.

Reggel továbbment a szegény ember, s meg sem állott hazáig. El is mondta otthon nagy örömmel a feleségének, hogy milyen csudaabroszt kapott. Hogy bizonyítsa a szavát, rögtön elő is vette az abroszt, s szólt neki:

– Terülj, terülj, abroszkám!

Annak ugyan mondhatta ezerszer is, sem nem mozdult, sem nem terült, ételnek-italnak híre sem volt. A szegény ember nem értette: meg sem fordult a fejében, hogy az ő csudaabroszát elcserélhették a kocsmában.

Másnap visszament nagy búsan az erdőbe, vágta a fát, mint azelőtt, déltájban letelepedett egy fa alá, elővette a száraz kenyeret, s gondolkozott, vajon eljön-e még az ősz öregember.

Bezzeg hogy eljött, s ismét egy falat kenyeret kért tőle.

– Én jó szívvel adok, öreg – mondta a szegény ember –, pedig nagy bánatot okoztál nekem. Csak egyszer terült az abrosz, többször nem, pedig ezerszer is mondtam: terülj, terülj abroszkám!

– No, ha nem terült – mondta az öreg –, akkor nem is az az abrosz, amit én adtam. Biztos kicserélték. Hanem várj csak, adok én neked most egy bárányt. Ennek csak annyit mondj: táncolj, táncolj, báránykám, s úgy hull majd az arany a gyapjából, mint a záporosó. De vigyázz rá, nehogy ezt is ellopják.

Azzal kihúzott egy fehér gyapjas báránykát a tarisznyájából, odaadta a szegény embernek, s eltűnt, mintha a föld nyelte volna el.

A szegény ember egy ág nem sok, annyit sem vágott többet, indult nagy örömmel hazafelé. De megint csak betért a kocsmába, s eldicsekedett a kocsmároséknak, hogy milyen bárányt ajándékozott neki az öregember.

– Hadd lám – mondta a kocsmáros s a felesége -, csakugyan igaz-e?

Szól a szegény ember a báránynak: táncolj, táncolj, báránykám! Hát – halljatok csudát! – hullott a gyapjú közül az arany, mint a záporosó.

– Csak szedjék kendtek, szedjék – biztatta a szegény ember a kocsmárost s a feleségét -, nekem úgylis akkor lesz pénzem, amikor akarom!

Hanem a kocsmáros s a felesége nem elégedtek meg ezzel: éjjel, míg a szegény ember aludt, ellopták a bárányt, s másikat állítottak helyébe, szakasztott olyat.

Így amikor a szegény ember hazaért, s szólt a báránynak: táncolj, táncolj, báránykám! csak bégetett az keservesen, de bizony nem perdült tánkra.

Káromkodott a szegény ember, sírt a felesége, s azon kesergett, hogy az ura bizonyára megőrült.

A következő nap megint visszament a szegény ember az erdőbe, de olyan nagyon bánatos volt, hogy a munkájának sem volt semmi látszatja. Délben leült egy fa alá, elővette a kenyeret, de enni sem tudott a nagy bánattól. Hát amint keseregne magában, csak előtte áll megint az öregember, de most nem kért tőle kenyeret.

– Búsulsz, ugye, szegény ember? – kérdezte az öreg. – Ellopták a bárányodat is, ugye? Hát tudd meg, hogy a kocsmárosék lopták el az abroszt is, a bárányt is. De ne búsulj, még egyszer segítek rajtad, mert olyan jó szívvel voltál irántam. Nesze, adok neked egy botot. Menj a kocsmába, s szólj a botnak: üssed, üssed, botocskám! – s addig üti majd őket, míg oda nem adják az abroszt is, a bárányt is. Csak aztán jól vigyázz erre a botra, mert egy egész sereg katonát is agyon tud verni, ha szólsz neki.

A szegény ember meg sem köszönhette a botot, az ősz öregember eltűnt. Indult **ő** is rögtön, s meg sem állt, míg a kocsmába nem ért.

Eleinte szép szóval próbálta, kérte: adják vissza az abroszt meg a bárányt, de mikor látta, hogy nem engednek neki, szólt a botnak: üssed, üssed, botocskám!

Hej, lett nemulass mindjárt! Supp-Supp! – ütötte, vágta a bot fejbe, hátba, ahol találta a kocsmárost is, a feleségét is, míg el nem nyúltak a földön.

Bezzeg visszaadták az abroszt is, a bárányt is.

Úgy örült a szegény ember, épphogy ki nem bújt a bőréből. Futott is haza sebesen, hadd lássa a felesége, hogy nem beszélt bolondságot. Ahogy hazaért, szólt az abrosznak: terülj, terülj, abroszkám! -, s az abrosz csakugyan megterült, volt annyi étel s ital rajta, hogy a falu sem győzte megenni, meginni. Azután meg a báránykának szólt: táncolj, táncolj, báránykám! – s hullott az arany, mint a záporosó.

Híre ment az egész országban, hogy a szegény favágónak milyen csodálatos abrosza meg báránkjája van, s jöttek is mindenfelől megcsodálni hercegek, grófok, bárók. Eljött még a király is. Azt mondta a király a favágónak:

– Hallottam a híret a csudaabroszodnak s a csudabárányodnak, hadd lám, igaz-e, amit nekem beszéltek. De vigyázz az életedre, mert ha hiába bolondultam ide, karóba húzatom a fejedet!

Na hiszen, nem ijedt meg a szegény ember. Szólt az abrosznak: terülj, terülj, abroszkám! – s olyan ebéd kerekedett az asztalra, hogy a király is megkívánta, s evett-ivott, amennyi belé fért.

– No, most a bárányt, hadd lám! – parancsolta a király.

– Táncolj, táncolj, báránkjám! – szólt a szegény ember, s táncolt a bárány, hullott az arany, hogy a királynak a szeme is káprázott bele.

– Jól van – mondá a király -, látom, hogy nem bolondítottad a népeket. Hát most azt parancsolom neked, hogy holnap délre hozd el nekem a palotámba az abroszt is, a bárányt is!

Megijedt a szegény ember: Istenem, Istenem, mit csináljon! Ha nem engedelmeskedik, karóba húzhatja fejét a király. Búsult nagyon, évelődött, a szemét sem tudta lehunyni. Ő bizony – gondolta magában -, nem viszi a királyhoz sem az abroszt, sem a bárányt, s ha utána jönnek, majd szól a botjának!

Hát csakugyan, másnap este már jött az udvarmester tizenkét katonával, s parancsolta a szegény embernek, hogy induljon velük mindjárt, s hozza magával az abroszt is, a báránkját is.

– Megyek, megyek – mondta a szegény ember -, csak várjatok! – Azzal egyet suttintott a botjának: – Üssed, üssed, botocskám!

Nem kellett a botnak kétszer mondania – supp-supp! -, ütötte, vágta az udvarmestert, a katonákat, ahol találta. Szégyenszemre hazáig szaladtak, s nagy lelkendezve jelentették a királynak, hogy mi történt.

Hej, de mérges lett a király! Összetrombitáltatta, ami katonája volt, s indult a szegény ember ellen. De a szegény ember, ahogy megérkezett a király a seregével, csak szólt a botnak: üssed, üssed, botocskám! – s a bot úgy fejbe kólintotta a királyt,

hogy egyszeriben lefordult a lováról, s fel sem kelt többet. Kifutott belőle a gonosz lelke. Supp-supp! – nekiment a bot a seregnek, s egy szempillantás múlva a földön heverték valamennyien.

Volt is nagy öröm az egész országban, mikor meghallották, hogy elpusztult az a gonosz lelkű király. Hamar gyűlést hívtak össze, s kikiáltották a szegény embert királynak. No, őt aztán szerette minden lélek.

Jó király volt, s ma is él, ha meg nem halt.

THE BEGGAR'S GIFTS

Once upon a time, there was a very poor man, who made his living as a woodcutter. He felled trees in the wood from dawn till dusk, but his lunch was only dry bread.

One day, as he sat down to eat under a tree, suddenly an old man appeared before him, asking for a mouthful of bread. The poor man took pity on him, split his bread in two, and gave one half to the old man.

Having eaten the bread, the old man spoke thus: „Woodcutter, know that I am the rewarder of all good deeds and the punisher of evil. You have shared your bread with me, so I give you this table-cloth as a reward. From now on, whenever you feel the need and are hungry, say to the cloth, 'Spread thyself, spread thyself little cloth,' and your table will be laid, and covered with as much food and drink as you wish for.”

The woodcutter thanked the old man for his gift and turned homewards in great joy. On his way, he soon got hungry, so when he reached an inn, he entered. He sat down by a table, took the table-cloth out of his bag, and said: "Spread thyself, spread thyself, little cloth!"

Lo and behold, the cloth immediately laid itself on the table, and in an instant was covered with food and drink. The innkeeper ran up to him in great wonder and asked where he had gotten such a miraculous table-cloth.

The poor woodcutter told him; and from then on, the innkeeper and his wife were very friendly with him. They sat down at his table, and they all ate and drank and were merry. The woodcutter decided to stay for the night, so the innkeeper's wife made him a bed, and he soon fell asleep.

But while he slept, the innkeeper's wife stole the table-cloth from his bag, quickly hemmed a similar one, and exchanged it for that of the woodcutter.

In the morning he hurried home and told his wife what had happened. To prove his words, he immediately gave orders to the cloth to spread itself; but all in vain. He repeated at least a hundred times the words "Spread thyself, spread thyself, little cloth," but the cloth never moved, nor did any food or drink appear on it. The poor man was baffled: it didn't even occur to him that his table-cloth might have been exchanged.

The next day he gloomily returned to the forest, chopping wood just as before. At around noon he sat down under a tree to eat his bread, wondering if the old man would show up again.

Which he indeed did; and once more, he asked for a bite of bread.

– I'll gladly give you some, old man – the woodcutter said –, although you have caused me great sadness. The table-cloth laid itself only once, no more, no matter how many times I repeated: "Spread thyself, spread thyself, little cloth!"

– Well, if it didn't spread itself – said the old man – then it couldn't have been the cloth I'd given you. It must have been exchanged for another. But now I will give you a lamb. All you have to tell it is „Dance, dance, my little lamb” and gold will rain from its fleece. But take care that it doesn't get stolen as well.

Having said this, the old man pulled a white-fleeced little lamb from his bag, gave it to the poor woodcutter, and then he was gone as if the earth itself had swallowed him up.

The woodcutter didn't chop so much as a single branch more, he immediately headed home in great happiness. But on his way, he entered the same inn again to show off the lamb to the innkeeper and his wife. – Let us see – they said – if what you say is really true!

So the woodcutter told the lamb: „Dance, dance, my little lamb!” And, lo and behold, gold coins did indeed rain from its fleece.

– Go ahead, collect them – the woodcutter encouraged the innkeeper and his wife. – I can get enough money for myself whenever I want!

But the gold they’d been given wasn’t enough for the innkeeper and his wife. At night, while the woodcutter slept, they stole the lamb and replaced it with another just like it.

And so, when the woodcutter got home and told the lamb: „Dance, dance, my little lamb,” it bleated loudly, but it did not dance.

The woodcutter cursed in his anger, and his wife cried, thinking that her husband surely must have gone mad.

The following day, he went back to the woods again, but he was so disheartened that he could hardly work. At noon he sat down and took his bread out, but the sadness in his heart was so great that he couldn’t even eat any. As he wallowed in his misery, the old man suddenly appeared before him again; but this time, he did not ask for bread.

– Your lamb was stolen too, was it not? – the old man asked – Know that it was the innkeeper and his wife who took both your table-cloth and your lamb. But fear not, I shall help you once more, for you were very kind to me. Here, I give you this club. Go to the inn, and tell the club: „Beat away, beat away, my little club!” And it will beat them until they give you the table-cloth and the lamb. But take good care of it, for it has the power to knock down a whole army.

The poor woodcutter couldn’t even say thank you before the old man was gone. So he set out with haste too, and didn’t stop until he reached the inn.

At first, he tried asking nicely, pleading with the innkeeper and his wife to give the cloth and the lamb back. But when they refused to do so, he exclaimed, "Beat away, beat away, my little club!"

Oh, but it was a horrible sight! Whap-whap! - the club began to beat the innkeeper and his wife on the head, in the back, wherever it could reach, until both were knocked to the ground and until the missing property was returned.

The woodcutter was so happy, that he could hardly contain himself. He ran home quickly, to prove to his wife that he had spoken the truth about the wondrous gifts. As soon as he got home, he told the cloth: „Spread thyself, spread thyself, little cloth!” And indeed, the cloth laid itself and was covered with so much food that the whole village couldn’t eat it all. Then the woodcutter told the lamb: „Dance, dance, my little lamb!” And gold rained from its fleece.

The news spread quickly throughout the whole kingdom, of the poor woodcutter and his miraculous table-cloth and lamb. Princes, counts, and barons came from all over the country to marvel at them. One day, even the king himself came. He told the woodcutter:

– I’ve heard of your miraculous table-cloth and lamb; let me see if what I’ve been told is true. But be warned, if it turns out that I came here for nothing, then I’ll have your head on a stake!

The woodcutter was not afraid. He told the cloth: „Spread thyself, spread thyself, little cloth!” And such a feast was laid on the table that it even satisfied the king’s high tastes. His majesty ate and drank until he was full, and then commanded: -- Now, let me see the lamb!

– Dance, dance, my little lamb! – the wood cutter told the lamb; and dance it did, gold falling from its fleece in a bright, glittering shower, so that it hurt the king’s eyes to look at it.

– Very well – said the king – I can see that you weren’t trying to make a fool of anyone. So now I give you this command: by noon tomorrow, bring both the cloth and the lamb to me in my palace!

Now the poor woodcutter was afraid: what to do, what to do! If he didn’t comply, surely the king would have his head on a stake! He was miserable, he couldn’t even get a wink of sleep. In the end, he decided that he would not take the table-cloth to the king, nor the lamb; and if they came to fetch him, he would fetch his club!

And indeed, in the evening of the following day, the king’s seneschal arrived with a dozen soldiers and commanded the woodcutter to come with them immediately, and to bring the cloth and the lamb too.

– I’ll come, I’ll come – the woodcutter said – just you wait! – And then turned to his club, saying „Beat away, beat away, my little club!”

He didn’t have to tell it twice – Whap! Whap! went the club, beating the seneschal and the soldiers wherever it could. So they ran back to the palace in shame and fright, and told the king what had happened.

On hearing this, the king got into a great rage, and went against the woodcutter himself, with all the soldiers he could muster. But as soon as they arrived, the woodcutter told his club: “Beat away, beat away, my little club!” And the club smacked the king in the head so hard that he fell off his horse, and didn’t get up again. His evil soul had left him. Whap! Whap! – the club went against the army, and in an instant, every one of the king’s soldiers was knocked to the ground.

When the people heard that the evil-hearted king was no more, there was great rejoicing throughout the country. Soon they held council and made the once-poor woodcutter their new king. And he was loved by everyone, for he was generous and pleased to help all those who needed help.

And so he lived a happy and contented man to the end of his days!

نص ليقراً أمام الطلاب.

"سأقرأ لكم قصة. استمعوا بعناية وبعد ذلك اختاروا مشهداً تفضلونه من الحكاية وقوموا برسمه. يمكنكم استخدام أي حجم من الورق واستخدام أي تقنيات تعتقدون أنها الأنسب لكم (قلم الرصاص ، أقلام التلوين ، الحبر ، إلخ). اكتب اسمك وعمرك على الجانب الخلفي للرسم الخاص بك أيضاً! "

"بعد ذلك ، سنقدم عرضاً تقديمياً لجميع الرسومات حتى تتمكنوا من رؤية مدى اختلافها. وكيف يرى كل شخص القصة ذاتها بشكل مختلف. أطفال في نفس عمركم في بلد آخر سيفعلون نفس الشيء أيضاً. "

هدايا الحطاب

كان يا مكان في قديم الزمان كان هنالك رجل فقير جداً، يعمل كحطاب في الغابة ويبيع الحطب لكي يحصل على المال. كان يبدأ العمل كل يوم منذ الصباح الباكر حتى المساء، ولكن كان سعر الحطب زهيداً والمال لا يكفي لشراء الكثير فقط يستطيع شراء الخبز.

في أحد الأيام ، بينما كان الحطاب يجلس تحت الشجرة يتناول الخبز كوجبة غداء، ظهر فجأة رجل عجوز أمام الحطاب، وطلب منه قطعة من الخبز. أشفق الحطاب الفقير على العجوز، وقسم خبزه إلى شطرين، وأعطى النصف إلى الرجل المسن.

بعد تناول الخبز بدأ الرجل العجوز بالكلام على هذا النحو: "أيها الحطاب ، أعرف أنك رجل طيب وفقير وأعطيتني نصف رغيف الخبز ولأنك رجل صالح، سأعطيك هدية وهي قطعة من القماش كمكافأة لك. من الآن وصاعداً، كلما شعرت بالجوع، قل لقطعة القماش "تمددي ، تمددي يا قطعة القماش الصغيرة" ، وستغطي طاولتك، وتملئها بأكبر قدر من الطعام والشراب كما تحب وتشتهي.

شكر الحطاب الرجل العجوز على هديته وقرر العودة إلى البيت ليطعم زوجته وكان بقمة السعادة. في وسط الطريق شعر بالتعب والجوع فقرر ان يدخل إلى نزل صغير (فندق) ليأخذ قسطاً من الراحة ويأكل بعض الطعام ، جلس أمام الطاولة ، وأخذ قطعة القماش التي أهداه إياها الرجل العجوز ووضعها على الطاولة ، وقال: "تمددي ، تمددي يا قطعة القماش الصغيرة"

وفي لحظة واحدة كانت الطاولة مغطاة بالطعام والشراب. ركض صاحب النزل وقال له في عجب: من أين حصلت على قطعة القماش السحرية هذه؟

أخبر الحطاب المسكين صاحب النزل القصة كاملة، فقرر الأخير سرقة قطعة القماش.

بدأ بتنفيذ خطة السرقة مع زوجته التي تساعده في طهي الطعام وتقديمه للزبائن. فقام الرجل الشرير وزوجته بمعاملة الحطاب المسكين بلطف ومودة، ودعاهم الحطاب ليتناولوا معه الطعام، أكلوا وشربوا وكانوا يمرحون ويتبادلون الأحاديث. بعد أن أنهى الحطاب تناول الطعام شعر بالارهاق والنعاس وسرعان ماغلبه النوم فقرر أن يمضي الليله في النزل. فرح صاحب النزل وزوجته وسارعا بتجهيز غرفة وسرير مريح للحطاب.

وبينما كان الحطاب المسكين نائماً، قام صاحب النزل وزوجته بسرقة قطعة القماش السحرية، وقاموا بتبديلها بقطعة قماش مشابهة لها.

في الصباح الباكر، استيقظ الحطاب وقرر عدم الذهاب إلى الغابة للعمل فأسرع إلى المنزل وأخبر زوجته عن الرجل العجوز وعن قطعة القماش السحرية. على الفور أخرج قطعة القماش ووضعها على الطاولة وبدأ يردد "تمددي ، تمددي يا قطعة القماش الصغيرة" ... ولكن كل ذلك كان عبثاً كرر تلك الجمل مئة مرة "تمددي ،

تمددي يا قطعة القماش الصغيرة" ولكن القماش لم يتحرك أبداً، ولم يظهر أي طعام أو شراب على الطاولة. إرتبك الحطاب المسكين ارتبكاً شديداً. ولشدة طبيته لم يعلم بأن الرجل صاحب النزل قام باستبدال قطعة القماش.

في اليوم التالي ذهب الحطاب حزينا إلى الغابة لقطع الحطب. وفي فترة الظهر جلس تحت الشجرة ليأكل خبزه، ثم بدأ يتسائل إذا كان الرجل العجوز سيظهر مرة أخرى أم لا.

وبالفعل بعد لحظات ظهر الرجل العجوز مرة أخرى، وطلب من الحطاب المسكين قطعة من الخبز.

قال الحطاب للرجل العجوز سأعطيك الخبز، على الرغم من أنك سببت لي حزناً كبيراً. لقد وضعت قطعة القماش على الطاولة وقدمت لي الطعام والشراب مرة واحدة فقط لا أكثر، بغض النظر عن عدد المرات التي كررت فيها: "تمددي، تمددي يا قطعة القماش الصغيرة" ولكن دون جدوى فلا طعام ولا شراب.

قال الرجل العجوز من الممكن أن تكون قطعة قماش أخرى وليست نفسها التي أعطيتك إياها، من الممكن أن أحدهم قام بتبديلها. ولكن الآن سوف أعطيك نعجة صغيرة كل ما عليك أن تقول لها "ارقصي ارقصي يانعتي الصغيرة" فسوف يبدأ الذهب يتساقط منها عندما تبدأ بالرقص ولكن! احرص على النعجة الصغيرة فلا يقوم أحدهم بسرقتها.

ثم توجه الحطاب فوراً إلى المنزل بسعادة كبيرة. ولكن في طريقه، دخل إلى نفس النزل مرة أخرى ليُري صاحب النزل وزوجته النعجة الأعجوبة معتقداً أنهم أصبحوا أصدقاء له.

قال الحطاب لأصدقائه لقد جاء الرجل العجوز اليوم أيضاً وأعطاني هذه النعجة وأخبرهم القصة كاملة.

قال صاحب النزل دعنا نرى - إذا كان ما تقوله صحيحاً حقاً!

فقال الحطاب لنعجته: "ارقصي.. ارقصي يانعتي الصغيرة!" فعلاً، بدأت تنهمر عملات ذهبية مثل المطر. - جمع صاحب النزل وزوجته المال المنهمر، وقال لهم الحطاب المسكين يمكنكم الحصول على ما يكفي من المال وقتما تشاؤون!

لكن الذهب الذي أعطاه الحطاب المسكين لصاحب النزل الشرير وزوجته لم يكفيهم فقررُوا أن يسرقوا النعجة الصغيرة. وعندما نام الحطاب من شدة التعب، سرقوا النعجة واستبدلوها بنعجة أخرى.

عند الصباح غادر الحطاب النزل مصطحباً النعجة المزيفة وذهب إلى منزله وعندما وصل إلى البيت وضع النعجة وبدأ يردد ارقصي ارقصي يانعتي الصغيرة.....!! ولكن النعجة لم تستجب ثم كرر نفس الكلمات بصوت عالي وعدة مرات ولكن دون جدوى.

فغضب الحطاب وبدأ بالصراخ، وبدأت زوجته تبكي حزناً على زوجها لأنه يتخيل ويخترق القصص.

في اليوم التالي ذهب الحطاب إلى الغابة ليقطع الحطب، لكنه كان محبطاً للغاية لدرجة أنه كان بالكاد يستطيع العمل. عند الظهر جلس وأخذ خبزه، ولكن الحزن في قلبه كان كبيراً لدرجة أنه لم يستطع حتى الأكل. فجأة ظهر الرجل العجوز وقال مخاطباً الحطاب سرقت نعجتك أيضاً، أليس كذلك؟

-ثم تابع الرجل العجوز قائلاً- (أعرف أنه صاحب النزل مع زوجته قاموا بسرقة كل من قطعة القماش السحرية والنعجة الصغيرة..) لكن لا تقلق سأساعدك مرة أخرى، لأنك رجل طيب القلب وكنت لطيفاً جداً معي.

أعطى الرجل العجوز الحطاب المسكين هذه المرة عصا وأخبره بالكلمات السحرية وهي... تغلبي عليهم... تغلبي عليهم.... هراوتي الصغيرة...! وقال له ستقوم العصا بضربهم حتى يعطوك قماش الطاولة السحري والنعجة الصغيرة. ولكن اعطني بالعصا، لأنها تملك القدرة على هدم جيش كامل.

سارع الحطاب بالذهاب إلى صاحب النزل، ولم يتوقف حتى وصل إلى النزل.

في البداية، حاول أن يسأل بلطف عن قطعة القماش والنعجة الصغيرة، ويتوسل لصاحب النزل وزوجته لإعطاءه القماش السحري والنعجة الصغيرة.

لكن عندما رفضوا الإعراف بالسرقة، صاح قائلاً: تغلبي عليهم... تغلبي عليهم.... هراوتي الصغيرة...!

حيث بدأ المشهد المروع هذه المرة! وبدأت العصا بضرب صاحب المنزل وزوجته على رأسهم بشدة، حتى سقطا على الأرض من شدة الألم وسارعا إلى إعادة قطعة القماش والنعجة إلى الحطاب.
كان الحطاب سعيداً جداً، أخذ أغراضه المسروقة وركض إلى المنزل بسرعة من شدة الفرح، وليثبت لزوجته أنه كان يتكلم بصدق عن هدايا الرجل العجوز. بمجرد أن وصل إلى المنزل، قال للقطعة: "تمددي، تمددي يا قطعة القماش الصغيرة" وبالفعل، غطى القماش الطاولة بكل أنواع الطعام الذيد، ثم قال الحطاب للنعجة: "ارقصي... ارقصي يانعتي الصغيرة!" وامطرت قطع الذهب أمام الحطاب وزوجته.
انتشر الخبر بسرعة في جميع أنحاء المملكة، عن قصة الحطاب المسكين وقطعة قماشه الخارقة ونعجته الصغيرة.

طلب الملك مقابلة الحطاب وقال متعجباً للحطاب المسكين:

لقد سمعت عن قطعة القماش السحرية والنعجة الصغيرة. دعني أرى إذا كان ما قيل لي صحيحاً. لكن كن حذراً، إذا اتضح أنني جئت إلى هنا من أجل لا شيء وأنت تكذب، فعندئذ سأقتلك.

لم يكن الحطاب خائفاً. قال للقماش: "تمددي، تمددي يا قطعة القماش الصغيرة" وظهرت كل أنواع الطعام الذي يرضي ذوق الملك العالي على المائدة. طبعاً أكل جلاله الملك وشرب حتى أصيب بالثخمة، ثم قال: والآن، اسمحوا لي أن أرى النعجة!

أحضر الحطاب النعجة وبدأ يكرر الكلمات السحرية (ارقصي.... ارقصي يانعتي الصغيرة! - وبدأ الذهب يسقط ويتألاً، من شدة لمعانه، أبهر عيون الملك.

قال الملك: جيد جيد لقد كانت قصتك حقيقية، غداً عند الظهر، أحضر كل من قطعة القماش والنعجة إلى القصر!

عندما سمع الحطاب المسكين ذلك الطلب شعر بالخوف الشديد... وبدأ يردد في نفسه، ماذا أفعل ماذا أفعل! وقال في نفسه: إذا لم أنفذ طلب الملك فبالتأكيد سيضع رأسي على المقصلة! أصيب الحطاب باليأس، من شدة القلق والتفكير لم يستطع النوم طوال الليل. في النهاية قرر أن لا يأخذ قطعة القماش والنعجة الصغيرة إلى الملك. وإذا جاء رجال الملك لإحضاره، سيضربهم بالعصا!

وبالفعل في مساء اليوم التالي وصل رسول الملك إلى منزل الحطاب مع اثني عشر جندياً، وأمر الحطاب أن يأتي معهم على الفور وبأن يحضر قطعة القماش والنعجة أيضاً. - قال الحطاب لهم - سأتي فقط أنتظروني قليلاً! - ثم أحضر العصا ونادى قائلاً: تغلبي عليهم... تغلبي عليهم... هراوتي الصغيرة...!

تحركت العصا وبدأت بضرب رسول الملك والجنود حتى فروا وعادوا إلى القصر وأخبروا الملك بما حدث. أصاب الملك الغضب الشديد وهب ضد الحطاب مع كل جنود المملكة. لكن بمجرد وصول كل الجنود إلى منزل الحطاب، ردد الحطاب: "تغلبي عليهم... تغلبي عليهم... هراوتي الصغيرة...!" وضربت العصا الملك في رأسه بقوة لدرجة أنه سقط عن حصانه، ولم يستيقظ مرة أخرى وأخيراً لقد مات الملك الشرير، وفي لحظة تم ضرب كل واحد من جنود الملك وأسقط أرضاً.

عندما سمع الناس أن الملك الشرير قد مات، وقصة الحطاب الشجاع.

كان هناك فرح عظيم في جميع أنحاء البلاد. وسرعان ما عقدوا اجتماع وعينوا الحطاب الذي كان فقيراً ملكهم الجديد. وأصبح محبوباً من قبل جميع أفراد المملكة، لأنه كان كريماً، وطيباً ويساعد كل الذين يحتاجون إلى المساعدة في كل البلاد.

وهكذا عاش الحطاب وزوجته بسعادة كاملة حتى نهاية حياتهم.!

Miért hallgatott el a folyó?

Zakaria Tamer

Réges-régen a folyó tudott beszélni. Szeretett beszélgetni a gyerekekkel, akik eljöttek hozzá vizet inni, vagy megmosni az arcukat és a kezüket. Tréfálkozva kérdezgette tőlük: „A Föld kering a Nap körül, vagy a Nap a Föld körül?”

A folyó mindig örült, amikor a fákat öntözte, hogy szépen kizöldültek a leveleik. Bőségesen adott vizéből a virágoknak is, hogy ne száradjanak el. A madarakat is hívogatta: jöjjenek csak, igyanak az ő vizéből, hogy tovább tudjanak dalolni.

Ha macskák jöttek hozzá, eljátszott velük: lefröcskölte őket, vidáman nevetve, ahogy amazok a fejüket rázták, hogy megszáritkozzanak.

Egy nap aztán mogorva ember érkezett a folyóhoz, karddal a kezében, és megállított minden gyereket, fát, virágot, madarat és macskát, hogy ne ihassanak a folyó vizéből. Kijelentette, hogy a folyó márpedig az övé, és csak az övé!

A folyó haragosan kiáltotta: „Nem vagyok én senkinek a tulajdona!”

„Az egész folyót egymagában senki nem ihatja fel teljesen” – tette hozzá egy vén madár.

De a kardos ember nem törődött a folyó és a madár szavaival, és éles hangon azt kiáltotta: „Aki a folyó vizéből akar inni, fizessen nekem egy aranyat!”

„Elénekeljük neked a legszebb dalainkat” – mondták a madarak.

„Az arany jobb az énekszónál” – válaszolta a mogorva férfi.

„A legédesebb gyümölcsseinket adjuk neked” – szóltak a fák.

„A gyümölcsseitekből akkor eszek, amikor csak akarok, és ebben senki sem gátolhat meg” – így a férfi.

„A legszebbeket közülünk neked adjuk” – mondták a virágok.

„Mi hasznom volna néhány szép virágból?!” – kérdezte gúnyosan a férfi.

„Minden reggel előtted fogunk játszani, éjjel pedig őrizzük majd az álmodat” – ajánlották a macskák.

„A játékaitok nem tetszenek, bízni pedig csak a kardomban tudok” – jött a felelet.

„Megteszünk bármit, amit csak kérsz tőlünk” – mondták a gyerekek.

„Semmi hasznom nem lenne belőletek, nem vagytok elég nagyok és erősek.” – mondta a mogorva férfi.

Mindezek hallatán mindenki kétségbe esett és megzavarodott, de a mogorva férfi csak mondta a magáét: „Ha az én folyómból akartok inni, fizessetek érte aranyban!”

Ekkor egy apró madár már nem bírta tovább a szomjúságot, és gyorsan beleivott a folyó vizébe. A férfi azonban azonnal elkapta, és a kardjával kettészelte a kismadarat.

A virágok elsírták magukat. A fák is. Hamarosan már a madarak és a macskák is sírtak. A gyerekek is elpityeredtek; senkinek nem volt aranya, víz nélkül pedig nem élhettek – a férfi mégsem engedte őket a folyó vizéből inni.

A virágok így elhervadtak, a fák kiszáradtak, a madarak, macskák és gyerekek pedig elmentek. A folyó nagyon dühös volt, és elhatározta, hogy soha többet meg nem szólal.

Később más emberek érkeztek a folyóhoz, akik szerették a gyerekeket, macskákat, virágokat, fákat és a madarakat. A mogorva kardos férfit elkergették, így a folyó ismét szabadon adhatott a vizéből mindenkinek, és nem kért érte cserébe semmit.

A fogadalmát azonban megtartotta: soha többé nem szólalt meg, mert attól félt, hogy egy nap a kardos férfi majd visszatér.

لماذا سكت النهر؟

زكريا تامر

كان النهر في الأيام القديمة قادراً على الكلام، وكان يحلو له التحدث مع الأطفال الذين يقصدونه ليشربوا من مائه ويغسلوا وجوههم وأيديهم، فيسألهم مازحاً: "هل الأرض تدور حول الشمس أم الشمس تدور حول الأرض؟".

وكان النهر يبتهج لحظة يسقي الأشجار فيجعل أوراقها خضراء.

وكان يهب ماءه بسخاء للورد كي لا يذبل. ويدعو العصافير إلى الشرب من مائه حتى تظل قادرة على التغريد. ويداعب القطط التي تأتي إليه فيرشقها بمائه، ويضحك بمرح بينما هي تنتفض محاولة إزالة ما علق بها من قطرات الماء.

وفي يوم من الأيام أتى رجل متجهم الوجه يحمل سيفاً فمنع الأطفال والأشجار والورد والعصافير والقطط من الشرب من النهر زاعماً أن النهر ملكه وحده.

فغضب النهر، وصاح: "أنا لست ملكاً لأحد".

وقال عصفور عجوز: "لا يستطيع مخلوق واحد شرب ماء النهر كله".

فلم يأبه الرجل الذي يملك سيفاً لصياح النهر وأقوال العصفور إنما قال بصوت خشن صارم:
"من يبغى الشرب من ماء نهري، يجب أن يدفع لي قطعة من الذهب".
قالت العصافير: "سنغني لك أروع الأغاني".
قال الرجل: "الذهب أفضل من الغناء".
قالت الأشجار: "سأمنحك أشهى ثماري".
قال الرجل: سأكل من ثمارك متى أشاء، ولن يستطيع أحد منعي".
قال الورد: "سأهبك أجمل وردة".
قال الرجل ساخراً: وما الفائدة من أجمل وردة؟!
قالت القطط: "سنلعب أمامك كل صباح ارشق الألعاب، وسنحرسك في الليل".
قال الرجل: "لا أحب ألعابكم، وسيفي هو حارسي الوحيد الذي أثق به".
وقال الأطفال: "نحن سنفعل كل ما تطلب منا".
فقال الرجل: "لا نفع منكم فأنتم لا تملكون عضلات قوية".
عندئذ استولت الحيرة واليأس على الجميع بينما تابع الرجل الكلام قائلاً: إذا أردتم أن تشربوا من ماء نهري،
ادفعوا لي ما طلبت من الذهب".
لم يحتمل عصفور صغير عذاب العطش، فأقدم على الشرب من ماء النهر، فسارع الرجل إلى الإمساك به ثم
ذبحه بسيفه.
بكى الورد. بكى الأشجار. بكى العصافير. بكى القطط. بكى الأطفال، فهم لا يملكون ذهباً، وليس بمقدورهم
العيش دون ماء، ليكن الرجل الذي يملك سيفاً لم يسمح لهم بالشرب من ماء النهر، فذبل الورد، وبيست الأشجار،
ورحلت العصافير والقطط والأطفال، فغضب النهر، وقرر الامتناع عن الكلام.
وأقبل فيما بعد رجال يحبون الأطفال والقطط والورد والأشجار والعصافير، فطردوا الرجل الذي يملك سيفاً،
وعاد النهر حراً يمنح مياهه للجميع دونما ثمن غير أنه ظل لا يتكلم، ويرتجف دوماً خوفاً من عودة الرجل الذي
يملك سيفاً.

Why did the river stop speaking?

Zakaria Tamer.

In the old days, the river was able to speak. He liked to talk to the children who came to drink water and wash their faces and hands. He asks them jokingly "Is the earth revolving around the sun or the sun revolving around the earth?"

The river always felt joy at the moment when he was watering the trees, making their leaves green.

And he gave his water generously to flowers, that they should not wither. And calls the birds to drink from HIS water so they remain able to sing.

He played with cats that came to him and splashed her with his water, laughing cheerfully as she shook her head trying to remove the water drops.

One day a surly man came carrying a sword and prevented children, trees, flowers, birds, and cats from drinking from the river, claiming that the river was his property alone.

The river was angry, and shouted: "I am not a property of anyone."

"One creature cannot drink the whole river water," said an old bird.

Not caring for the river and the words of the bird the man who has a sword to shout but in a harsh voice:

"Whoever wants to drink from the river water must pay me a piece of gold."

"We'll sing you the most beautiful songs," The birds said.

The man said: "Gold is better than singing."

The trees said, "I will give you the best of my fruit."

The man said: I will eat your fruits whenever I want, and no one can prevent me. "

"I will give you the most beautiful flower," Flowers said.

The man said sarcastically: What is the benefit of the most beautiful flower?!

The cats said: "We will play in front of you every morning, and we will guard you at night."

The man said, "I do not like your games, and my sword is the only guard I trust."

"We will do whatever we ask," the children said.

The man said: "there is no benefit from you, you do not have any strong muscles."

Then confusion and despair gripped everyone as the man continued to say, "If you want to drink water from my river, pay me what you asked of gold."

A small bird did not tolerate the torment of thirst, so he drank from the river water, the man rushed to catch him and then slaughtered him with his sword.

The flowers cried. The trees cried. The birds cried. Cats cried. The children wept, they did not have gold, and they could not live without water, but the man who had a sword didn't allow them to drink from the river water, the flowers withered, and the trees were dried, and the birds' the cats, and the children went away. The river was angry and decided not to speak again.

Later some men who love children, cats, flowers, trees, and birds came. They expelled the man who had a sword, and the river returned free to give its water to everyone without any price, but he did not speak ever again because he was always shaken and afraid of the return of the man who had a sword.

Appendix 2 (Teaching Methods in The Real Pearl)

Module 1, exercise 1

Exercise title: Migrating birds (Recommended for first graders but works for other age groups as well)

Educational goals:

1. Visual education:

Learning the tools of creating visual effects. Creating surfaces and shapes using lines.

2. Social competence: Improvement of the feeling of self-efficacy.

3. Catching up, interdisciplinary integration: Fine motor skills, development of tracing.

Required materials:

A4 drawing sheet, color marker, paintbrush, watercolor paint, container for water

Quick warm-up

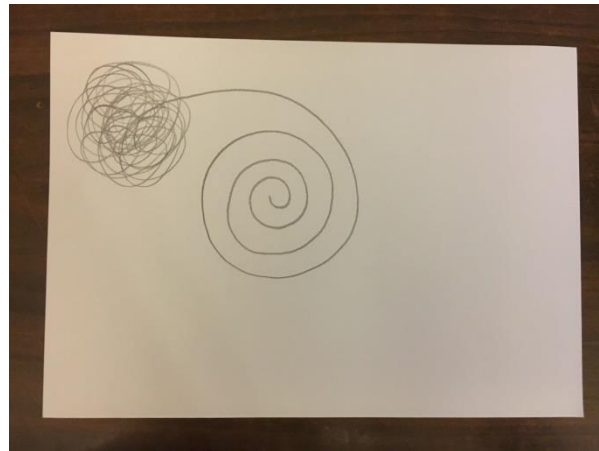
(Just a few minutes – preparation, build-up, development.)

Title: Thread drawing

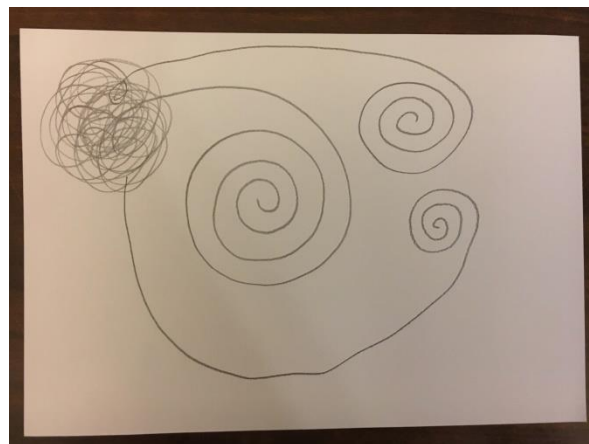
Area of development: Fine motor skills, concentration of attention, sense of direction.

Description: Sometimes strings get tangled up, and sometimes they are like lines. We can even arrange them into shapes. Now let's depict this with a drawing.

Draw a tangled ball of cotton on the back of a horizontal sheet of paper in the top left corner. Scribble in circles, all over the place... no one can untangle it now. Now "pull out" a thread and arrange it into a nice, orderly spiral.



"Pull out" more threads from the ball and arrange them into spiral lines as well.



Raise and show your drawing so that I can see what a good job you've done. (Let's pick out a few, show them to the class, and praise them.)

You all did a very good job. Today we will be using this spiral-drawing skill in our exercise.

The course of the exercise:

Preparatory conversation:

Before winter arrives, the animals prepare for it. Some birds fly to warmer places to spend the winter months there, but not all birds fly away, plenty of them stay here to spend winter with us. Those who fly away will come back again in the spring or early summer. Have you seen a wildlife documentary about the migration of birds on TV or on the internet before? Tell me about it.

What do you think a wildlife documentary is?

What kind of birds fly away from us? Can you give me an example? What kind of birds stay here?

Today we are going to depict a bird that flies away high above the clouds.

Steps:

I have already prepared the markers and arranged them into warm and cold colors. Which piles do you think are the cold and which ones are the warm colours? (Cold colors are the blues, the purples, and yes, the pinks as well. Warm colors are the browns, the reds, the oranges, and the yellows.)

1. Now you get to decide if you start your drawing with the warm or the cold colours. Choose four different color markers from the pile containing either the warm or the cold colors.
2. First, we are going to create the background of our drawing. First, hold together two markers in your palm and work back and forth with scribble lines (“smoke lines”). If you are getting good at this, pick up another marker and keep scribbling with the three markers. Finally, try to hold a fourth one as well in a way that leaves a mark with the other ones. Keep scribbling until eventually the entire surface is covered in colorful doodle lines.
3. When you are finished, put down the markers. Now get the watercolor paint, the water container, and the paintbrush.
4. Put the paper in front of you horizontally. Wet the thin paintbrush and find the black color on the watercolor palette. Keep stroking the paint button with your brush carefully for a long time, to pick up as much paint as possible. We will use this black color to paint our bird.
5. Let’s paint a nice big bird with our paintbrush. First, draw the head, then the beak and eyes of the bird. Then its body, wings, and tailfeathers. You can

draw its legs as well. Only draw the bigger feathers, the colorful scribbles mark the small, fluffy feathers. If your bird is smaller and there is still space on the paper, you can draw another bird or two. Or you can paint some clouds with your paintbrush in the blank space; these birds are flying high among the clouds after all.

6. If you are finished, clean your paintbrush and change the water in your container.
7. Now we will paint the air using cold colors. Which ones are these? Let's go through them again. Let's find these colors among the colors on the palette and use them to paint the background. Let's make sure you don't paint over the birds or the clouds.
8. When you are finished, clean your paintbrush and water container, and then pack them away along with the paint. Let's set the drawings side by side. Look, we have a whole formation of migratory birds. Which one is your favorite? Why?





Exercise title: Cages and birds
**(Recommended for first through fourth graders
but works for other age groups as well)**

Educational goals:

1. **Visual education:**
Development of designing skills, sense of symmetry, using analogous colors.
2. **Social competence:** Teaching loving and protecting animals.
3. **Catching up, interdisciplinary integration:** Improvement of observation skills.

Required materials:

A4 drawing sheet (prepared), pencil, eraser, black permanent marker, and color markers.

Quick warm-up

(Just a few minutes – preparation, build-up, development.)

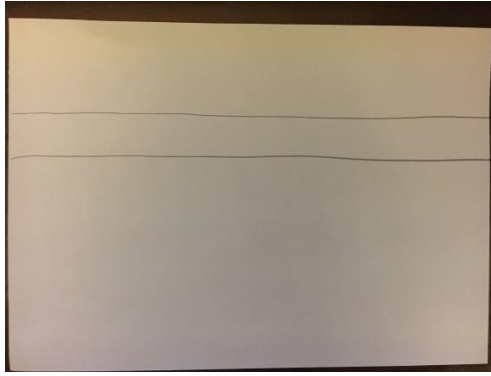
Title: Native American bracelet pattern

Area of development: improving concentration of attention, line awareness, sense of rhythm, spatial orientation

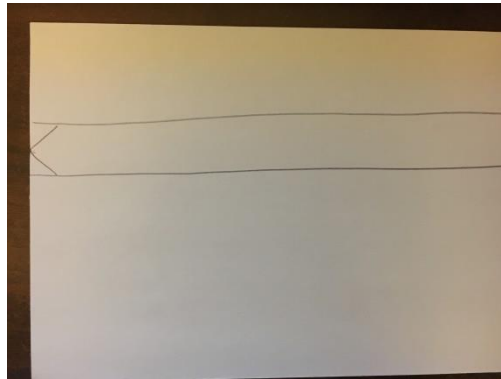
Description: Native Americans were masters of making jewelry. Bracelets were worn by both men and women. (Do you know who Native Americans are? What do you know about them?)

The bracelets were either spun or made of leather, and they were decorated with simple patterns. For today's quick warm-up, we will try one of these. It's called the arrow pattern.

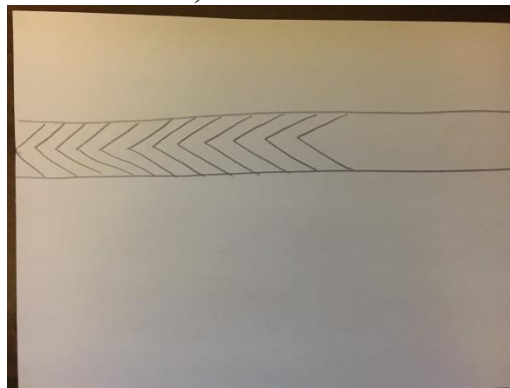
1. Draw a stripe the width of your finger on the back of the paper. This will be the bracelet.



2. On the left side, find the center of the stripe and mark it with a dot. Draw a slanting line from the dot going up and a slanting line going down. Both should touch the lines of the stripe. This will be like the tip of an arrow. (Let's show this.)



3. Now, draw this pattern in a regular rhythm to the end of the bracelet (or at least halfway). (Let's show a few.)



Raise and show your drawing so that I can see what good bracelet-makers you are. Whoever wore this bracelet was the best hunter of both the girls and boys. (Let's pick out a few, show them to the class and praise them.) We did a good job "warming up" for the drawing. Let's begin!

Preparatory conversation:

A long time ago there were professions that today we only know from memories, stories, or myths, for example, the crabber or the fowler. Fowlers hunted wild birds, but often not to eat them, but rather to sell them to wealthier people, who kept them in cages. Today we have bird breeders who breed these birds as pets. If you want, you can buy pet birds from them.

Do you know anyone who keeps a bird in a cage at home? Tell me about it. What species is it, does it have a name, and what color is it? What is it fed, and how is it looked after? What does its cage look like? Why does it have to be kept in a cage? What makes a good cage?

You can buy many different types of cages. They used to be more decorative, but today simpler ones are more common. I'll show you a few unusually shaped cages.



(We can print them, or use a projector, whatever we have the resources for. Find the link here:

<https://hu.pinterest.com/pin/772859986027773195/>)

They are just like the golden cages from fairy tales, aren't they? Today we will be designing a cage. You can choose the design you like, a cage that your little bird would be happy in. You can draw inspiration from the pictures, but you can also come up with similar shapes and decorations. It can also be completely different – whatever you like.

Let's begin!

1. I'm giving you a sheet of paper that has a color blob on it. Draw the cage into this blob. (To save time, it's a good idea to color the paper in advance. If the class size is under 15, you can do it in class. But if it's over 15, then prepare it in advance. Soak two balls of cotton in ink, one in yellow, and the other one in red or blue. In a shading motion, first, apply one and then the other color in the center of the paper. I cut a window in a sheet of paper and used it on every sheet to get a more well-defined shape, but after I rubbed the ink inside it, I removed it and added a bit more color around it to make the shape less rigid. It took me around eight minutes to color 20 sheets of paper. Of course, you don't have to use a frame. An irregularly shaped blob made with two colors in the middle of the paper is just as fine. This shape is needed to hold the composition together, as there won't be many other shapes in the drawing.)
2. Draw the cage with a pencil, and the bird in it as well. Color over the lines with the permanent marker.
3. If your cage works, it will protect the little bird from cats. They won't catch it, even if they try to. Draw a few sneaky cats around the cage.
4. Now put down the black marker and get the colour markers. Choose colors that match the smudge on your paper. Color the shapes. Your little bird is very happy to be in such a safe and beautiful cage. You can show its happiness by drawing happiness stars on the blank parts of the paper.
5. Place the finished drawings side by side. Look at them together: which cage has the most decorations? Which one would the little bird feel happiest in?

Why? Which cat has the most disappointed face because it couldn't catch its prey? Create a bird store from the drawings of cages on a free wall of the classroom.





Module 1, exercise 3:

Exercise title: Bringing snow

(Recommended for first through fourth graders but works for other age groups as well)

Educational goals:

1. **Visual education:** Creative use of visual signs (lines). The connection between expression and lines.
2. **Social competence:** Strengthening self-confidence.
3. **Catching up, interdisciplinary integration:** Development of fine motor skills, concentration of attention.

Required materials: A4 drawing sheet, paintbrush, watercolor paint (we will be using the color black), black marker, black color pencil, black soft pastel, cotton, and eraser.

Quick warm-up

(Just a few minutes – preparation, build-up, development.)

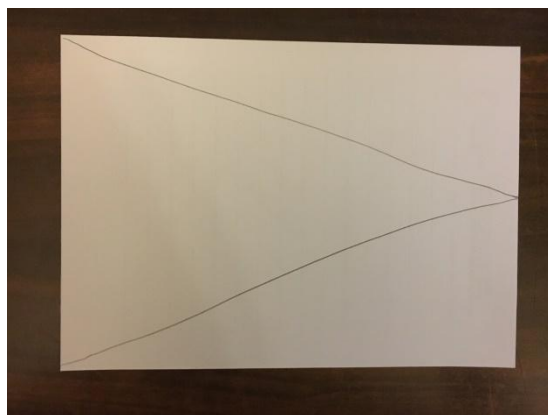
Title: Balls of snow

Areas of development: Improving concentration of attention, sense of scale, estimating sizes (rule of thumb), sense of direction, and supporting writing skills (tracing).

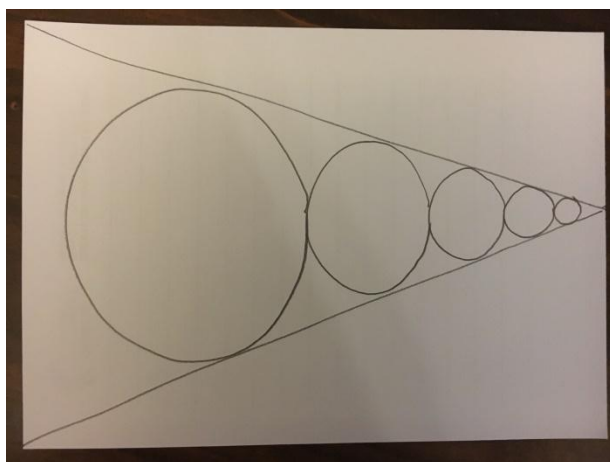
Description: The snowman is a welcome visitor in the winter months. There are many ways to build a snowman. One is to roll a small snowball around in the snow, so that as snow sticks to it, it becomes bigger and bigger... and eventually we have a giant ball of snow. Have you tried this before? For today's warm-up, we will draw some of these balls of snow.

Hold the paper in front of you horizontally.

Find the center of the right edge of the paper. Draw a dot there. (Let's demonstrate.) Now connect this point with a straight line to the top left and bottom left corner of the sheet.



Now on the left side, near the peak of this “beak”, draw a small circle that touches both lines. This will be our first ball of snow. Draw the next one exactly next to it, so that they touch. This one should fit exactly, too, it should reach the lines. Draw the third one. Each one gets bigger and bigger than the previous ones. Keep doing this until you run out of space, as long as you can draw complete circles.



Raise and show your drawing so that I can see what a good job you’ve all done. (Let’s pick out a few, show them to the class, and praise them.)

Now turn the paper into a vertical position. What do our snowballs resemble? (For example: a snowman.). Now you will be able to use this for the exercise.

Let’s begin!

The course of the exercise:

Preparatory conversation:

1. Preparatory conversation:

Winter is here, but there isn't a drop of snow on the ground... We must draw a wintertime picture to turn the world outside white. We will conjure the winter ourselves with our drawing. But you must be careful: the spell will only work if everyone invokes winter with their drawing.

2. Pick up the thin paintbrush. Let's play with it a little, without water, while it's dry. You can draw soft little circles on your hand with it. Touch it gently, so that it tickles. Now touch it to your face, as if you were painting miniature clown faces on it. Now circle your lips with it very gently.

When we are painting, we must be just as careful and gentle with the paintbrush on the palette and the paper.

3. Now moisten the black watercolor paint on your palette. Softly, making circles with the paintbrush, liquify a nice amount of the paint.

4. Let's sketch a winter landscape. Let's start with the hills because hills are a lot of fun in winter. After all, we can go sledding on them. Let's draw three hills on the paper with a paintbrush. (We can demonstrate this on the board).

5. You can draw whatever you would like to on the hills with the paintbrush: a snowman, a house, a pine tree or another type of tree, a bird feeder, some birds, or children sledding. If you run out of paint on your brush, dip it in water again, and then soak up some more paint. Only sketch the main lines with the paint. The smaller, more detailed areas will be drawn with the markers because they have sharper points and leave narrower lines than our paintbrush.

5. Put the paintbrush and the paint away and get the black marker. Draw the smaller shapes (the snowman's face, the pattern on the roof of the house, footprints in the snow, snowflakes, snow stars, children's faces, etc.) with this marker.

Put the marker away. (Make sure to put the cap on correctly, so that it doesn't dry out.) Let's get the black pencil. Color those areas that are dark, for example, the snowman's hat, the tree trunk, the door of the house, etc. You can get a different shade by changing how firmly you press the pencil to the paper. If we press it to the paper firmly, we get a darker shade, if we press it softly we can color it with a lighter shade.

7. As the kids finish drawing, let's approach them and scrape a little bit of the black soft pastel onto the paper using a pair of scissors, into the background of the drawing. Let's give them a little ball of cotton which they can use to rub the pastel in the "air" in the drawing.

8. Grab the eraser and clean the snowflakes, the roofs, the snowman, and everything that is white, but was accidentally colored by the pastel.

(It's not necessary to apply any fixative as the small amount of pastel is easily absorbed by the paper, it won't trickle off.)

9. Let's set the drawings down closely side by side. Let's see which paper reminds us most of the winter. Why?

Let's sing a winter song together... this is a part of the magic spell. Now we can be sure that it will snow soon, just wait and see.





Exercise title: Fish in the stream

(Recommended for first graders but works for other age groups as well)

Educational goals:

1. **Visual education:** Broadening the tools of creating visual effects.
(Line, wave-motion, highlighting)
2. **Social competence:** Strengthening self-confidence through a sense of achievement. Improvement of group identity (when critiquing the finished drawings, place them side by side and discuss how the fish swim together in the same river)
3. **Catching up, interdisciplinary integration:** Development of writing skills, fine motor skills (tracing lines, curved lines).

Required materials: A4 drawing sheet, pastel oil, a paintbrush, watercolor paint, container for water

Quick warm-up

(Just a few minutes – preparation, build-up, development.)

Title: Leaf drawing (We will work on the other side of the paper, using a pencil.)

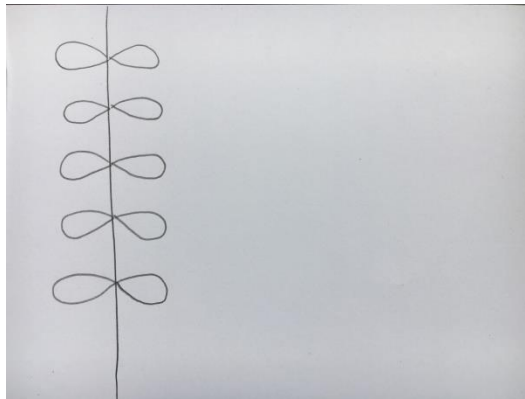
Areas of development: Concentration, fine motor skills, sense of symmetry.

Description: There are plants that grow identical leaves on a stem or a branch right across from one another. They look so pretty like this that even cavalrymen use them as decoration on their uniforms. (Do you know who cavalrymen are?) They make this pattern out of strings.

Let's try to draw this. First, draw a straight line about four finger widths from the edge of the paper. (Let's demonstrate this on the board or on another sheet.)

Then draw a small leaf pattern on one side. The line should return to the same spot that you started it from (let's demonstrate). The pattern is just like a little fish without a tail fin. Across from it, on the other side of the line draw another one just like this. Make sure that you get identical leaves.

Moving from top to bottom draw at least five pairs of leaves. Try to draw them with one continuous line, without lifting your hand.



Raise your drawings so that I can see what you have done. (We can check everyone's work with just one glance. Let's pick out the best ones.)

Flip your paper and let's begin!

The course of the exercise:

Preparatory conversation:

Where do fish live?

Let's stand up and show the movement of the waves with our hands. (First with one hand, and then with both.)

Who can tell me what a fish looks like? (Let's show its shape with our hands. What parts does it have? What covers its body?) There are imaginary fish as well. Do you know of any? What powers do they have?

Today we are going to draw fish. Can you depict a fish, if so, then how? Show us on the board. (Have several kids draw some fish. We should praise them, and maybe even show some more examples. This helps the children who need a pattern to follow).

The steps of the exercise:

1.) Let's give each table one yellow, one red, and one light blue oil pastel. They should draw at least one fish with each color. (They can also change colors each time you clap. We can use this to set the pace, and it makes the exercise more interesting, and playful for them.) Decorate the bodies of the fish with scales. (This serves as a revision of learning to write the shape of curved lines on a larger scale, with a thicker instrument.) It's important that you press the oil pastels firmly to the paper.

2.) When the fish are complete, you can draw little bubbles around them. We can also draw aquatic plants, like the ones we learned during the warm-up.

3.) Pack away the crayons, and get the watercolor paint. Do you remember how we moved our hands when we were imitating the motions of waves? Let's make that motion again, but now on the paper. Start painting with wave lines and fill in "water" in the space between them with color. It can be enchanted, rainbow-colored water if you'd like. (Improving imagination.) If you want to, you can color the fish as well.

Make sure to always clean out your paintbrush in the dish before touching it to the paint on the palette. Use one color at once; don't mix the colors on the palette. (We will learn that later, but let's hold off for now, because when it's not a conscious process, they mix everything, and the whole drawing becomes a dirty, brownish-grey.)

4.) When you have completely filled the entire paper with wave lines, and there aren't any blank spots visible, you can choose from different options for the next step. If everything is nicely visible, you can decide that you are finished with your drawing. If you would like to highlight the fish better, you can paint them with a color of your choice (darker colors are preferable, as they are more easily visible), or you can paint the water next to the fish darker, leaving the fish brighter. Or you can draw the less visible fish again with the oil pastel. In the spots where the water is darker, you can even draw around them with white. If you want, you can color them, by pressing the oil pastels firmly to the sheet.

5.) Let's place the completed drawings on the floor side by side, so that they form a river.

- Look, we together made a big river that we share. There are so many fish swimming in it.

6.) Whose fishy would you like to catch? Why? (improving self-assessment, judging)

The finished works can be placed in a riverlike fashion as decoration in the classroom or the hallway.





Module 1, exercise 5

Exercise title: Magic Hill

(Recommended: First and second grades, but works for other age groups as well)

Educational goals:

- 4. Visual education:** Strengthening of writing skills (tracing), interpreting tools of non-verbal communication and expression.
- 5. Social competence:** Strengthening self-confidence.

6. **Catching up, interdisciplinary integration:** Strengthening of writing skills (tracing), improving the concentration of attention, contrasting “good” and “bad”.

Required materials: A4 drawing sheet, watercolor paint, paintbrush, permanent marker, sponge roller, carmine ink (only for the teacher), colored marker

Quick warm-up:

(Just a few minutes – preparation, build-up, development.)

Title: Heart shape

Areas of development: improvement of concentration of attention, sense of scale, sense of symmetry

Description: You see a lot of heart shapes during Christmas, all over the place: gingerbread cookies, chocolates, etc. What could be the meaning of this shape, what does it symbolize? Why do we see them around so often during Christmas time? What other occasions do we use them for?

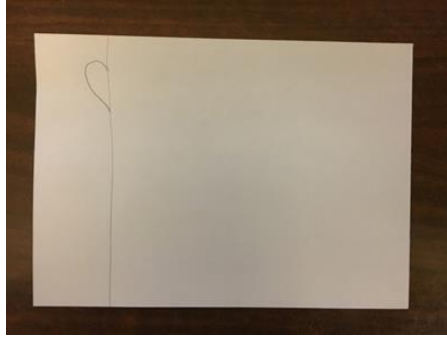
Today we are going to learn how to draw it.

We will be working with a pencil, on the back of the paper. Hold the paper horizontally.

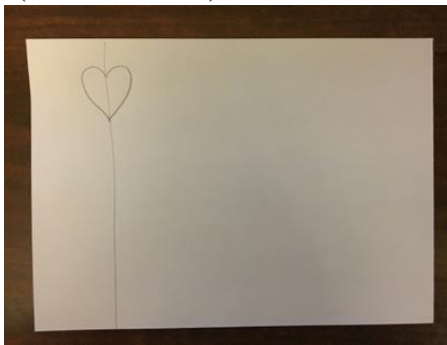
First, draw a vertical line on the paper. Using your arm rather than your wrist, draw the line slowly. This way you will get a straight line.



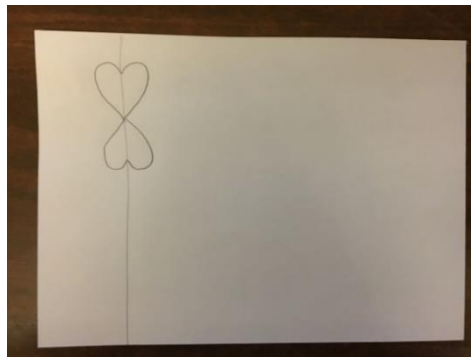
1. Now place the point of the pencil on the line and try to draw half of the heart. Start drawing the line upwards, and then after drawing the curve, return to the line at a lower point. (Demonstrate this.)



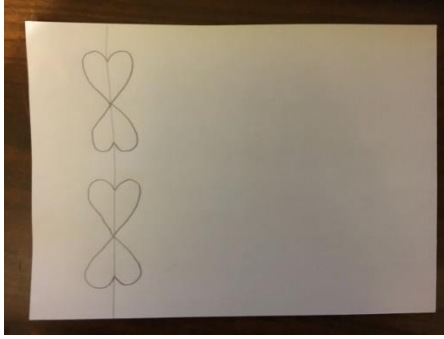
2. Now draw the other half, onto the other side of the line, just like this side. Try to make them identical. (demonstrate)



3. Let's make things a little harder. Try to draw another heart shape, downwards, so that they meet at one point at their tip. (We can rotate the paper for this.)



4. Repeat this, below the hearts drawn.



Raise your papers, so I can see how well you've learned to draw a heart. (Let's pick out a few to show to everyone, praise them.)
We did a good job warming up. Now let's begin!

The course of the exercise:

Preparatory conversation:

Do you know any stories where someone has magic powers? Where have you heard such stories? What characters usually have superpowers? Do people have superpowers in real life?

I'm going to tell you a special story that we will start drawing together, but everyone can finish by themselves in their drawing. After we are done, we will see how you finished the story.

Steps:

1. Hold the paper in front of you horizontally.
2. I'll start the story by saying: (the teacher tells the story while showing the children the first steps with a paintbrush) "Once upon a time there was a rainbow hill. It was wonderful. It was made up of colourful lines just like a rainbow. (Paint the crest of a hill on the sheet.) Pick a color you'd like and paint the outline of the hill. Now choose a different color and paint the next line right by the one you just drew, without leaving any blank space between the two. It's ok if the two colors get mixed a little... this will only make it more special. Continue until you get five colorful lines on the paper.

3. Put the brush down. Let's pick up the permanent marker and continue the story. "Wonderful magic flowers grew upon the rainbow hill... but an evil witch cursed them, and took away their color. Only their black outlines remained."

Carry on with the tale. You can draw the witch, her house (it can be below the rainbow, or inside the hill), her cat, or a fairy or wizard can appear and break the evil spell and make everything colorful again.

Imagine what comes next and draw it.

In the meantime, while you are busy drawing, I'll walk around the classroom and roll some magic on the flowers with a wonderful color.

4. For the teacher: moisten the sponge roller, and then wring it out. Pour a little carmine ink into the plastic lid of the watercolor paint. Use the sponge roller to soak it up, and then roll a colorful stripe above the hill in each of the children's drawings. If needed, we can add more ink. (The black marker won't run as it's water-insoluble. The color of the carmine ink always amazes the children.)

5. Continue the story on your own. Draw it with the colored markers. I recommend you try coloring over the carmine with yellow markers, the results will be beautiful. Finish your work by coloring and painting.

6. Let's place the finished drawings side by side. Let's pick one and try to find out how its creator continued the story. Finally, let's ask them if we understood their version of the story correctly.



Exercise title: Animals in the Cold
(Recommended for first through fourth grades,
but works elsewhere as well)

Educational goals:

1. **Visual learning:** Broadening depth of knowledge on creating visual effects. Using color and surface contrasts of spots for expression.
2. **Improving social competencies:** Practicing independence in creating different surfaces.
3. **Catching-up, interdisciplinary integration:** Improving fine motor skills.

Required materials: A/4 drawing sheet, paintbrush, black ink, color markers, brown pastel crayons, scissors, cotton, eraser, white tempera paint, watercolor paint, and water container.

Quick warm-up:

Exercise title: My button, your button... (We will be working on the back side of the paper, using a pencil.)

Areas of development: Concentration and observation skills, visual memory, fine motor skills.

Description: Who has buttons on their clothing? Try to find one. Raise your hand if you did. Now, raise your hand if your button is round. Now, raise your hand if you have a shank button, which is a button without a hole. Whose button has two holes in it? Some uniforms have buttons to show the wearer's profession. For example, sailors wear buttons with little anchors on them, soldiers' buttons have rifles, and military bands' buttons have trumpets.

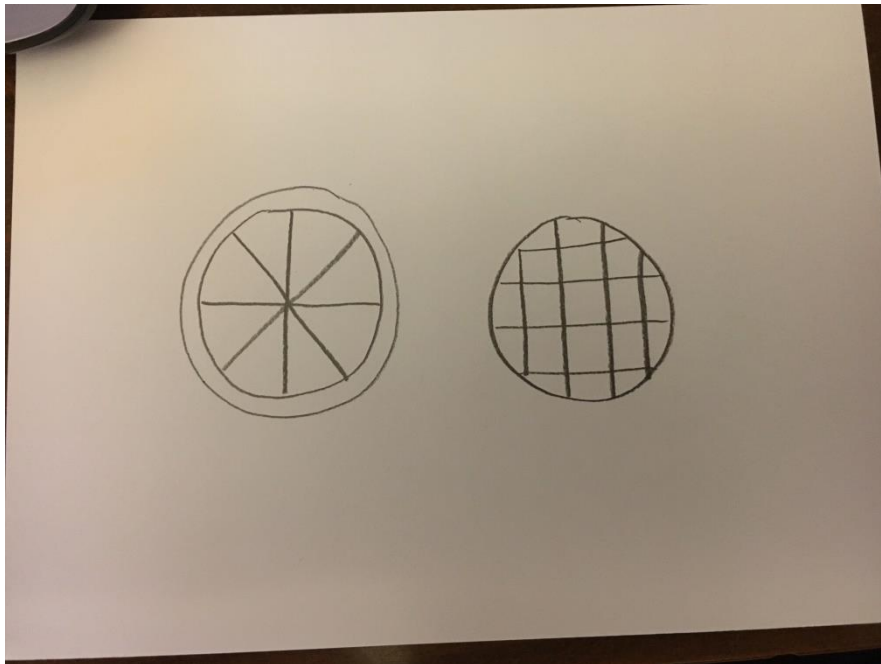
Now let's design our own button.

It should be a round shank button. Draw it on the back of your paper. It should be about the size of a walnut. Now decorate it. It can be striped, it can have double

borders or smaller and smaller circles going around. It can have wave lines or some other simple shape. You can draw only with a pencil. You have two minutes to complete the task.

Now swap your drawing with the person sitting behind you (or someone else in the classroom). Take a good look at their button for 30 seconds. Now switch your drawings back, and try to draw your classmate's button from memory.

Pick it up and show me how you did. (Pick out a few, praise the best ones, and compare them with the original.)



Flip your paper over, and let's begin today's drawing.

Preparatory conversation:

The winter months are a difficult time for animals. Some of them hide under the ground in caves, dens, or burrows to sleep until spring arrives. Do you know any animals that do this? (e.g. bears, gophers, hamsters, etc.)

Others try to stay alive in the winter forests and fields. They only sleep at night, and spend the day hunting for food. People leave food for them in many different places in nature, so that the animals can find it easily. Can you give me a few examples? (blue tit, deer, doe, rabbits, foxes, etc.)

Have you ever seen any of these animals? Where? Which ones have you seen on TV?

Today we are going to draw a special picture of the animals in the winter landscape.

The course of the exercise:

1. Dip your paintbrush in the ink (you can put a few drops of the ink into bottle caps or the lid of the watercolor), and draw a hill. There are trees on the hill, it's at the edge of a forest. You can draw pine trees, or trees that are bare in the winter without leaves.
2. Choose which animals you would like to draw. If it's in a den or a burrow, draw it with the paintbrush as well. It can also be walking, looking for food. If you are drawing birds, you can draw a branch for them to stand on, pecking at some food.
3. You can draw the sun, moon, clouds, birds, whatever you would like into the sky.
4. Put your paintbrush into the water. Color the animals, tree trunks, pine canopies, the sun, and other shapes with a color marker.
5. Now scrape some dust from the brown crayon onto the paper, and rub it on the surface using the cotton. You don't have to avoid the shapes. Focus instead on getting a consistent, even coating. (Let's make sure that the black ink has dried, so it doesn't get smudged.)
6. Take your eraser and clean the brown crayon dust from the shapes. You can use the eraser to draw snowflakes in the blank spaces.
7. Take out the paint. Squeeze some white tempera paint on a spare paper or on the lid of the watercolor. Mix in some blue from the watercolor paint too. Use it to color the air in the background. Paint around the trees and the snowflakes. The white tempera paint always obscures and covers up other colors beneath it. This is why we call tempera paint topcoat.
8. Place your drawings side by side. Which one makes you feel the winter cold? Why?





Exercise title: Deep down in the water
(Recommended for grades one through four, but also works elsewhere)

Educational goals:

4. **Visual education:** Improving sense of colors. The lighter and darker shades of colors.
2. **Improving social competencies:** Creating harmony, and balance and identifying oneself with a joy-filled world.
3. **Catching-up, interdisciplinary integration:** Improving children's ability to grasp the point. Improving fine motor skills.

Required materials: A/4 drawing sheet, watercolor paint, paintbrush, water container, permanent marker, color markers, and color pencils.

Quick warm-up:

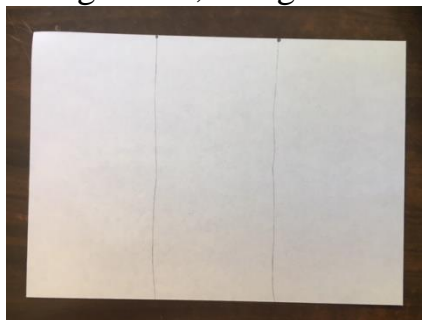
(Just a few minutes – preparation, build-up, development)

Title: Tricky Lines

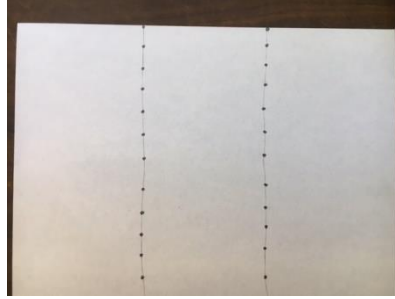
Areas of development: concentration of attention, sense of scale, fine-motor skills

Description: You might not even realize how many ways there are to play with lines. I'm going to show you an interesting line-drawing, that, if you do it right, will trick your eyes.

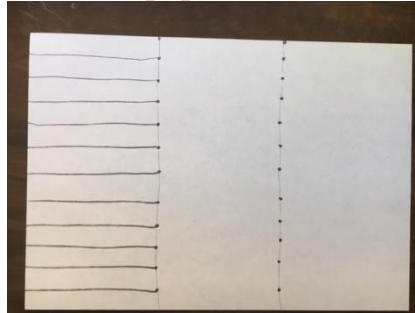
1. Divide your sheet of paper into three equal parts with two very faint lines. Don't use a ruler. Instead, draw the line slowly, keeping your wrists tense and steady. This way you should get nice, straight lines. (Demonstrate.)



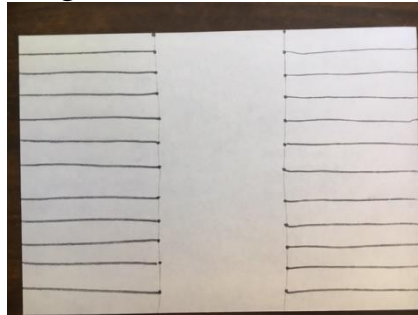
2. Now add small dots on the lines, going from top to bottom, at an even distance of approximately one finger-width. Repeat this process for the second line, to make the two lines identical. (Demonstrate.)



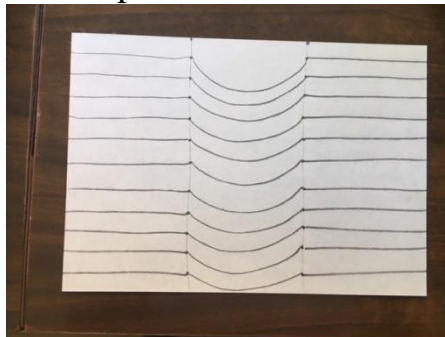
3. Starting from the dots, draw horizontal parallel lines, connecting each dot on the first line to the left side of the paper. (Demonstrate.)



4. Repeat his process for the right side.



5. Place the point of your pencil on the top left dot and connect it to the top right dot with a curved line. (Demonstrate.)
Continue this process until the pairs of dots are all connected.



Hold your finished drawing in front of you and take a good look at it. Where can you see a pipe in it?

Raise your drawings so that I can see which drawings have a clear pipe-shape between the lines.

Now we are all warmed up, let's begin our drawing.

Preparatory conversation:

Take a look around the classroom. Who's wearing the same colored sweater or T-shirt as someone else in the class? Come up to the front of the room. Let's line them up, starting with the darkest and ending with the lightest shade. (We can certainly find at least three shades of the same color. If not, find objects of the same color in the classroom and try to use those.)

Did you know that the deeper we go under the surface of giant lakes, seas, and oceans, the darker it gets? Do you know why? (Because less light reaches the depths.)

Today we are going to paint some very deep water. But don't worry, it won't be scary, because we are going to populate it with happy residents. They can be real or made-up creatures. What real aquatic creatures do you know? Who can we find in the magical, fantasy aquatic kingdoms of stories?

Let's begin.

The course of the exercise:

9. Hold the paper horizontally. Take out the watercolor paint, and using a thick paintbrush, moisten the darker blue button. Soak up a lot of paint with the brush and paint a horizontal stripe at the bottom of the paper, where the water is deepest. Now soak up slightly less paint with slightly more water. Paint the next layer. If you did a good job, this one will be a lighter shade. Let's paint another layer, again with less paint and even more water. Keep going layer by layer, until you reach the top. If you can't get a lighter shade, then try to use the other blue or purple color on the palette. (We can demonstrate the process on a sheet of paper.)
10. Pack away the watercolor paint, the paintbrushes, and the water container. Pick up the permanent marker.
11. Wherever the paint dries, you can begin drawing with the marker. Add life to the painting with a wonderful underwater world. You can draw

underwater palaces, magical aquatic creatures or fish, divers, sunken ships, snails, aquatic plants, bubbles, waves...

12. Color the shapes using light color markers or color pencils. (Make sure to start coloring only where the paper has dried, or it may tear.)
13. Place the finished paintings side by side. Which aquatic world would be best to live in? Whose underwater kingdom would you like to live in? Why?



Exercise title: Lying in the grass

(Recommended for grades three, four, and higher)

Educational goals:

- 4. Visual education:** Artistic tools and effects, depicting foreground and background.
- 5. Developing social competencies:** Improving feeling of self-efficacy.
- 6. Catching-up, interdisciplinary integration:** Development of concentration and observation skills.

Required materials: A/4 drawing sheet, pencil, eraser, green color pencil, black and green color markers, soft pastel, cotton

photocopy of black insects

Quick warm-up:

(Just a few minutes – preparation, build-up, development)

Title: Colourful leaf

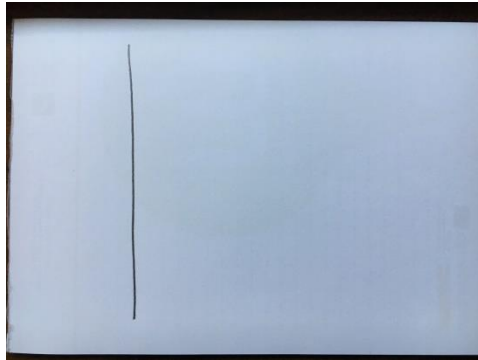
Area of development: Improving observation skills, sense of symmetry

Course of the exercise: The prettiest part of fall is the many beautiful, colorful leaves you see. The colors are also fantastic in early spring. Some of the leaves are alone on the branches, but sometimes there are several on one stem. (We can show the children a few leaves, either real ones or in photos, or we can ask them to talk about different types of leaves. The point is for them to recall the images from their visual memory.)

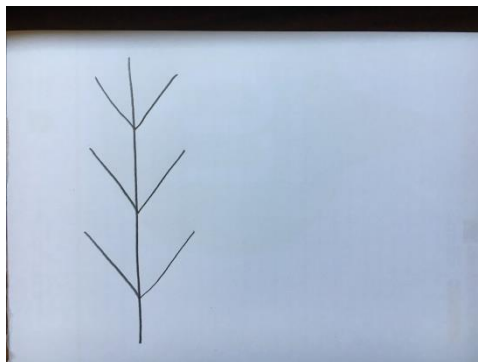


Now we are going to learn how to draw a leaf. It won't be too difficult as long as we follow all of the steps and instructions.

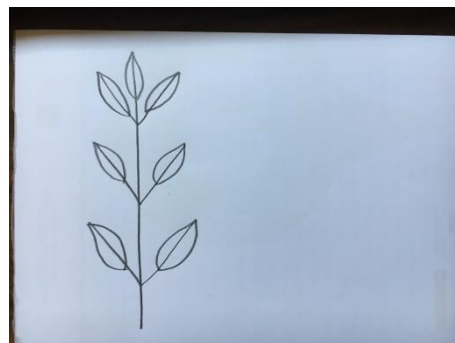
We will work on the back of the paper, using a pencil. First, hold your paper horizontally and draw a long, straight vertical line.



Then draw three “V” shapes on this line in a way that the tip of the V falls exactly on the line. (Let’s demonstrate.)



Finally, draw a leaf in the shape of your choice on the little branches. The lines of the branches should reach the tip of the leaves.



We will make good use of this shape today. Raise and show your drawing so that I can see what a good job you've done. Who can tell me the steps that we've just followed for this drawing?

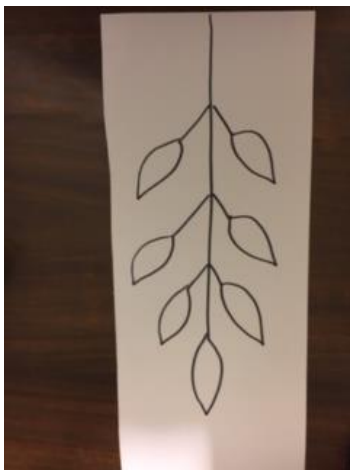
Preparatory conversation:

Growing plants are an everyday sight in the spring. They get taller and taller, with more and more leaves growing on their stem.

For instance, I saw this plant just yesterday (let's draw it on the board):



And this one as well (draw this one also):



What kinds of plants have you seen? Who can draw it on the board for me? It can be an imaginary plant too. (Let them draw four or five plants. It's important that they all have long stems, with the structure pictured above.)

Great. Now the board looks just as if we are lying by the creek, with all these plants around us. Let's try to draw it on paper.

6. Hold the paper horizontally, pick up the green pencil and draw at least four plants, side by side. They should almost touch the top of the paper. You can draw plants like the ones on the board, or you can come up with new ones. We can find a lot of different plants in nature, and all have different-shaped leaves. Nature is wonderful. Color the leaves green.
7. When you're finished, put the pencil down and get the green marker. Now use the marker to draw a third plant between two of the plants you already drew with the pencil. Try to copy the plant you drew with the pencil. Can you draw it again so that it looks the same? Draw at least three plants with the marker. It's ok if the one drawn with the marker blocks out the original plant a little.
8. Take a look at your plants. Which one feels closer and which one feels further away?
9. This time of the year, we can often spot longhorn beetles among the plants by the creek. Some of them are black and easy-to-spot climbing up stems. I'll show you a picture. (It's important to show a photo and not a drawing.)

https://upload.wikimedia.org/wikipedia/commons/1/1c/Rosalia_Alпина_%28Alpenbock%29.jpg



(We can print it and display it on the board, or print small copies and give one to each child.)

10. Do you remember what the parts of an insect are? Can you tell me? (head – thorax – abdomen) How many legs do they have? Longhorn beetles have large

antennae. That's how they got their name. Many of them are protected species. Do you know what that means?

Let's try to draw them with a pencil as they're climbing up a plant. Observe the picture, and try to copy it. If you are finished drawing it with a pencil, color it with a black marker. Draw two or three beetles.

11. All that's left to draw is the background. We are going to use soft pastels, in the colors of the spring sunshine. Using cotton, rub at least two color pastels on the surface. Clean the pastels off from the bugs and plants that you drew with the marker. Make sure you don't erase anything you drew with the pencil.

Place the finished drawings side by side. Which one makes us feel like we are there by the creek, where these plants and bugs live? Why could this be?

Who was able to draw the most accurate picture of the beetle?



Exercise title: The world of goldfish
(Recommended for first graders, but works elsewhere too)

Educational goals:

7. **Visual education:** Improving sense of shape, sense of character.
8. **Developing social competencies:** Strengthening feeling of self-efficacy.
9. **Catching-up, interdisciplinary integration:** Improvement of fine-motor skills. Strengthening the concept of numbers.

Required materials: A/4 drawing paper, yellow ink, watercolor paint, paintbrush, water container, color marker.

Quick warm-up:

(Just a few minutes, preparation, development.)

Title: String-ornament (We will be working on the back of the paper using a pencil.)

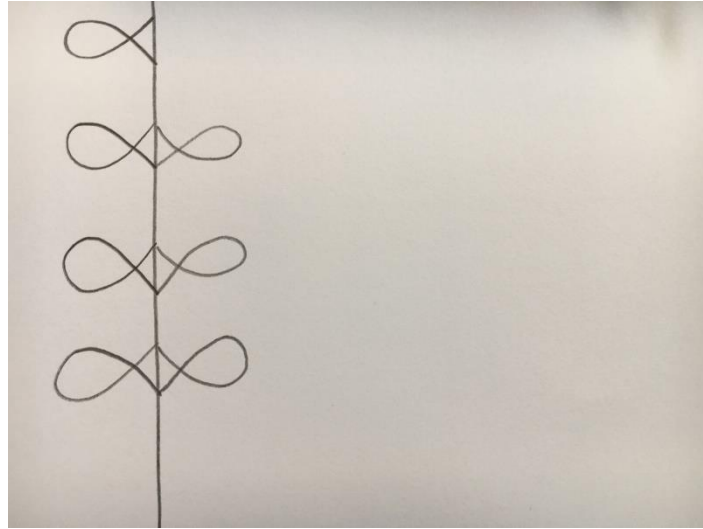
Area of development: Concentration, fine-motor skills, sense of symmetry.

Description: People often decorate their clothing with elements from nature. For example, cavalymen wear leaf or fish-shaped decorations made out of string. They look as if they were drawn on their uniforms. Not only was this fashionable for cavalymen but kings and queens also had such shapes on their clothes. Tailors had to be careful to make the patterns identical.

Let's try to draw one. First draw a straight vertical line, about four finger widths from the edge of the paper. (Let's demonstrate on the board.)

Then draw a small fish-shape on one side of the line, in a way that both ends of its tail reach the line. Try to draw it in only one line without lifting the pencil from the paper. Draw at least three. Try to draw another one directly across from each on the other side of the line. (Let's show it on the board, slowly. Fish on the left, fish on the right. I left the first one unfinished to show the first shape to be drawn.)

Keep trying until you get identical patterns.



Raise your drawings so that I can see them. (Let's pick out a few of the best ones.)

Flip the paper over, and let's begin drawing.

The course of the exercise:

1. Introductory conversation:

Do you think goldfish exist in real life? Where do you think they got their name from? Have you seen any wildlife documentaries about fish? Have you seen any cartoons about fish? Tell me about them.

Let's compare them to see how they differ. (In which one did the fish talk? Which one featured a story about people-like fish, and which one allowed us to learn more about fish as animals? Which one was fictional and which one was real?)

In today's class, we are going to continue working in the world of fiction. In a faraway, magical ocean there is a place where magical goldfish live. No one knows exactly where. From time to time a curious fish or two wanders away and uses its magic to grant wishes to people, but then it returns to its mysterious home. Now we are going to be drawing them: the goldfish. Who can tell me what a real goldfish looks like? What are its different body parts? Who can draw it on the board for me? What does it eat? Have you seen any goldfish in real life? Where?

2. We're going to use the yellow ink to depict the goldfish. First, dip your paintbrush in the paint. (Let's drip some ink in the lid of the watercolor

paint. We could use yellow paint, but the ink repels water, which will make it easier to surround the fish shapes and plant shapes with watercolor paint later.)

3. In the spot we are drawing, five goldfish are visible. Paint the five blobs with the yellow ink. Start with the body, from the side, and don't forget the tail-fin. We will draw the eyes and mouth later; for now, only paint the body. Continue using the yellow ink to paint some golden aquatic plants and golden seaweed.
4. Clean the paintbrushes. Now take a look at the watercolor paint. For the fairy-tale water, we must use colors that make the goldfish with their golden hue stand out from the water. What color should we not use? (Obviously, the shades of yellow because the fish would not be visible.) Fill out the background with colors of your choice. Carefully avoid the shapes you painted with the yellow ink.
5. While the ink dries, pack the paint and the paintbrush away. Take out your color marker. Draw the parts of the fish (eyes, mouth, patterns), or the parts of the plants, or even pebbles, stones, bubbles, whatever you'd like.
6. Let's place your completed works side by side. Let's look at them together. Check your work: does each drawing contain five fish? Who can tell me just from one glance, without counting, which ones have five fish? Which goldfish can we picture as magical? Why?



Exercise title: Spring-maker

(Recommended for grades 1-4)

Educational goals:

5. **Visual education:** Conscious color selection. Colour impression.
6. **Developing social competencies:** Searching for, identifying, and expressing positive emotions.
7. **Catching-up, interdisciplinary integration:** Improving concentration.

Required materials: A/4 drawing sheet, pencil, eraser, permanent marker, color markers, color pencil, soft pastels.

Quick warm-up:

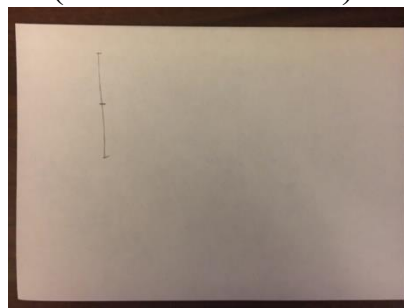
(Just a few minutes, preparation, warm-up, development.)

Title: Pinwheels

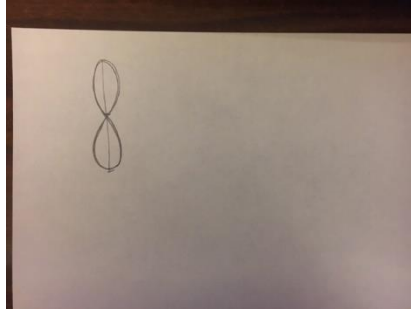
Area of development: concentration of attention, sense of scale, fine-motor skills

Description: In the spring, you can find many children playing with pinwheels. You can make them out of paper, or you can buy one made of more durable materials. They are like miniature propellers that airplanes have. They are made up of equally sized, identical parts. Today we are going to draw one to warm up for the main exercise.

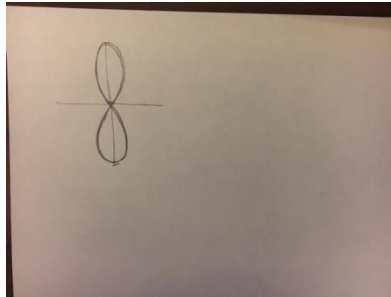
1. Turn over your paper and hold it horizontally. Draw a vertical line, and mark its two ends and its middle. (Let's demonstrate.)



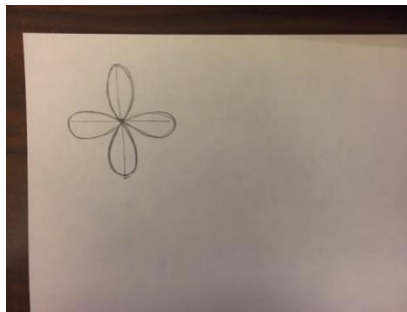
2. Now draw a figure “8” starting from the middle of the line. Trace it several times, practicing the shape. (Demonstrate.)



3. Now draw a horizontal line of the same length. (You can turn the page 90 degrees to make it easier.) (Demonstrate.)

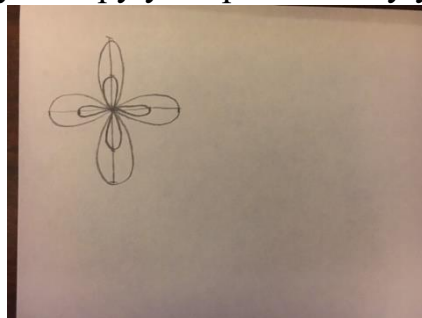


4. Draw a figure “8” starting on this line as well. (Demonstrate.)



5. Make a marking at the half-point of each line. Draw a smaller “fan blade” on each line using this mark as the starting point. (Demonstrate.)

If you’d like, you can try to copy your pinwheel by yourself. Can you do it?



Raise your drawings to show me what a good job you’ve done. (Let’s pick out a few, praise them.)

All of you did a good job. Now let's begin the exercise.

Preparatory conversation:

In the spring the weather changes quickly. One moment it's warm like summer, the next it's cold and windy. Today we will make a magical spring drawing that will bring back the sunshine and good weather.

Listen to this poem. Observe the different words it uses to describe the weather.

The Rainbow

One day the sun was shining bright

Then clouds came along and it was dark as night

The rain began to sprinkle onto the ground

Soon it was raining all over the town

But when the clouds had passed on by

A big beautiful rainbow stretched across the sky.

Now I am going to list different moods. Raise your hands at the ones that you feel go well with a rainbow.

- sadness
- happiness
- fear
- relief
- melancholy
- contentment

Show me the shape of a rainbow with your hands. Now try to imagine that you can grab its two ends and lift it up, above your head. Hold it there, don't let go, until the clouds disappear from the sky and the sun smiles down on us. What kinds of animals do you think will join us to enjoy the rainbow?

We are going to depict this moment today.

The course of the exercise:

- 1- First, draw yourself on the paper. You don't have to draw your entire body, only your upper body. Draw your shirt (or sweater), with the pattern that's on it. What emotions does your face show? How can you depict them?
- 2- Draw the rainbow in your hand. What are its colors? Make sure to hold it tight, don't let go. The background can have some clouds or the sun in it. You can surround yourself with butterflies, birds, or other animals that come out after the rain to celebrate the sunshine with us.
- 3- Color the shapes using the markers. You can trace the pencil lines with a darker marker, or you can color them right away. The important thing is that the pencil lines shouldn't be visible in the end. You can use color pencils to color your face (or anywhere you'd like).
- 4- Color the background using the soft pastels, using the method we've learned. Do you remember what that was? (using at least two colors, selected carefully; using a finger or a cotton ball to rub them in the paper; creating nice shades; at the end, cleaning the shapes with an eraser if any of the pastels got on it)
- 5- Place your finished works side by side. Which one depicts the happiness of the drawing's topic the best? How do the shapes depict this? How do the colors depict this?
- 6- Give your drawing a title.





My symbol

(Recommended for first graders)



Our exercise focuses on 3 areas:

- 1. Improving visual communication:** creative use of visual signs and symbols
- 2. For the development of related skills, important in other areas:** development of tracing (supporting writing skills)
- 3. For the development of social skills:** personal competencies: development of self-efficacy, the importance of individuality

Required materials: A/4 drawing sheet, oil pastel, a paintbrush, watercolor paint, container for water

Preparatory conversation (this is how we introduce the exercise to the children)

Do you still remember what your symbol was in pre-school? Did you like it? If so, why, and if you didn't, then why not? If you liked it, you may replicate it, if not, then you can create a new symbol for yourself and surround it with a fantastic background. Let's begin!

The steps for completing the exercise that we follow with the children:

1. Hold the drawing paper horizontally. **Choose** from one of the light-coloured crayons. (For example: yellow, orange, light blue or pink)

2. **Draw** a circle in the center of the paper. You will draw your chosen symbol in this circle. This circle can be anything: a disk, a balloon - the point is, it will carry your symbol. If you have completed the circle, you can draw the symbol in it. Again, you can replicate your symbol from pre-school, or choose and draw something new, whatever you like, that describes you well, and is easy to draw.
3. Around the circle, on the outside, using the crayon, **draw** imaginary “happiness stars.” (Can you cross the four lines in one spot?)
4. Now switch your crayon for the watercolor paint. Try using all of the different colors. Start with the yellow. Moisten the pigment on the palette, and softly move the paintbrush in circles. Don’t press it with too much force, only gently with the hairs of the brush. Then, starting from the paper’s edge, **paint** a yellow line.
5. Clean the brush. Now repeat the process with the next color. Paint the next line right next to the yellow one. Continue painting, color by color, line by line. It’s important to always clean the brush, after each color. If necessary, change the water in the dish. It’s alright if the lines touch a little bit, this will only make the painting more magical! It’s also fine if your lines are not completely vertical. If you reach the end of the palette and you still have space on the paper, you can repeat the colors. **Fill out** the entire background with these beautiful, colorful lines. You can paint over the stars; the shapes won’t disappear. If you press the crayon to the paper hard enough, it will appear from under the paint.
6. When you are finished, **color** your symbol as well. For the background of the symbol, choose a color that makes the symbol stand out, and is visible against the striped background.
7. Now **pack away** the tools you used. **Check** your work based on the following questions:
 - Are the stripes close to each other?
 - Do the lines of the stars meet in one spot?
 - Does your symbol stand out from the background?

If you answered yes to all of those questions, then you did a fantastic job.

A story about the small houses

(Recommended for second graders)



Our exercise focuses on three areas:

- **For improving visual communication skills:** condensing change into a moment, development of focus skills
- **For the development of related skills, important in other areas:** improving observation skills and fine-motor skills
- **For the improvement of social skills:** the development of self-confidence using independent work

Required materials: A/4 drawing sheet, permanent marker, soft pastels, scissors, cotton, watercolor paint, a paintbrush, container for water, white oil pastel

Preparatory conversation (this is how we introduce the exercise to the children):

Once upon a time in a magic kingdom stood three little houses. They were so little that not even elves wanted to live in them. When someone was walking in the area, they had to shout at them nice and early: We're here! Watch out, don't step on us! At night, when all was quiet, they would sigh loudly. Oh, if only we could grow! If only we could be as tall as the other houses. But deep down they knew that houses couldn't grow. They remain the same size as when they were built.

But once, on a winter night, a wish-granting fairy flew by. The houses didn't even notice her, they just cried on. The fairy listened to them for a little while and then scattered some pixie dust on them. In the blink of an eye, the three houses started growing. They were exactly the same as before, only far bigger. The houses looked happy, their windows glowed from tears of joy. They were so nice and big that even the snowflakes stopped to admire them on this mysterious winter's eve.

Now, we are going to draw the moment when we can still see the little houses, but the large ones start appearing as well.

The steps for completing the exercise that we follow with the children:

1. Place the paper in front of you horizontally. **Draw** the little houses onto the bottom of the paper. Draw their walls, rooves, windows, doors, chimneys. The rooves should be covered with tiles. The three houses can be identical or different from each other. Use a permanent marker.
2. Now **draw** behind them the large houses they have become after the magic spell. Be careful: the story said that they looked exactly the same once they had grown as they had before. They should have the same number of windows and the same tile should cover their rooves. You can draw the fairy as well. There can be trees or a fence between the houses, the rising sun in the sky or the moon with little stars, however you would like.
3. **Put down** the permanent marker. Use the scissors to **scrape** a little paint dust from three light-colored soft pastels onto the paper in horizontal lines. Then rub the dust into the paper and the cotton. Don't mix the colors – always move your hand horizontally. We call this “flag coloring” because the surface resembles the stripes of a multi-colored flag. Brush the unused paint dust off the paper.
4. **Get** your paint. Paint the air with blue shades. Carefully avoid the houses and shapes.
5. Finally, if you would like to, use white oil pastels on the blue background to **draw** the pixie dust the fairy sprinkled onto the houses.
6. Now **pack away** the tools you used. **Check** your work based on the following questions:
 - Are the parts and patterns the same on the little and the big houses?
 - Were you able to successfully add the pastel onto the surface in stripes?
 - Do the shapes stand out clearly from the background?

Snowman building contest

(Recommended for second graders)



Our exercise focuses on three areas:

- **For improving visual communication skills:** describing pictures and landscapes, portraying them in a two-dimensional plane based on the description, comparing shapes, self-critiquing
- **For the development of related skills, important in other areas:** developing concentration of attention, observation skills
- **For the improvement of social skills:** development of self-assessment, creating a realistic self-image

Required materials: A/4 drawing sheet, oil pastel, a paintbrush, watercolor paint, container for water

Preparatory conversation (this is how we introduce the exercise to the children)

Once upon a time, there was a snowman-building competition in a school. Some beautiful snowmen were built. First, the children made a small ball out of snow and rolled it around on the ground. As more and more snow stuck to it, they had a nice big snowball. They then repeated this process and stacked the snowballs on top of each other. Whoever could build the tallest snowman with the greatest number of snowballs was the winner. There were double, triple, and quadruple “scooped” snowmen. If I remember correctly, there were even taller ones. The smallest one was a “double scooped” snowman. Draw the snowmen.

The steps for completing the exercise that we follow with the children:

1. Hold the paper horizontally. Winter is cold, so we will begin with cold-coloured oil pastels. Do you know them? (dark blue, light blue, and white) We will begin our depiction of the story by drawing the snowmen.
2. Using the light blue, **start** with the smallest “double scooped” snowman. And then, one by one, add the three then the four-scooped snowmen. If there is still space left, you can draw more. When drawing the snowmen, swap between the light blue and dark blue oil pastels. Make sure to firmly press them to the paper. (If you are left-handed, feel free to begin from the right, if you are right-handed, begin from the left side of the paper.) The important thing is that the snowmen get taller and taller one after the other.) Draw their face, their buttons, a broom or a branch into their arms, a hat onto their heads...
3. When you are finished with the snowmen, **draw** some dark or light blue clouds and white snowflakes. Draw hills and trees in the background. The snowflakes can be white dots, circles, or even ice stars. It can be a little difficult to draw with white on the white paper because it isn't very visible. Try looking at it from the side to see where you have drawn on the surface. You must press the oil pastel to the paper firmly here as well. If you'd like to, you can **color** the snowmen white, too.
4. Now **pack up** your crayons (oil pastels). Get your paintbrush and paint. **Color** the background with multiple colors, to get a fairytale, magical backdrop. You can also choose different colors for the hills, the snow clouds, or even the air. It's ok if the paint covers some of the crayoned area. Since crayons repel water, the shapes will appear from under the paint. Don't be afraid to use lots of water.
5. Now **pack away** the tools you used. **Check** your work based on the following questions:
 - Can you count how many scoops the winner of your snowman contest has? Did you get to the “four scooped” snowman?
 - Did you get a magical (multi-colored) background using the watercolor paint?
 - Are the crayon shapes clearly visible?

If you answered yes to all of those questions, then you did a fantastic job.

Hens in the meadow

(Recommended for second and third graders)



Our exercise focuses on three areas:

- **For improving visual communication skills:** learning the tools of creating visual effects, composing, experiencing contrasts
- **For the development of related skills, important in other areas:** fine-motor skills, development of line awareness
- **For the improvement of social skills:** development of self-efficacy, encouraging independent decision-making.

Required materials: A/4 drawing sheet, oil pastel, talcum powder, black ink, a paintbrush, a paintbrush with a sharpened end (or an empty pen refill) for the etching, watercolor paint, a sponge roller

Preparatory conversation (this is how we introduce the exercise to the children):

As I'm sure you know, many people keep pets besides dogs and cats in their homes. Think about animals that are kept so that people have something to eat. These are livestock.

What can these animals be? Why is it good to keep these animals? What do they give us? Now we are going to draw a picture of one of these animals, the hen. You're going to learn a whole new technique for this, which I'm sure you will like.

The steps for completing the exercise that we follow with the children:

1. **Hold** the paper horizontally and take out the oil pastel. One rule to keep while drawing: you can't use the color black. (We will be using it later.)
2. **Draw** a line on the bottom of the paper. This will be the ground. This is where the hen and the chicks will peck and scratch. Draw them, nice and big. Pay attention to the details. (Head, beak, comb, body, legs, tail feathers.)
3. When you are finished with this, **fill in** the inside of the shapes using the oil pastel. Color the hen, chicks, and the ground, while swapping between the colors. The more colorful the better. It's important not to leave any white spots or the new technique won't work well. Color steadily, using nice thick lines, **pressing the crayons firmly** to the paper.
4. Now **scatter** a little talcum powder on the paper and rub it into the crayoned area. We will need this for the paint to stick. Clear the rest of the powder off the paper. (But not onto the floor or it will become slippery.)
5. Take out the black ink and the paintbrush. Use the ink **to paint** the crayoned areas (only those). Make sure it covers the whole area and follows the existing shapes. While the drawings dry, **clean** the paintbrush nicely and thoroughly.
6. Once the drawing dries, use the sharpened edge of a paintbrush to **etch** patterns into the hens. **Draw** the details too, like their eyes, beaks, and combs. Don't forget about their wings and feathers, either. Aren't their feathers beautiful rainbow colors? You can **decorate** the ground too.
7. These hens are lucky because they get to peck and scratch out in the meadow, and not behind a fence. Using the green oil pastel, **draw** plants around them, so they can pick food from them freely.
8. Once you are finished with this as well, roll the moist, wrung sponge roller over the white areas. You can **choose** which colors you use but add at least two colors from the watercolor paint onto the roller so that you can get shades.
9. Now **pack away** the tools you used. **Check** your work based on the following questions:

- Did you draw the main parts of the hens (head, beak, comb, body, legs, tail feathers)?
- Were you able to etch patterns everywhere?
- Did you get different colorful shades from the sponge roller?

If you answered yes to all of those questions, then you did a fantastic job.

Bird feeding

(Recommended for second and third graders)



Our exercise focuses on three areas:

- **For the development of visual communication:** expanding technical knowledge, conscious use of different techniques together.
- **For the development of related skills,**

important in other areas: fine-motor skills, awareness of keeping rules

- **For the development of social skills:** improving the sense of individual responsibility, instilling environmentally conscious behavior.

Required materials: A/4 drawing sheet, watercolor paint, paintbrush, water container, oil pastel

Preparatory conversation (this is how we introduce the exercise to the children): _____ When the cold arrives, there are some birds that fly to warmer places. They're called migrating birds. Do you know any?_Other birds stay here, even when it's snowing, in the cold. Can you give me an example?_We have to take care of the birds that stay here, we must help them survive the winter. What can we do for them? For example, we can put a bird feeder out for them. But what foods can

we put in the feeder for them and what can we not? How can we help them? When springtime and summer arrive, the little song-birds will thank us for all of the help. How do you think they will do so?

Today we are going to draw a special picture of feeding birds in the winter.

The steps for completing the exercise that we follow with the children:

1. Put the paper in front of you horizontally! **Begin** your work with a thin paintbrush. **Moisten** it, and then soak a lot of brown or black paint up with it. **Draw** the branch that holds our bird feeder on the top of the paper. It's enough if you draw the branch, you don't have to draw the whole tree.
2. **Continue** with the paintbrush and draw the bird feeder. Only paint the outlines, we will color it later. (We call this technique brush drawing.) **Draw** the birds arriving at the bird feeder in black. You can draw snowflakes as well.
3. **Clean** the brush and change the water in the container. It's important that the water and the paintbrush are clean because the black paint can discolor the other colors, taking away their brightness. **Fill in** the shapes with colors of your choice. Color the branches, the birds, and the bird feeder.
4. After filling out the shapes, you can continue with the background. You can work with a thicker paintbrush. Feel free to use multiple colors; **experiment** with mixing colors together. Try figuring out what shades you can create by adding other colors. You can test your color on a separate sheet of paper. Only use the colors that you feel fit in with the rest of your picture. If you don't like one of them, wash your paintbrush, clean the palette with a tissue, and keep trying out new mixes. **Remember** which colors produce strong, bright colors when mixed, and which ones turn the other color grey.
5. If you've filled out everything with color, then **take a look** at your shapes again. If something like one of the birds or a branch isn't clearly visible, then use the thin brush to **redraw** its outlines.
6. **Pack away** the watercolor paint. Take out the oil pastel. Use the white oil pastel to draw snowflakes in the background, color the background, or even **strengthen** the outlines of the shapes. The important thing is that in the end, everything that you wanted to depict is clearly visible.

7. Now **pack away** the tools you used. **Check** your work based on the following questions:

- Are the outlines of the shapes clearly visible?
- Were you able to create many colorful shades?
- Can you feel the birds' happiness through the drawing, as they get their food?

If you answered yes to all of those questions, then you did a fantastic job.

Golden Autumn

(Recommended for grades one through four)



Our exercise focuses on three areas:

- **For improving visual communication:** interpreting the relationship between lines and colors, between inside and outside
- **For the development of related skills, important in other areas:** improving logical thinking, recognizing the relationship between part and whole
- **For the development of social skills:** strengthening self-efficacy, group identity

Required materials: A/4 drawing sheet, yellow ink, a small ball of cotton, color markers, soft pastels, and an eraser.

Preparatory conversation (this is how we introduce the exercise to the children): I was walking in a park on a nice autumn day. The sun was shining, leaves covered the ground, but there still plenty remained on the branches. It was as if the autumn day was made of gold. Why do you think it felt that way? There are so many shades of yellow. How many can you name?

Now we are going to draw the autumn in golden yellow. It will be sunny in the picture, a warm autumn day, one when we would gladly walk amongst the trees, searching for leaves and watching the birds. If you put care into your work, you will create a magical golden forest.

The steps for completing the exercise that we follow with the children:

1. **Hold** the paper in front of you horizontally.
2. **Take** a small ball of cotton and soak it in a little bit of yellow ink. **Use** this to create three to four tree canopies on your paper. They can be at the same height, or above or below one another. They can be the same or different sizes as well. However, you would like them to be. First, draw the shape of the canopy with the cotton, and then fill it out in the same yellow color. **Try** to smooth out the edge of the shape; it should be like a circle.
3. Now **pick** a marker with the colour you would like to use for the tree trunks. **Draw** the trunks under the round canopies. Color them as well. You can draw a pattern using a darker color on the bark, or draw a tree-hollow. Then **work** inside the yellow canopies. **Draw** the branches with the remaining leaves.
4. Now **work** outside the canopy. You can **depict** some falling leaves, too, and happy birds flying in the sunshine, or some children taking a walk amongst the trees. In the sky, there can be an airplane, on the ground, and animals. **Continue** the drawing with your own ideas. **Color** the shapes with markers.
5. We only have the air left to draw. **Take out** the soft pastels. **Pick** two warm colors that resemble the sunshine. Gently, just barely touching the paper, color the background while switching between the two colors. Then **rub** the shades together, carefully approaching the shapes.

6. If the shapes get discolored by the pastels, use the eraser to **clean** them up. It's ok if you erase a little bit of the pastels around the shapes. The white of the paper will only emphasize them even better.
7. Now **pack away** the tools you used. **Check** your work based on the following questions:
- Were you able to create nice, evenly shaped-tree canopies?
 - Can you feel the warm sun shining through your drawing?
 - Did you fill out the background with different shades using the soft pastels?

If you answered yes to all of those questions, then you did a fantastic job.

Land of Purple

(Recommended for first-fourth graders)



Our exercise focuses on three areas:

1. **For the development of visual communication:** the basics of visual language, getting to know and learning to consciously use dots, lines, blobs, and colors.
2. **For the development of related skills, important in other areas:** developing concentration of attention, fine-motor skills
3. **For the improvement of social skills:** development of independent decision-making skills

Required materials: A/4 drawing sheet, carmine or maroon ink, paintbrush, permanent marker, colorful markers, soft pastels, cotton

Preparatory conversation (this is how we introduce the exercise to the children): Today we will take a journey to the “Kingdom of Colours”. We will take an imaginary trip to the “Land of Purple”. Do you know what kind of color purple is? Have you heard stories about the king with the purple cloak? During what time of the day can you see purple in the sky?

Purple is a wonderful, strong, shade of red. It has its own country in the “Kingdom of Colours”. There, everything shines in wonderful reddish shades. We are going to draw it using a special method. Pay attention as you will tell a part of the story by yourself in your picture.

The steps for completing the exercise that we follow with the children:

1. We will start right away with a paintbrush. **Dip** your brush in the ink. First **paint** a purple frame around the edge of the paper. Go through all four sides of the paper with the brush, covering the exact margins. (It's a good idea to place a sheet of newspaper under the paper so that we don't get paint on the table.)
2. When your frame is completed, **hold** the paper horizontally. The most beautiful place in Purple Land is Purple Hill. **Draw it.** At the crest of Purple Hill, there are purple trees. **Draw** as many trees as you can on the hill. They can be round, oblong, or pine-shaped. You can add some bushes in between them as well. **Fill** in the blank spots in their canopies completely with the ink.
3. There is a cave in the inside of this big hill. **Draw** it with the paintbrush, and then use the ink to fill in the gap between the surface of the hill and the cave. When you are finished, **put down** the paintbrush.
4. **Pick up** the permanent marker. **Draw** the tree branches and the leaves. You can add some houses among the trees, the sun, clouds, and birds in the sky. Now **think**: who should live in your cave? Elves in little houses? Bears? Or maybe purple foxes? There could be a lake, full of special fish deep in the cave. What about bats? Could a wizard live there? **Think** about it, and then **draw** your own idea. How do the residents of the cave get up the hill? On a path, through a secret passage, or maybe they use a ladder? **Draw it.**
5. Now **put down** the black marker and **get** the colour markers. **Colour** the cave first along with the shapes inside it. You can color it to be as if the sun shines on it. When you are finished, **color over** the painted areas, too, such as the tree canopies, or the flowers. **Look** at how their colors change. The more colorful shades you can create, the more beautiful your drawing will be.
6. Finally, **brush** the background with yellow-blue, or yellow-red soft pastels, and then **create** the final shade with a ball of cotton. If the pastels discolored some of your shapes, **use** an eraser to clear it off.
7. Now **pack away** the tools you used. **Check** your work based on the following questions:
 - Were you able to create an even frame around the edges of the paper?
 - Did you fill the top of the hill with trees and bushes?
 - Did you draw any inhabitants for the cave?If you answered yes to all of those questions, then you did a fantastic job.

One by one...

(Recommended from second grade up)



Our exercise focuses on three areas:

- **For the development of visual communication:** repeating shapes in visual depiction, experiencing rhythm, and visual balance.
- **For the development of related skills, important in other areas:** improving observation skills.
- **For improving social skills:** the link between repetition and learning, developing social skills.

Required materials: A/4 drawing sheet, a pencil, permanent marker, color markers, watercolor paint, paintbrush, and oil pastels.

Preparatory conversation (this is how we introduce the exercise to the children):

Do you and your friends like to imitate each other? How? Give me an example of a time when you imitated someone at something bad, and a time when you imitated someone at something good. When is imitation good and when is it bad?

Repetition is also the key to learning. After all, this is how you learn to write. You may forget that you once had to copy the teacher's hand movements. Animals learn a lot by imitation, too. Today we are going to be drawing a picture of just that.

The steps for completing the exercise that we follow with the children:

1. Hold the drawing sheet horizontally. This drawing will depict the underwater world, and also the world above the water. Begin your work with a pencil. First, **draw** the surface of the water. It should go up almost to the middle of the paper.
2. Two ducks are swimming on the water's surface. One of the ducks can be a mother, showing her duckling how to swim, or a skilled duck in front of a smaller one, who is trying to copy his moves to become a good swimmer too. He is trying his best to imitate him and to move his feet underwater just like his skillful friend in front of him. **Try** to depict this.
3. You can **draw** fish, plants, or snails under the water, reeds around the edge of the lake, clouds in the sky, or if you prefer a night-time scene, you can draw the moon and stars, however, you'd like.
4. Put the pencil away and get out the black permanent marker. **Draw over** the pencil lines. **Color** the shapes with a marker, or coloring pencil, or with both if you'd like to. The ducks are the same species, so color them the same colors and pattern.
5. **Fill out** the background with watercolor paint. Permanent markers don't dissolve in water, so the shapes won't be affected by the water. The color markers might get blurred, but that only makes your drawing more beautiful. **Try** to paint around the shapes carefully. If a shape gets wet, quickly soak up the water with a paper towel. Try to use as many colorful shades as possible. If you use more water, then you get lighter colors, if you use less, your colors will be darker. Try to experiment with this. The water and the air should have darker and lighter spots in it. Try to modify the shade of the blue color with green and maroon paint. The former produces turquoise, the latter a purple color. The shade of the water and the color of the air should be different.
6. Now **pack away** the tools you used. **Check** your work based on the following questions:
 - Can you tell that the second duck is trying to imitate the moves of the first one?
 - Is there a clear difference between the above-water and underwater part of the drawing?

- Were you able to use multiple shades of blue for coloring the background and the water?

If you answered yes to all of those questions, then you did a fantastic job.

Reflection

(Recommended from second grade up)



Our exercise focuses on three areas:

- 1. Development of visual communication:** spatial orientation, recognizing, interpreting, and displaying spatial connections.
- 2. For the development of related skills, important in other areas:** developing imagination and cognitive abilities, following rules.
- 3. For the development of social skills:** promoting feeling of self-efficacy, encouraging commitment to the environment, and nature.

Required materials: A/3 industrial drawing sheet, pencil, permanent marker, color markers, yellow oil pastel, watercolor paint, paintbrush.

Preparatory conversation (this is how we introduce the exercise to the children):

There are some wonderfully clean lakes with water so clear that we can see the bottom and the animals that live in the lake. Like a mirror, the surface reflects everything that is on the shore. Of course, this can only happen in places where people protect the environment and don't pollute it. Today we are going to draw a lake like this, with three houses on its shore. The people who live in those houses are very lucky. Why do you think I say that? Would you like to live in a place like this?

The steps for completing the exercise that we follow with the children:

1. Let's draw this wonderful lake. Hold the drawing sheet horizontally and work with a pencil. First, **draw** the lakeshore. You don't have to draw the whole lake, only the area where the houses will be. The lake should take up at least half of your paper so that you can draw the animals and plants inside of it.
2. **Populate** the bottom of the lake with fish, snails, and plants. They are all hidden in the depths, near the bottom of the lake, out of reach of the birds that hunt them. **Draw** the three houses on the shore. Your house, along with two others. They can be magical houses if you'd like. You can draw the residents, trees, bushes, or whatever you want.
3. Now **try** to draw their reflection in the water. Make them identical. You can turn the paper upside down if that makes it easier.
4. **Go over** the lines with the permanent marker that doesn't dissolve in water.
5. **Color** the fish and the shapes on the shore with color markers. Don't color the reflection, as it will be the same color as the water, so that people can tell it is a reflection.
6. Take out a yellow oil pastel and "**wrap**" the shapes in sunlight. Make sure not to miss any spots.
7. Take out the watercolor paint and **paint** the surface of the water and the air with the paintbrush. Try to use different shades for the water and the air. The yellow oil pastel protects the shapes, but you should still be careful to avoid the fish and the houses. You can paint onto the reflection, and it won't disappear, as the

permanent marker and oil pastel won't change from the water. And finally, if you'd like to, you can enrich the lake with wave lines and bubbles.

8. Now **pack away** the tools you used. **Check** your work based on the following questions:

- Are there three houses in your drawing?
- Were you able to perfectly depict their reflection?
- Is there a difference between the shade of the water and the air?

If you answered yes to all of those questions, then you did a fantastic job.

Bug spotting

(Recommended for third and fourth graders)



Our exercise focuses on three areas:

- **For the improvement of visual communication:** developing a sense of spatial perception, depiction of spatial effects, covering

- **For the development of related skills, important in other areas:** improvement of visual memory and observation skills
 - **Developing social skills:** strengthening individual decision-making skills
- Required materials:** A/4 drawing sheet, pencil, eraser, permanent marker, colored marker, oil pastels, colored ink, watercolor paint, cotton

Preparatory conversation (this is how we introduce the exercise to the children):

Today we are going bug spotting. Everyone has small creatures living around them, often unnoticed. Now look under your feet for a little bit, and try to search for some butterflies, bugs, or other insects in the yard, around the house, or in a field. You can pick up these little creatures to observe their parts and patterns. But remember to be careful. They are small and fragile. Watch out for them.

Today we are going to make a drawing about bug spotting.

The steps for completing the exercise that we follow with the children:

1. First, **draw** the hands. Hold the paper vertically and **place** your left on it. Use a pencil to trace the outline of your hand. Then place your right hand on the paper overlapping with the hand you've already drawn. **Trace the outline** of your right hand as well. **Don't forget** to trace your lower arm, too. The line can extend to the edge of the sheet.
2. Now you can see that the outlines of the two hands overlap in places. One hand covers the other. **Decide** which hand should be on the bottom, and which one on top, and erase the unnecessary lines.
3. When you turn your palm upwards, you can **observe** many lines in it. Which ones are the most clearly visible? **Try to** draw the lines of your palm with the pencil.
4. Now **decide** which bug, insect, or butterfly you would like to capture to observe. **Draw** it in your palm.

5. Now all that's left to decide is where you are going to search for this creature. In the garden, in front of the house, or maybe in a field or a meadow? **Draw** the surrounding environment in the blank parts of the paper.
6. If you are finished drawing all of the things you want to, **go over** the lines with a permanent marker, and then it's time for coloring.
7. You can **color** with a color pencil or marker, or with a mix of them. Can you color the creature the same color it is in reality? Don't touch the background just yet, colour only the shapes.
8. **Bring** sunshine to your drawing, "**wrap**" the shapes in the colors of the sun using oil pastels.
9. Fill out the background with watercolor paint or colorful ink. **Moisten** a piece of cotton, **dip** it into the paint, and then **brush** it into the blank parts of the drawing. It's not a problem if a little paint gets on the shapes in the background but try to avoid getting paint on the hands.
10. Now **pack away** the tools you used. **Check** your work based on the following questions:
 - Can you clearly tell which hand is on the bottom and which one is on top?
 - Is the bug, butterfly, or insect that you drew easily recognizable?
 - During the "packaging" were you able to get close to the shapes?If you answered yes to all of those questions, then you did a fantastic job.