CREATIVITY, ART AND PLAY THERAPY

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Abstract

Counselling is a process for learning how to create. Poetry, art and music are but three avenues open to the play therapist in optimizing self-help processes within the child. As the child composes, he monitors his activity though speaking aloud his plans and procedures. The child is both actor and monitor of the consequences of his actions. Through listening, reading, hearing, and creating poetry, music or art, one child learns skills for expressing his thoughts and feelings and begins to develop ways of efficiently managing them. The paper emphasizes procedures and processes that encourage portrayal of modelling by both child and adult. Use of creative events in the counselling-learning process helps children bridge the gap between fantasy and reality. Art and creativity may be the better conceptual base for counselling children and for building educational theory.

Résumé

La consultation est un processus pour apprendre à créer. La poésie, le dessin et la musique s'avèrent être trois moyens à la disposition du practicien de la thérapie par le jeu pour faciliter le développement de l'effort personnel chez l'enfant. A mesure que l'enfant compose, il dirige son activité en parlant à haute voix. Ainsi, il nous communique ses plans et ses procédés. L'enfant devient à la fois acteur et régisseur des conséquences de son comportement. Ecouter, lire, entendre, créer un poème, une composition musicale ou un dessin, voilà différentes voies sur lesquelles l'enfant peut s'engager afin d'acquérir les habiletés aptes à exprimer ses pensées et ses émotions. Cette étude attire notre attention aux procédés. et aux processus qui encouragent une telle représentation du modelling tant par l'enfant que par l'adulte. L'utilisation d'événements créateurs dans le processus consultation-apprentissage aide l'enfant à franchir l'écart entre la fantaisie et la réalité. Le dessin et la créativité pourront se révéler comme la meilleure base conceptuelle pour conseiller les enfants et pour élaborer une théorie au sujet de l'éducation.

In our training of counsellors, the complexity of the process, the curriculum, relationships and climate of their education are of major concern. The writer believes that it is important to analyze some of these aspects in order that we may build a discipline capable of growth — an ideal which lies in our scope, and the achievement of which will enhance the quality of our graudates.

For the purpose of analysis, the concept of play therapy and the roles of counsellor and child within it are the primary consideration. Since counselling is not a craft but a highly disciplined and creative art, the basis of this specialist's education lies within the Humanities. The object of placing the emphasis here is to humanize our philosophical approach by revaluating our present policies and making a determined effort to reconcile our goals with the best of man's cultural achievements. It is probable that there has been too big a drift from the ideas we have hitherto promoted and the scientific applications we have adopted.

Let us then consider the role of the counsellor in play therapy. What should the counsellor and child do? What should they talk about? What safeguards are there to insure that ideas and actions springing from these sessions will, in the long run, help? Since we learn bad as well as good habits in the course of living, what forces are there to guarantee that we share with children only the wisdom and knowledge which are the positive benefits of our experience, without exposing them to the negative qualities which affect the life of the common man? This paper will offer ways in which we can structure play therapy to bring about desired changes in how children perform. It is also hoped that this study will convince the reader that the questions discussed are legitimate for counselling.

Let us first consider the process of therapy and the behaviour of play in all their complexity. The duration of the play, the extent of involvement in it and the setting wherein it occurs all vary. When we think of play we do so in a simplistic sense,

allotting it only to the time of childhood. We generate visions of children playing games, building castles in the sand, poking beehives, chasing butterflies and planning tea parties with friends. However, for some, breaking windows, stealing beer and ruthless assault are also forms of play. In fact, most organized play is highly aggressive, stemming from the competitive themes structured into games. Throughout our lives we play and we do so when alone and when in groups. People play when they watch and when they participate. Play may be an activity a person shares intimately with someone else or does while quite alone. In the name of play, such activities bringing pleasure to some may be painful to others. Play can be destructive as well as constructive; it is disciplined and casual, formal and informal, hostile and benign. It occurs throughout childhood and over a lifetime. Certainly many of the everyday assumptions about the nature and form of play need re-examining.

Actions taking place between a trained therapist and someone seeking help is distinguished from other varieties of relationship. Play therapy is a proces where children interact with toys, other materials and the therapist in a psychologically protected setting (Baxbaum, 1954). The atmosphere is relaxed and a freedom is established in that the child may express himself. Through the play media, the actions performed and the words spoken, the child expresses thematic material as he plays out a story or physical action sequence (Bishop, 1972). These themes become serially distributed events which are related through time, space and psychological content, as in tapping a drum, and imitating the noise of a toy truck moving over a sand pile. Through the therapist's support and sense of play in theme continues. The counsellor encourages its development, thereby helping the child to be more constructive in his actions, feelings and ideas.

The materials the counsellor makes available and the activities with them assure that the range of themes expressed compliment those in the child's world and, at the same time, are socially acceptable. This is an important consideration. The presence of "Bozo clowns", punching bags, and boxing gloves in the therapy environment increases the incidence of aggressive action limiting more constructive encounters. Any rehearsal of aggressive behaviour in counselling will put heavy demands on the child trying to control it elsewhere. We have strong evidence indicating that the catharsis expression of aggression fails to reduce it (Liebert, 1973). Yet how the counsellor deals with angry feelings is critical indeed. In the writer's view they are handled through clarification and elaboration in symbolization of all sorts and the use of art media looms as one of many options.

Having made these statements we may have to reconstruct the role of the counsellor in play therapy. This specialist's role in school has not enjoyed the support it merits. It is not enough to count on bare survival, for the counsellor. It may be that this role in relation to children needs redefining. Certainly to function effectively we need time, cooperation and the confidence of teachers who share in childrens' care and education. To do this we must bring counsellors and teachers closer together in the things they say, do, and seek.

Certainly, more children can profit from play therapy than are diagnosed as needing aid. Some children are too upset to be helped by our traditional approaches and some have trouble talking and expressing themselves in imaginative ways. Since the anxious, aggressive and egocentric 9 to 14 year old male is the child most likely "counselled" into therapy, the need for more effective methods is acute. Young people older than 10 or 11 often hesitate when it comes to playing with hand puppets or with cars and trucks on a sandpile. Consequently there exists a need to reconceptualize the therapy process and to expand the roles of counsellor and child within it. In so doing we may give counsellors opportunities to gain the support they deserve.

What new window might we open in our attempt to understand more of this process and of the ways of training students in its construction? What new skills might we offer our counsellor for engaging both young and older, brighter and duller children in activities which expand their propensity to communicate and do so in ways beneficial to all? The study of tutoring for more creative performance could give us ideas about planning for and conducting play therapy. The idea of using notions of creativity in counselling theories is not new. However, the tie with counselling could be strengthened.

Torrence (1964) has offered several suggestions for enhancing creative behaviour in children which compliment the requirements for conducting an effective counselling exchange. Showing respect for children's ideas and feelings promotes creative thought and action on their part. Presenting the child with emotionally and intellectually provocative questions, recognizing and valuing originality in thought and action are functions counsellors should perform and reward. Since these procedures are so complimentary to counselling, doing this may indeed enhance the ability of children to express themselves in a more creative way. Creativity tells us something about how man's world is structured. Surely it can tell us something about how we are to live profitably within it. Life is a magic carpet whose course is

aimless without marked destinations which counselling helps us identify.

The work done by Perkins (1974) and others for the Harvard Project Zero is a case in point. Their efforts in helping students with their artistic work provides the analogue for a Janus-look at activities therapist and child can do. May we consider a parallel between the art student engaged in painting a picture, and that of a school pupil beset with problems who comes to a counsellor seeking greater effectiveness in the complex task of living? The procedures treating both contain themes of play demand investment and tease deliciously at an end point which, for the artist in his artistic work, and, for the child, a more rewarding life.

Why children fail are crucial questions to every sector of educational endeavor. Traditional approaches seek explanations in abilities or in motivational factors, whereas a process analysis approach explores the route through which pupils arrive at solutions to problems. It asks what in particular did the pupil do or not do to account for his success or failure? Our attention is upon the actions he performs and the consequences as he apprehends them. In addition, there is another and often ignored level of "managerial" skill: How does the pupil deploy his skills for an assault on the problem at hand?

In the following pages we will explore the roles poetry, music and art can play in helping the counsellor help the child and, in so doing, help herself become more expressive and original.

POETRY

Poetry has many different methods of exerting power over its readers, speakers, listeners and creators. Much is lost when poems are not read aloud since much of their meaning is carried through sound. Two of the strongest forces in poetry are melody and rhyme. Through its structure, the language of a poem conveys its meaning. The sonorous blends of thought and language rhythmically structured and melodically executed carry this power. Melody is the music of vowels, consonants, syllables and words, which delights the bearer and stresses meanings in a different way. Poetry opens many doors for enjoyment and the understanding of a deeper world of meaning on the part of both counsellor and child. It can be used for enjoyment alone however. Through listening, reading, hearing and creating poetry the child learns skills for expressing his thoughts and feelings and develops ways of efficiently managing them. Perkins (1976) working with students learning to edit poetry explored both these levels of capability. Half of these students were amateur poets and half had no experience in its composition. Subjects were asked to offer other words to the underlines phrases of short poetic statements provided. Each reported thoughts verbally as he proceeded. Statements were then tape-recorded for later analysis. However, students' overall performance was poor. Rhythm was awkward and the poetry itself had little meaning. Perhaps their command of English was feeble. Perhaps thinking aloud interfered with their ability to think creatively.

There was no time limit set for the completion of the assignment. Some students were less motivated than others and where the student was not able to compose anything original, his attitude expressed indifference. However, the student did make a serious effort on at least one of the poems. Several reported that a verbal monologue while composing seemed to help. The source of students' problems was probably due to a basic lack of fluency with verbal language. However in later testing, students' fluency improved and they were able to construct reasons for selecting a particular word or phrase. Thinking aloud provided a way of presenting and suspending ideas for further reflection.

Perkins (1974) also concluded that poor performance was due to difficulties in the deployment of component skills in fact possessed. Searching through near-synonyms-gleaming, glowing, sparkling-students would rarely consider more than two or three words even though more could readily be remembered as was demonstrated in retesting. In addition, students rarely reported more than two arguments for their final choice of substitutions. The difficulties seemed not in the area of necessary component skills but in their deployment.

In therapy the counsellor can have the child read, listen to, and compose poetic works, and there are countless beautiful and eloquent poems to work from. Poems whose melody and rhythm enhance our interest, sustain attention and through their variations meaning is secured. The child can be helped to hear particular sounds stressed and transpose them into an inner sensation whereby he can more deeply "see", "feel", and "hear" the events being described. The inner recesses of the child can become attuned to the poet's message.

Tennyson constructs a humorous imitation of the music of a little brook; first two lines full of t and r to represent the grinding of gravel. Can the child hear this?

> "I clatter over stony ways
> In little sharps and trebles . . ."

And then two lines full of b, p and d to sound like bursting foam.

> "I bubble into eddying bays
> I babble on the pebbles . . ."

The delicate actions of water, air and stone contained within build a sensitivity to things of nature and to an internal life for enjoying them.

The counsellor might compose short lines for the child to work from and with a little digging, many models can be found. The child can be helped to generate words that rhyme and phrases that have melodies. As the child speaks aloud she can help him retain, and order for use, the ideas considered. She can help him become a better executor of his thoughts and feelings.

Kenneth Kock (1970) a New York poet, has elementary school children approach the writing of poetry in a variety of ways. They might compose single lines beginning with the words . . . "I wish, I used to think, I know; etc." The whole class might put single lines together and form a "group" poem, then scramble the lines for another. "What color is autumn" might be the stem for other lines. The question "What do you hear when you are in a boat?" might solicit cues for a poem of sounds.

In using Koch's (1970) methods, child and counsellor might compose together, generating ideas and sharing that feeling of discovery which makes creating works of art so exhilarating. The entire experience uses materials selected by both who are playing as they compose something more than the actions used to produce it.

The poetic works of A.E. Houseman, also have a place in play therapy. They breathe a youthfulness filled with images of youth (spring, flowers, folk music, and country dancing). They are not about men and women but about lads and girls. As well as being gay and rollicking they are also charming and paradoxical which is all the more fun for children to discover. Here is a straightforward stanza from his *Shropshire Lad:*

> "Loveliest of trees, the cherry now
> Is hung with bloom along the bough
> And stands about the woodland ride
> Wearing white for Eastertide."
>
> (Highet, 1960, p. 9)

Each work is easy to understand separately but difficult to know about all together. As Highet (1960) says, ". . . we can understand one poem by itself; then a second; and then a third. But when we try to understand them as whole, we fail" (p. 116). Housemann published his poetry in carefully arranged groups yet his criteria for establishing these escapes us. Children in counselling can learn to feel the vibrance of youth springing from Housemann's poetry and can deliberate upon his paradoxes. His poems and their meaning were meant to be discussed.

> "The mortal sickness of a mind
> Too unhappy to be kind."
>
> (Shropshire Lad 41)

> "The troubles of our proud and angry dust
> Are from eternity, and shall not fail.
> Bear them we can, and if we can we must,
> Shoulder the sky, my lad, and drink your ale."
>
> (Last Poems 9)

The works of Shakespeare provide rich sources for analysis and discussion. He has shown us a profound knowledge of the emotions and the subtle strokes by which he conveys this knowledge to us.

When Leonato, in *Much Ado,* says

> "Being that I flow in grief
> The smallest twine may lead me"

Samuel Johnson comments on this saying:

"This is one of our author's observations upon life. Men overpowered with distress eagerly listen to the first offers of relief, close with every scheme, and believe every promise. He that has no longer any confidence in himself, is glad to repose his trust in any other that will undertake to guide him" (Wain, 1974, p. 258). Through reading, discussion and composing poetry and other written work the counsellor enhances the play spirit of a child too old and too adverse to play with doll houses, hand puppets and toy trucks on a sandpile.

MUSIC

One of the strongest ties between poetry and music lies in the subtle and delightful melodies contained within each. Poets and musicians share parts of the same reality, and know words and sounds which are ugly as well as beautiful. There are many ugly sounds which have interesting meanings and many beautiful noises which have little or no meaning, at best only a vague significance.

Bamberger (1973) devising a game called "tune blocks" studied the ways students composed melodies. By typing a single label, "G3" for example, the music box would play a melodic fragment three or four notes long. By typing strings of labels the student weaves a longer melody. Fragments of tunes are given and the student is asked to compose a whole melody which, to him, is beautiful. Tape recordings are made of the students' remarks as he works, of the tunes he creates. A typed sheet from the computer provides a record for later study.

Through her work Bamberger (1973) attentively watched the procedures students used in composing tunes. Some students were more methodological by quickly choosing beginning and ending fragments. Some would incremently extend these endpoints to achieve a smooth bridge between them. Others started with ending fragments then switched to combining them in different ways. Using this approach students

requested more performances from the music box than those with the increment plan.

Bamberger (1973) also studied ways the melodic fragments were used in isolation and in relation to another, the number of beats, the time span of the melodic unit and two units having identical rhythms. Features referring to the whole melody were also examined, for example, the beginning or end, an upbeat or downbeat part of a harmonic progression. Looking globally, less methodoligical subjects could judge whether the combinations composed made sense and were lovely. It was not until later in composing that students were able to anticipate, on the basis of parts, which revision in the whole tune might be effective.

Although touched upon briefly, such analysis of ways tunes are composed underscores the diagnostic and treatment value of "tune blocks" or similar musical games in play therapy. Setting up melodic fragments which children repeat and combine with others makes possible the monitoring of their procedures in composing beautiful melodies. Composing tunes while plucking a guitar, tapping a jar, rubbing a rough block and ringing bells are legitimate play activities in therapy. The tunes can be simple three beats, a pause, then two more, followed by a trill of three in a declining scale. Here both pupil and counsellor participate in formulating musical works and in the analysis of skills and procedures employed. The child's music may be captured on a tape recorder and stored for furture reference. Through such procedures both child and counsellor are made aware of their methods of approach and problem resolve. The child can be more mindful of the structure of musical works and the characteristics of a melody. He may acquire the ability to compose melodies and become a more effective producer of actions others find pleasing.

ART

Working with art the child is obliged to operate within the properties set by the medium under his employ. On many occasions the medium is a flat surface whereupon the child enscribes assorted traces which he monitors and modifies as he proceeds. The child performs similar activities with math, science and language papers and with pages from books. In creating the figures on paper (house, trees, persons, flowers) he does what he can to represent accuracy of feeling and style to the best of his development within the constraints set forth by the task. He continually works, supposedly, to decentre his figures from properties of the paper itself. Later in drawing, his figures will be represented in relations one with the other. The relative size of each also changes as the children's experiences with drawing increase. With human figures the young child draws faces and adorns them with detail before completing the trunk and fashioning it.

Initially, the sun, sky, trees, houses, and people go into a drawing as figures unto themselves. They take a relationship with one another as the child uses properties of the drawing surface. Suns are drawn, slotted into an upper corner (usually the right) and the sky lines the top edge extending from the sun. Later, the sky fills the page along with clouds, birds, stars, and airplanes. Certainly, developmental factors influence children's actions upon flat planes. In fact achievement for most people is based on the quality of their performance in reading, writing, and computation on such surfaces.

The child in working with art media perfects his skills in creating. The tie to other school work can follow in the sense that the child becomes more efficient, neater and less dependent on properties of the paper in completing the work (Williams, 1977). Eventually the child's figures will take on a more lifelike relation, one with the other. Trees and houses are bigger than people and flowers are smaller. Dogs are shown barking at hissing cats with arched backs, airplanes dog fight, race cars race, and people jump rope and hold hands.

There are many ways of helping children be more creative in the artistic representations they construct. Being able to recognize, discriminate and act upon subtle properties of a picture completed by themselves or another builds options for aesthetic encounters elsewhere plus enhances his skills for commerce with material presented on flat page surface which is the link between art and much of the child's school work.

A picture's style represents a vital property for children to become aware of and use in their constructions. Gardner (1970) using a simple reinforcement design studied the ways 7 and 10 year old children saw the relations between the stylistic works of famous painters. Children were asked to group paintings by different artists in arrangements where style would be the relevant property, where paintings of Picasso would be clustered separately from those by Modigliani or Chagall. In weekly sessions over a six week period children were asked to group in sets of two, four pairs of paintings according to some "special" way. Searching for this "special" way children were told 'yes' that's right or 'no' after each grouping proposed.

Four sets of pictures were chosen so that as the child sorted his system for selecting became evident. Young children could group by the style of the artist but not as well as those older. The procedures by which children changed their ways of sorting was also studied. To change their procedures children had to realize that there were other ways of grouping pictures. To do so

required them to ignore what would be most obvious to the child, the subject matter of the picture. To a child a picture is about what is in the picture, i.e., a picture with a horse in it is a picture about a "horse". In formulating an operational understanding of style, children acquired a sensitivity to such properties as figure, color, outdoor and indoor scenes, those dark and light, familiar and unfamiliar. They were able to form partly successful hypotheses because of their partial correlation with the "true" criterion. Gardner (1970) called these hypotheses "soldiers" because of the linking role soldiers play in joining two surfaces, or as Flavell (1970) puts it, "homing into" a conceptual rule. Family resemblance was one kind of soldier; e.g., whether the person in the picture seemed to belong to the scene he was in. Employing other soldiers children asked themselves orally whether alternative paintings would look comfortable in different settings — in churches, theatre lobbies or bars. Although the soldiers did not indicate an explicit awareness of textural and surface features of style, using them did cast the decision in a context where style would be a relevant consideration.

Gardner's (1970) children performed as those involved in a concept learning exercise, explicitly formulating and testing alternative hypotheses. Activities such as these underscored the role of thoughtful effort in constructing ways of creating, criticizing grouping and ordering pictures and the ideas they foster.

The implications for counselling are boundless. Beside using these ideas for initiating drawing or making collages, art activities could be woven into a curriculum constructed for each child seen. The child is helped to say aloud her reasons for grouping pictures or for recognizing style in her work and in that of others. In so doing, the counsellor notes the child's criteria for selecting, restates it and offers others by regrouping the pictures each time asking the child to name those selected. This is a game of search for a hidden rule. Players put their wits at play and counter play of selecting and modifying dimensions of a work as they proceed. The object is discovery and the relationship between counsellor and child is more cooperative than competitive with the process of finding as prize. By developing a sensitivity to style the child now has a more formal rule for apprehending and modifying his work and that of others. He has attended to his methods while he talks, writes, composes tunes, and paints. In his creations he has invested both feelings and intuitive action.

Engaging the child in activities such as these fosters the development of a more competent self and the advantage won by using it as a model of one's audience. Ideally, the self is a refined and informed audience tuned to one's message and sympathetic to one's basic aims. The self is always available on short notice and is ready to examine the initial formulations of a half finished work as it is to ponder the completion of an almost finished product. Such is the use of the self as actor in the almost impossible problem of formulating aesthetic principles as guides. According to Perkins (1974), "as long as reactions of the self model sufficiently reactions of the audience, the work under way can be guided to more effective communication, however covert the principles governing reaction of self and audience may be" (p. 49).

Because counselling is a process for learning how to create, suspicion looms that such complex behaviour does not readily optimize itself. If it did, we would foster more creative children and adults. Certainly many are trying to live more creatively despite the abundance of counselling and self-help programs taunting their cures. We must be assured that learning is taking place while the child is drawing, sorting pictures, composing tunes or constructing limerics, that is, being more active and original.

There are countless reminders of the ineffective performance strategies in people who are the products of countless ineffective teaching relationships. Think of the number of adults, who, after twelve plus years of schooling do not become literate. Poetry writing and analysis, melody composition and the expressions of art all bear on the roles of man as communicator and artist and illuminate important themes in the use of the self, the maker of the message, as model of the recipient of that message, as a model of one's audience. As the child composes, he monitors his activity through speaking aloud his plans and procedures for their execution. The child is both actor and monitor of the consequences of his actions and his self is the principle executer of this role. The self is the maker of the message and its recipient.

Studies attest to the vast number of children with problems in reading and computation. Our schools are doing well but wish to do better. Yet we continue to insist that children learn formal material (writing, reading computation) in a matter far different from the way we learn to speak, walk or comprehend reality. Our failure to use what we know in structuring good teaching and learning programs is absolutely astounding. The method advanced is not a cure for all of the ills addressed. However, it does direct itself to the enhancement of children's actions. While engaged, they feel better about themselves and have a more effective system for monitoring their impact on others.

Both child and counsellor can monitor and record their experiences, thereby gaining references for further growth. As they proceed

they might write the rules both use on the blackboard or large piece of paper near by. Folders of a child's work may be kept along with a record of strategies used. Sessions may be planned far ahead of time although procedures will vary as the child progresses, and so will the quality of his representation.

For many, learning to be healthy is difficult. The work of the artist can be seen but little of his working. We have fewer models of processes for learning how to do than we have of the products of doing, and there are fewer models of audiencing (observing) as well. Assessment procedures, conscious or not, are plagued by many of the same problems besetting the assessment of the ongoing works one has produced. Judging whether alternative procedures improve an ongoing work will, in fact, inherit all the errors made in the evaluation of that work. Children living in single parent families without extended family ties usually possess fewer live models of procedures in all sectors of living than those in conventionally organized units. Television (the surrogate parent) offers a limited display of models and procedures since time and action become compressed to fit some story theme or programming parameter. This papers' emphasis on procedures with art media encourages the portrayal of modelling by both child and adult. These counselling events help children bridge the gaps between fantasy and reality.

Ultimately, the procedures of artists working to enhance the quality of a creative process and those helping children will differ. In counselling, the importance of a picture, tune or poem should never be so high as to threaten the child's confidence in his propensity to express himself; i.e., to participate in a process. Francis Bacon (Kuhn, 1970) has said . . . "Truth emerges more readily from error than from confusion" (p. 18). So called errors can be great sources of mirth, vivid reminders of an original or common place misstep. "What a different idea!" or "Oh no! Not that again!" become workaday gestures in a productively attuned play therapy session. However, such procedural options must be explored at a slower pace and progress on particular works is a crude and remote measure of strategic alternatives. In other words, how can we both lift a pencil from the page and direct it as we write? However difficult to perform, the lifting, directing and writing actions become analogous to our process.

How can we have the child talk about his drawing and thinking methods as he works? Not where the child is obliged to say, "I'm now drawing with my left hand" but, "I'm making a house with a red fire engine beside . . . It's going to be a big powerful fire truck that goes really fast." The child hums the warbling sound of a siren. The counsellor says, "You seem to enjoy drawing a big fast fire engine." "Only, the red needs to be redder," adds the child. The counsellor responds by saying, "How could you do this?" which is a key response stemming from the method presented. "Well, I could press harder on the crayon or pick another color." says the child. "Yes, and blend another color on top or change the color of the background," adds the counsellor. After a hard look at his drawing the child then states, "Maybe I could put a black line around the fire truck." "You have many good ideas," adds the counsellor. "Remember, sometimes, the texture of the paper determines how the color lays on to it" . . . and so the process continues. Among other things, this sequence brought the child information on optics, the properties of color and perspective, the relations between both and a resistive medium, the consequences of pooling ideas and the role of himself and the adult in the encounter.

Learning requires both investment, feedback, and some contact with an information source such as a model. Feedback, models and investment take place in a language and movement exchange. Play themes of cooperation, competition, chance, simulation and search are woven in (Bishop, 1972). The child makes puppets, goes on a bear hunt, produces tunes on a xylophone, glues twigs, skips rope, reads and writes poetry, tells and analyzes characters in stories with the process and the analysis of its procedure carefully facilitated by the counsellor and overtly and covertly monitored by the child.

In the area of training artists, Perkins (1974, 1976) reports that there is a modicum of success in organizing learning situations which lead them toward a greater critical consciousness of their own procedures. At this time, such successes are not as clear-cut in counselling children. Certainly, in play therapy we seek to help them gain in awareness of their methods and we applaud their limitations and constructive rebellion. In addition, this form of counselling could be based on an analysis of the process and of component skills underlying effective function. That these are not exclusive alternatives but complimentary means toward the same end should now be clearer.

The argument presented seems worthy of further consideration. Certainly more therapeutically-oriented art materials are being introduced into classrooms and clinics (Nickerson, 1973). However, practical methods outweigh theories for testing their use. Art provides a concrete medium upon which the child can operate in relationships with the counsellor. Besides the coverage of so called "problem material", the counsellor functions to enhance the quality of the child's operations upon the art medium capturing his employ. For years

counsellors have encouraged children to work on model airplanes, miniature hot rods, key chains, and tie racks. These are crafts which encourage the child to follow a preset model while he is helped to talk about more "important" matters. This activity enhances the quality of, among other things, his eye-hand coordination. Not to deny these benefits but to specify the use of art media in the encounter because, in proceeding, the child exercises dimensions within himself not tapped by doing crafts.

The Art procedures do not, as a rule, reinforce aggressive action. For example, drawing does not incite to fisticuffs two drawers so engaged, however, the same cannot be said of play. In fact, art and creativity may be the better conceptual base for counselling children and for building educational theory. In spirit, art is creative and play may not be, although both can be fun. As a child proceeds with his art, an atmosphere for sharing is developed which is not so true of play because of the strong competitive themes it contains. Children automatically seek excellence in the development and deployment of skills utilized in representations they create. Put simply, art helps us achieve a better understanding between the real and the ideal in our lives and gives us hope.

Literature, poetry, art and music can provide additional play media to the expanding repertoire of techniques and strategies of our developing specialist. Using these media puts a new wrinkle into the process controlled largely by the Freudian, Rogerian and Adlerian conceptual communities. These approaches were developed from work with verbally oriented children and adults in non-school settings. Using these approaches the therapist structures the child and the process from within her system. However, having the child interact with creative media structures the process from within his.

We may better sense and become part of the child's inner world, and, in so doing, help him reconstruct it. However, to do so is heady business. It is not wise to have the child overly concerned with himself as audience of the symbols he constructs. According to James (1975) to do so would ultimately deny a child's right to privacy because, ultimately, we deny the property of ambiguity, in which he shelters his secret understandings. The counsellor must not expect to understand everything the child says or does. He can make more use of reason in the facilitation of the process lest one remain perpetually adrift with an assortment of talky-feely kits and reinforcement paraphenalia.

By using these traditional approaches, we were prevented from commerce with the child's inner world. The concern for strategies is critical to his effectiveness as a person. As Dewey advises, relationships between teacher and child predispose moral considerations of the highest order. Now more than ever, counselling needs the humanizing influences of the liberal arts so as to insure the integrity of both child and adult in the teaching learning context. Unsuspectingly, the integrity most vulnerable is that of the counsellor, so often unaware of the limitations on perceptions set forth by a North American world-view. Young people have merging world-views not yet bounded by the national properties of political systems. Our survival as a species requires an operational understanding of views far beyond our own. Hence, the complexity of the task in relation to children.

Ideas such as these suggest that the counsellor in her work develop a mentor-like approach. Indeed, in a clinical sense, the role is more educational than therapeutic, yet it is a bit of both in a new kind of education. Counsellors are, in most cases, successful teachers who are specialized in the psychology of human condition and its ways of change. Their training focuses on the dynamics of a psychologically helping relationship which is a specialization different from that of a teacher. The teacher's knowledge of children, subject matter and methodology for facilitating play with artistic materials and ideas in helping them become more responsible, brings counsellors closer to teachers in the things they value and seek. Speaking prophetically, it is vital for teachers and counsellors to function in these ways, or the precious gifts of counsellors will be obliterated in our shift to more conventional forms of teaching.

In the writers view, both should have a honors liberal arts base in their education; we need the best. Both should enjoy being committed to teaching children and talented in the functions they perform. In these ways, they would be better equipped to understand and work with art media in their various contacts with them. An added dimension is available by incorporating rationally-based material into the therapist's existing repertoire of feeling-based methods. We need both, since no one domain can serve all our needs. Such activities provide the child with a foundation for more rewarding and sophisticated aesthetic encounters in the countless relationships between himself, things and others.

In wishing to simplify without destroying the complexity of some very important problems, we must build a stronger bridge between what Rauschenburg (Hughes, 1975) discusses as the gap between art and life and what Brinton (1951) identifies as the tragic space between the real and the ideal.

Many of these ideas have significance for an education of another kind . . . To quote Charity James (1975) . . .

> I believe that life as ceased to be living because the non-artists among us have learned to play safe and to rely on the authority of others, of the simplified sterotype of the record of the tick of approval on our exercise books. In contrast, artists are used to being at risk. Every time the artist uses a tool or sets a word into a poem he engages in hypotheses in action and enjoys the possibility of error, and no one else can decide for him if he was right or wrong. (p. 10)

If the child is to improve in his facilitation of these events, he will be better equipped to handle the possibility of error on the one hand and the propensity of reflect and act upon the conditions producing it on the other. Healthy children are better risk-takers and living is risky business. The ambiguity of art lies not only in the fact that it draws on configurations that are nonlinear, but also in the fact that its order permits analogy, pun and coincidence. All of which can have a place in the overt order of rational discourse, because the ambiguity lies also in the potential of that particular where the particular is that special instance of a general rule. There can be significant methodological links between science and the arts. There can be solid ties between the emerging knowledge and skills of the child and an expanding universe of ordered and not so ordered meanings. For, as Highet (1954) says:

> No single philosophy or faith . . . can be absolutely true or else it would have conquered all its inadequate rivals and would survive all alone and perfect. The world is too copious and strange for reason itself to dominate and comprehend. (p. 113)

We must, as Rauschenberg insists, close the gap between art and life by helping children become better artists.

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