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Drawing Through Disaster: Young Children's Artwork Responses to Crises

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College of Arts, Society and Education
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Dedication

This thesis is dedicated to my mother

Eva-Marie Brokinkel

Intelligent, creative, temperamental, and generous, who was denied an academic career due to 2 World Wars.

And to my father

Bernhard Brokinkel, who never came back from Stalingrad.

And to my partner and family for endless love, inspiration, and support.

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- 2) Haring, U., & Sorin, R. (2016). The cyclone as catalyst. *Etropic*, 15(1), 89–99.
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Declaration

I declare that this dissertation is my own work and has not been submitted in any other form for another degree or diploma at any other university or other institution of tertiary education. Information derived from published or unpublished work of others has been acknowledged in the text and a list of references given.

Ute Haring

Glossary of Definitions and Terms used throughout this Thesis

Agency: “To intentionally produce certain effects by one’s actions” (Bandura, 2018, p. 130).

Attachment theory: A theory advanced in 1951...by Bowlby...according to which an infant has an inborn biological need for close contact with its mother...maternal deprivation during this critical period [first 6 months of life] having diverse effects on psychological development (Colman, 2003, p. 62).

Battered Baby Syndrome: “A term coined by the German-born paediatrician Charles Henry Kempe (born 1922) in an article... in 1962, to denote the pattern of physical and psychological injuries inflicted on a baby by intentional neglect or repeated excessive beating by a parent or caretaker” (Colman, 2003, p. 81).

Bauhaus: 1919...in Weimar, Germany: namely the establishment by architect Walter Gropius of the Bauhaus... a buzzing center of experimentation and cross-fertilization among the various art media and a flourishing magnet from the start for an extraordinary pool of talent and creativity (Spitz, 2012, p. 3). The word Bauhaus is related to Bauhuetten, the medieval church masons’ guilds, as an association that fitted the vision of establishing a “community of creators” (Dominiczak, 2012, p. 1075).

Child-abuse: “Any form of physical, mental, or sexual exploitation of or cruelty towards a child by a parent or other adult, causing significant harm to its victim” (Colman, 2003, p. 126).

Calligram: “a poem whose words form a shape ...related to the poem” (Moustaki, 2001, p. 316).

Crisis: a “time of difficulty or distress” (Manser & Thomson, 1997, p. 302).

Culturally: as “relating to a culture or civilization” (Manser & Thomson, 1997, p. 309).

Die Schleuse: “represents the function of a “sluice”, an artificial conduit that carries a flow (usually water) through a channel controlled by a gate keeper” (Brush, 2004, p. 862). Here “the Schleuse in Theresienstadt, where the very old, the very young, and the very sick were funnelled toward extermination” (Brush, 2004, p. 862).

Disaster: “a serious disruption, causing widespread human, material, economic or environmental losses which exceed the ability of the affected community or society to cope

using its own resources” (defined by the United Nations International Strategy for Disaster Reduction (UNISDR) as cited in Lopez et al., 2012, p. 303).

Ecstasy: a state of exalted pleasure or euphoria (Colman, 2003, p. 231).

Emotional abuse: Navarre (1987, cited by Hawkins in Briggs, 2012) explains: “the terms psychological abuse, emotional abuse, and mental cruelty have been used interchangeably, and without clear definition” (p. 88).

Emotional clarity: Defined by Gohm and Clore (2000) as “the ability to identify, distinguish, and describe specific emotions” (p. 686).

Flow: “A holistic sensation that people have when they act with total involvement” (Csikszentmihalyi as cited in Beard, 2015, p. 353).

Hermeneutics: A term derived from the Greek god of communication, Hermes, known for his eloquence, cunning, and trickery in interpreting the messages of the gods...the intuitive researcher initially identifies...values and assumptions...and then [uses these] as hermeneutical lenses (Anderson, 2000, p. 32).

Historically: Events which actually happened, and which have been the “subject of a study based on its development over a period of time” (Manser & Thomson, 1997, p. 601).

Holocaust: (in Hebrew, sho'ah), the name used in English to refer to the systematic destruction of European Jewry at the hands of the Nazis during World War II (Yad Vashem Holocaust Resource Center, 2023).

Image: An image is a person or thing that resembles another person or thing closely; a simile or metaphor or an idea or picture in the mind (Manser & Thomson, 1997, p. 630).

Jugendfuersorge: Youth –Welfare-department (Stargardt, 1998, p. 210).

Kristallnacht: ("Crystal Night" or "Night of the Broken Glass"). Pogrom (massacre or riot against Jews) carried out by the Nazis throughout Germany and Austria on November 9-10, 1938. The name Kristallnacht refers to the glass of the shop windows smashed by the rioters (Jewish Virtual Library Glossary, n. d.).

Labour Quote: “Only our labour makes us free.” Source: Die Mädelschaft, #3 (March) 1937. As cited in Edition A of *Die Jungmädelschaft* was intended for girls 10-11, Edition B for those 12-13. <https://research.calvin.edu/german-propaganda-archive/hitleryouth.htm>

Leitmotif: A phrase or other feature that is repeated often in a work of art, literature, or music and that tells you something important about it (Cambridge Online Dictionary, n. d.).

Liminal: definition: of, relating to, or being an intermediate state, phase, or condition <http://www.merriam-webster.com/dictionary/liminal>. Bigger (2009) defines liminality “as an in-between state of mind, in between fact and fiction” (p. 212).

Liminality: "being on a threshold," is the condition that prevails during the inner phase of rites of passage, those rituals performed in many societies to transfer a person from one stage of life to another. Liminality is the experience of being betwixt and between (The Concise Oxford Dictionary of World Religions, 2019).

Mandala: Mandala (Sanskrit: “circle”) in Hindu and Buddhist Tantrism, a symbolic diagram used in the performance of sacred rites and as an instrument of meditation. The mandala is basically a representation of the universe (Encyclopaedia Britannica online, n. d.). The mandala is not peculiar to any particular culture. It is found universally to denote wholeness. Jung regards the mandala as an archetypal symbol reflecting the common neuropsychological inheritance of humankind (Di Leo, 1983, p. 13).

Meditation: “Meditation is the practice and process of paying attention and focusing your awareness” (Bodian, 2016).

Mentalizing: The ability of the human mind to imagine and interpret the mind of others, their thoughts and feelings or reasons for their behaviour and one’s own reactions to it (Katznelson, 2014).

NSDAP: The National Socialist German Workers' Party, commonly known in English as the Nazi Party, was a political party in Germany active between 1920 and 1945 (United States Holocaust Memorial Museum, n. d.).

Poetry: The primary signification of the word poetry (poiesis) meaning “to create” (Gerge, 2017).

Pogrom: A Russian word designating an attack, accompanied by destruction, looting of property, murder, and rape, perpetrated by one section of the population against another. (Jewish Virtual Library Glossary, n. d.).

Resilience: Children who are resilient have an ability to maintain a positive and meaningful view of life, are able to actively problem solve, have a sense of optimism, are proactive, and

seek out new experiences (Werner as cited in Malchiodi, 1998, p. 156). Is an ability to survive and adapt in adverse circumstances (Bone, 2008b, p. 267).

Scapegoating: Defined as “an extreme form of prejudice in which an outgroup is unfairly blamed for having intentionally caused an ingroup’s misfortune” (Dovidio et al., 2005, p. 244).

Self: In the trauma literature, self is understood as the central processing unit of personality, as a meaning system that organises experience coherently, provides a sense of autonomy, vitality, and energy, and fosters adaptation and connection to others (Wirtz, 2014, p. 148)

Stage Theory: A theory that describes development as a fixed sequence of distinct periods of life (Gerrig & Zimbardo, 2009, p. VG 10-1).

SA: (Sturmabteilung, Storm Troopers), also known as "Brown Shirts," the Nazi Party militia that helped Adolf Hitler rise to power in Germany (Yad Vashem Holocaust Resource Center, n. d.).

Shabbat: “But as the sun goes down, a new day is being ushered in: the day for which we toiled the entire week, a day of rest and tranquillity, the holy Shabbat” (The Jewish Women Special, 2023).

Shema: (Heb. hear) Title of the fundamental, monotheistic statement of Judaism, found in Deut. 6:4 (“Hear, O Israel, the LORD is our God, the LORD is One”; shema Yisrael YHWH elohenu YHWH ehad (Board of Jewish Education NSW, 2022).

Sho’ah: The Hebrew word sho'ah, which has the connotation of a whirlwind of destruction, was first used in 1940 to refer to the extermination of the Jews of Europe (Yad Vashem Shoah Resource Center, n. d.).

Socially: as “relating to the organization and behaviour of people in societies or communities” (Manser & Thomson, 1997, p.1172).

Spirituality: A means of connecting people to each other, to all living things, to nature and the universe. Spirituality adds to “appreciation of the wonder and mystery of everyday life. It alerts...to the possibility for love, happiness, goodness, peace and compassion in the world” (Bone, 2008a, p. 344; 2008b, p. 266; 2010, p. 403). “Spirituality is a term with many definitions and means different things to different people. It is often confused with religion” (Bone, 2008a, p.344).

SS: (Schutzstaffel, Protection Squad), elite organization within the Third Reich that was responsible for the "Final Solution" and other acts of terror and destruction (Yad Vashem Holocaust Resource Center, n. d.).

Symbol: Is a natural, spontaneous phenomenon whose meaning is hidden beneath its obvious form. Dreams and unconscious thoughts, feelings, and actions are sources of symbols (Di Leo, 1983, p. 12).

The final Solution: The final Solution of the Jewish Question: The Nazi plan to kill all the Jews of Europe, carried out by mobile killing squads, and by means of ghettos, concentration camps, and death camps (Dutlinger, 2000, p.146). The attempt to murder every last Jew within the German grasp (Stone, 2004, p. 4).

The ‘Jewish Look’: “Hans Guenther Adler, the most noted survivor-historian of Theresienstadt, intimates that although inmates of the ghetto never looked any more ‘Jewish’ than any other cross-section of European humanity, there was one respect in which, he claims, they did come to resemble one another, as well as Nazi caricatures- in the so-called ‘Jewish –look’, the hooded gaze of the exhausted, the anxious and the prematurely aged” (Stargardt, 1998, p. 214).

Theresienstadt: (in Czech, Terezin) Ghetto in Czechoslovakia.
(Jewish Virtual Library Glossary (n. d.).

Trauma: “A powerful psychological shock that has damaging effects” (Colman, 2003, p. 755).

Übermensch: Superman (Willmann, et al., 1997, 2002, p. 1240).

Untermensch: Subhuman creature (Willmann et al., 1997, 2002, p. 1258).

Vagabonds: ‘Landstreicher’, tramp (Willmann et al., 1997, 2002, p.1032).

Vignettes: “Vignettes usually describe the experiences or behaviour of a single person”.
(Hayes, 2004, p. 137).

Zeitgeist: Spirit of the Age (Messinger, 1988, p. 623).

Abstract

We are living in a world of uncertainty. Natural and human-made disasters are current events experienced globally. Generally, children are affected most as their lives totally depend on adults. UNICEF reports that around 535 million children worldwide are living in distressing situations, facing violence, disease and hunger daily. Such traumatic events, which might also include personal trauma, may produce negative childhood experiences.

Therefore, the aim of this thesis is to interpret children's reactions to disasters/crises, as expressed through their drawings. It explores children's drawings of three chosen topic areas of The Holocaust (an historical disaster), the Cyclone in North Queensland (a natural disaster) and Child Abuse (a social crisis). Ten drawings from each of the three disasters/crises areas, sourced from historical and recent documents in texts or on the internet, were purposively selected. The thesis takes the form of a qualitative document study.

The main objective has been to find commonalities and differences in children's visual expressions of historical, natural and social disasters or crises to enable teachers to best make sense of children's drawings. Based on the information gleaned by the interpretation of the drawings, teaching resources have been designed to be used as strategic tools to enable children to be more resilient in the face of future stressful situations.

Previous literature demonstrates a knowledge gap in processes to interpret and understand children's drawings. Developmental Analysis, Content Analysis or Interpretative Analysis have been used in isolation and have provided partial interpretations. By combining these individual approaches, the Content-Interpretive-Developmental (CID) Method, which has been verified as a hermeneutical method, was developed. This unique method has been found suitable for the interpretation of children's drawings, taking this research to a new perspective.

Interpretations arising from the Holocaust, cyclones and child abuse drawings are discussed in relation to developmental and educational theories as well as literature on understanding children's artistic expressions. Theoretical perspectives considered include Piaget's stage theory of cognitive development and Vygotsky's sociocultural theory, Bronfenbrenner's ecological system's theory and Gardner's theory of Multiple Intelligences. By applying these theoretical perspectives to the children's drawings, new information on how children in different times, places, and situations present their experiences from interacting with their surroundings and the people who care for them, is revealed.

Furthermore, the study adds knowledge to early childhood education in a way that has not been researched before.

Findings of this research make a strong case for the arts, such as drawing and poetry, as effective ways of giving traumatized or abused children a voice. An analysis of the different components which might lead to alleviating trauma have been investigated. The process of children drawing their unspeakable experiences as visual communication may assist to heal childhood trauma.

This research provides strong implications for practice as it caters for diverse learning needs and intelligences, and informs teaching, especially as teachers require to teach difficult topics such as the Holocaust. The current interpretations have significance for the development of teaching resources to assist children to deal with disturbing events in their lives. Poems have been added to the teaching section to help children understand times in history and different cultures, or to alert teachers to child abuse. Future research could apply the CID method in multiple settings where drawings might be used as part of therapy.

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Introduction

Background and Significance

My research focuses on:

Art as a tool to understand reality

Art to experience different levels of reality

Art to transform reality

This research project has been planned to explore children's drawings/paintings, using qualitative research and employing the method of Document Analysis as devised in the Content-, Interpretive-, Developmental Analysis (CID) method. It is mainly grounded in education, but includes findings from psychology, art therapy and poetry. The artwork for this project was chosen from children who experienced disasters or lived in crisis situations, spanning a wide age range from kindergarten to middle adolescent age. Three areas of disaster/crisis were selected: An historical disaster (The Holocaust), a natural disaster (Queensland Floods and Cyclones) and a social disaster (Child Abuse), giving a broad scope of how children have expressed the world around them as presented in their drawings. The terms 'disaster' and 'crisis' will both be used in this thesis, as disaster relates more to natural occurrences and crisis to human-made incidences. Children's drawings and paintings are referred to in this study as drawings. The CID method is scrutinized as a possible suitable method to interpret children's drawings. The thesis relies on arts-based methods as it investigates how educators can interpret drawings so as to help children alleviate childhood trauma.

This research aims to add insights to existing literature, as many researchers have identified a knowledge gap in regard to analysing drawings by children who have experienced disasters or crises in their lives (Mutch & Latai, 2019; Peterson & Hardin, 1997; Stargardt, 1998). Mutch and Latai (2019) and Wong (2015) state that extensive analytically informed qualitative studies are needed on the effects of healing childhood trauma. So far there have been mainly quantitative surveys which have often focused on "pathological symptoms" (Jones, 2008, p. 294), disregarding the spiritual and emotional aspects of children's lives (Schnetzer, 2005). As Haywood (2012) suggests, the effects of flow on children with trauma need further investigation. Equally, the concept of liminality has hardly been acknowledged in Art Therapy (Chilton, 2013; Haywood, 2012). Further, Gibbs et al.

(2013) suggest future research includes children's perspectives of disasters. Therefore, exploratory qualitative studies about children's drawings are essential (Deaver, 2009; Gardner, 1980; Golomb, 1992; Malchiodi, 1998; Stargardt, 1998; Wong 2015). This research will add important results to these necessary studies, aiding childhood trauma, as adverse childhood experiences can have lifelong developmental implications.

Traumatized children often have significant behavioural and mental health difficulties, lower educational attainment, are more likely to misuse alcohol and other drugs, might develop Borderline-personality-disorder, experience suicidal ideation, and are likely to attempt suicide (Australian Institute of Family Studies, 2014). Equally significant is the fact that trauma might have "a ripple effect" (Fearon, 2018, p. 4), producing the "intergenerational cycle of domestic violence" (Holt et al., 2008, p. 802). Unresolved trauma needs early intervention as children's life-long well-being is at risk (Anda et al., 2006; Briggs, 2012; Guedes et al., 2016; Malchiodi, 2012; Kapitan, 2014; Orr, 2007; Perry & Szalavitz, 2017; Rubin, 1984; Supin, 2016). "The need for early intervention in treating childhood trauma is increasing" (Siddiqi, 2016, p. 50). New approaches will be required to understand how interventions can prevent or reduce the trauma of adverse childhood experiences.

"Much more can and must be done to protect and assist children."

(Fontaine for UNICEF, 2018).

Considering the uncertain times, we live in, it seems that children like never before are affected by traumatic events (Falk, 2014). According to UNICEF: "The futures of millions of children living in countries affected by armed conflict are at risk, the world has continued to fail them" (UNICEF, 2018). This established the topic of Chapter 1. Research has revealed the amount of harm to children when they are exposed to short and especially long-lasting traumatic experiences (Van der Kolk, 2005; Ziegler, 2011). This led to the investigation into arts-based therapies as a possible way of healing childhood trauma. The question that arose was: Which "active ingredients" (Kapitan, 2012, p. 48; Bosgraaf et al., 2020) in art therapy are conducive to healing? This encouraged research into liminality, the flow state and an analysis of self-transcendent experiences. It further led into the direction of the importance of arts-based teaching, investigating especially the power of poetry. Findings suggest that teachers might not know explicitly about trauma and its effect on children's lives and behaviour (Quarmby et al., 2022). Nor are teachers aware of how they can help

traumatized children in their classrooms (McKee & Dillenburger, 2009). These aspects are further explored in the following chapters.

In Chapter 2 the theoretical perspectives to this study have been established. Philosophies of educationalists provide the theoretical framework for this project. Research revealed that theories of childhood have been influenced throughout history by societies' political and philosophical views of their cultures. As Piaget and Vygotsky had seen childhood and artistic development as occurring in stages, other art educators like Day and Hurwitz (2012) and Golomb (2004), as well as art therapists like Malchiodi (2012), or researchers like Louis (2005), have recognized that child development is dynamic and not consistent. These educators had informed the previously established CID methodology (Haring, 2012), while Gardner's Multiple Intelligences theory had illuminated the interpretative part of the CID method. Looking critically into previous interpretations of children's drawings of disaster and distress, as elucidated in Chapter 3, the CID method was chosen. It is seemingly the most complete method, essential to interpret children's drawings for the three focal areas of this research. Further, it was discovered in this study that the application of Gadamer's philosophy of hermeneutics, which had been illustrated by Costantino (2003), generated a philosophical base for the current project (Chapter 4)

Along the research journey it became obvious that a qualitative approach to this document analysis was needed, which is explicated in Chapter 5. Further investigation led to the inclusion of triangulation when data were generated by applying the CID method to multiple sources of children's drawings; keeping the approach to analysis consistent, while at the same time scanning documents of historical, natural and social disasters. Correspondingly using psychological, spatial, cultural, historical, and social lenses which are included in the CID method to interpret the children's drawings.

After establishing the gap in the literature and choosing the three focal points: the Holocaust, the North Queensland cyclone, and Child Abuse, it seemed necessary to start with a broad sketch of the literature to provide substance to this thesis. Given the scope and complexity of this subject, particularly the wide range of possible interpretations of the children's drawings, the drawings can only be understood in the context of the children's background and experiences. The historical backgrounds are explored in Chapter 6.

Reflexive thoughts discovered themes and insights when working on the interpretations of the Holocaust children's drawings (Chapter 7), with Chapter 8 discussing the Holocaust in relation to theory and literature. The interpretation of the cyclone children's drawings is presented in Chapter 9. Added is a chapter in relation to theory and literature

concerning the drawings of cyclone Larry (Chapter 10). Further are the abused children's drawings as described in Chapter 11, while Chapter 12 discusses child abuse in relation to theory and literature. Multiple meanings were discovered, while continuously being aware of personal positionality, background and knowledge about the Holocaust disaster, and natural disasters such as cyclone events, which might have coloured the interpretations. This is elucidated on in the reflexivity part of the Method's chapter.

Another topic had to be considered when it became apparent that teachers need research information into how to teach difficult subject material (Epstein et al., 2013; Fuhrmann et al., 2008; Potter, 2011; Schmidt et al., 2007; Wilson & Kahn 2008; Zembylas, 2014). When starting this project, it was assumed that facts about the Holocaust or cyclones were general knowledge. This generated a change in the researcher's perception. Why, when and how should teachers impart knowledge about disasters? Would it be necessary to include scientific or cultural information? What results could be expected when children are taught about disasters and take this information home? As Epstein et al. (2013) have stated: "teachers often lack in-depth knowledge" (p.105). However, mandated curricula require the teaching of Disaster Education and social and historic events such as the Holocaust. Therefore Chapter 8, Chapter 10 and Chapter 12 discuss the CID interpretations of the drawings in relation to theory and literature.

Chapter 13 utilizes the learnings gained from applying the literature and theoretical perspectives to the document analysis of the children's drawings to create helpful strategies for teaching. In particular, teachers need new ways to introduce students to the Holocaust and other disasters (Fuhrmann et al., 2008; Salmons, 2003; Wooding & Raphael, 2004). As personal insights emerged out of this research, knowledge translated naturally into poetry. This thesis plans to develop teaching resources which will include poetry and will incorporate practical teaching instructions, applying theory to practice (Dadvand, et al., 2022; Grimshaw et al., 2012; Koroscik, 1994). These teaching resources will add to previous research of childhood trauma. They will inform teachers about the concept of liminality and add to children's knowledge about different cultures and natural disasters. In conclusion, it can therefore be stated that the knowledge presented in this research is of significance for professionals working in the field of education and children's mental health. Chapter 14 outlines the contributions the thesis makes to new knowledge, provides an overall conclusion as well as highlighting future research directions.

Chapter 1

Trauma, Art therapy and Poetry

1.1 Introduction

This chapter begins with an exploration of the effect of traumatic experiences on children, followed by a discussion of art therapy and the positive consequences it has on children with trauma. This is followed by an analysis of the different components which might lead to healing results. These include interpretations of liminality, the flow state, and an analysis of self-transcendent experiences. The chapter concludes with the importance of arts-based teaching, especially the power of poetry.

1.2 Trauma in Children

“In the attic of his childhood was an old trunk, and even though he couldn’t pry it open, the muffled sobs coming from inside told him more than he wanted to remember”.

(Dury, 2015).

Children can be exposed to traumatic experiences in many ways. Not only are natural disasters and human-made catastrophes trauma producing for a child, but above all, personal distressful experiences can lead to deep disturbing trauma (Briggs, 2012; Haring et al., 2020). According to Perry (2002) childhood should be “a time of great opportunity.” However, it is equally “a time of great vulnerability” as neural systems in the brain are developing for functioning throughout the lifespan (p. 82). Research into child abuse and drawings of distraught children in women’s shelters centre around the trauma arising from child abuse (especially the abuse of trust), which is consistently connected to domestic violence (Briggs, 2012; Herrenkohl et al., 2008). Child abuse has been defined by Colman (2003) as: “Any form of physical, mental, or sexual exploitation of or cruelty towards a child by a parent or other adult, causing significant harm to its victim” (p. 126). Domestic violence might include all four categories of child abuse: physical, emotional (psychological), sexual abuse, and neglect (theme, 2012).

If a child is exposed to “extreme, persistent or frequent” abuse, the brain might become over sensitised (Supin, 2016, p. 1). Children may feel as if they are living continuously in a “war zone” (Supin, 2016; Thornton, 2014). Due to this, children’s developing brains could be transformed and store these experiences as trauma (Perry, 2002),

which consequently might throw a “long shadow” over their later lives (Supin, 2016). Normal child development is lost in the liminality of time and space: the abuse will affect a child throughout the lifespan (Briggs, 2012; Supin, 2016). This negative impact “has a ripple effect, tearing through families, schools, and the greater community” (Fearon, 2018, p. 4), possibly producing the “intergenerational cycle of domestic violence” (Holt et al., 2008, p. 802). Unresolved trauma needs early intervention as children’s life-long wellbeing is at risk (Anda et al., 2006 Briggs, 2012; Guedes et al., 2016; Malchiodi, 2012; Kapitan, 2014; Orr, 2007; Perry & Szalavitz, 2017; Rubin, 1984; Supin, 2016).

According to Perry (as cited in Supin, 2016) psychiatrists are still hesitant about the definition of trauma, as people experience trauma differently. Wethington et al. (2008) have defined trauma as an event “in which a person experiences or witnesses actual or threatened death or serious injury, or a threat to the physical integrity of self or others” (p. 287). Cozolino (2005) states that the brain might store the event chemically, while Danese and Baldwin (2017) report that trauma experienced in childhood affects the brain similarly to an infection in the body, therefore termed the “hidden wounds of childhood trauma” (p. 517). These could consequently be activated as disturbing memories. Those memories can come as nightmares or flashbacks, triggered by sounds, smells, or thought connections, because they are programmed and stored in the brain (Cozolino, 2005; Perry & Szalavitz, 2017; Supin, 2016).

1.3 Children’s reactions to trauma

Malchiodi (2012), and Perry and Szalavitz (2017) state that children’s reactions to trauma can differ, “depending on psychosocial, developmental, cultural, behavioural, and cognitive factors” (Malchiodi, 2012, p. 342). This echoes Brummer’s observation that “[t]rauma has many faces” (as cited in Weisssova, 2008, p. 151). Children can react to trauma in a number of ways, such as hyperarousal, avoidance, dissociation, and intrusive memories. Hyperarousal can result in irritability and a “startle reflex,” making the child’s surrounding world a dangerous place. Avoidance means withdrawal from others, which could lead to dissociation (Cozolino, 2005). A state that “allow[s] the victim to either avoid the reality of his or her situation or watch it as an observer” (Cozolino, 2005, p. 26) as “conscious awareness is split from emotional, and physiological processing” (Cozolino, 2005, p. 32).

If the traumatic experience happens early in a child’s life and is repeated over a period of time, it becomes more difficult to treat because trauma influences the brain of the developing child (Anda et al., 2006; Perry & Szalavitz, 2017). This might result in lifelong

problems affecting intellectual and somatic development (Anda et al., 2006; Malchiodi, 2012). Interventions are necessary (Auer, n. d.; Cozolino, 2005; Malchiodi, 2012; Orr, 2007; Rubin, 1984; St. Thomas & Johnson, 2007) as further in life the traumatic experience can result in mental health conditions like depression and anxiety, negative risk taking, suicidal intent, or can develop into post-traumatic stress disorder (PTSD), continuously replicating the body's reaction to threat (Cozolino, 2005). Intrusive memories can occur when “traumatic experiences break into consciousness and are experienced as happening in the present” (Cozolino, 2005, p. 25). Therefore Malchiodi (2012) suggests employing drawing (as in art therapy), using the hands repetitively or rhythmically (Auer, n. d.), thus achieving a positive outcome as rhythmic movement has a soothing effect on the emotions (Ciolek, 2018). Or as Jung (n. d.) has stated: “Often the hands will solve a mystery that the intellect has struggled with in vain”. This begs the question as to whether children depict distress or trauma in their drawings. This thesis aims to investigate this proposal. In order to aid possible understandings, the next section starts with an exploration of art therapy, followed by a discussion on the different interpretations of liminality, and then an analysis of self-transcendent experiences.

1.4 Art Therapy

“The processes which by art-based interventions are implemented vary greatly, but all are unified by the intent to promote healing in the individual”.

(Meyer, 2012, p. 7).

According to Rubin (1984), art therapy is a relatively recent emergent discipline, which started in the 1950s (Haring, 2012). Vick (as cited in Malchiodi, 2003, p. 5) explains that art therapy “is a hybrid discipline based primarily on the fields of art and psychology.” According to Malchiodi (2003) it is an “exciting, dynamic” ever evolving field of study (p. 3). In art therapy, art making is creatively employed to find ways of communicating thoughts which are too difficult to express in words (Slayton et al., 2010; St. Thomas & Johnson, 2007). This gives children in particular another language in which to express and “explore emotions and beliefs, reduce stress, resolve problems and conflicts, and enhance their sense of well-being” (Malchiodi, 2003, p. ix). This might help individuals achieve emotional clarity (Park & Naragon-Gainey, 2018) and relieve the stress response which had been caused by trauma (Flynn & Rudolph, 2010; Haas et al, 2018; St. Thomas & Johnson, 2007).

Although art therapists know intuitively that art therapy “works” (Bucciarelli, 2016; Deaver, 2002; Kapitan, 2012; Slayton et al., 2010), they request more research to provide the

evidence base to ascertain that art therapy is an effective emergent discipline (Bauer et al., 2017; Kapitan, 2014; Rossiter, 2012). To be included in the health care disciplines, art therapy requires verification of evidence-based practices, and to be explored within the latest neuroscience research (Kapitan, 2014; Linnell, 2014). According to Kapitan (2014) art therapy is “uniquely positioned in the art-science dialogue” (p. 50). Exciting new research in advanced brain imaging has recorded brainwave action of clients involved in art therapy sessions, shedding some light on the question of how art therapy works and how effective this treatment can be.

Art therapy has been described as an “inter”-disciplinary field. However, as Bucciarelli (2016) suggests a “trans”-disciplinary approach is necessary as art created in art therapy sessions goes further than the production of expressive art pieces, but “becomes an avenue for biosocial transformation,” achieving a holistic treatment outcome (p. 152). Art therapists consider different treatment methods, practise in a multitude of situations, with a variety of clients, and treat diverse illnesses. However, evidence-based practice is somewhat limited and further research is needed (Bauer et al., 2017; Van Lith, 2016). Empirical research including randomized controlled trials and large-scale outcome studies are scarce, as Malchiodi (2009) acknowledges. Kelly et al. (2016) note the myriad terms used to define art interventions and encourage the need for a common definition. Ethical considerations regarding the intervention condition that participants are placed into, and the opportunity for wait-list control participants to be given the intervention condition is of paramount importance. Qualitative research combined with quantitative intervention studies with a longitudinal component could be helpful to determine the clinical efficacy of art therapy on specific groups within the population. Beebe et al. (2010) have reported promising data from a study aimed at reducing anxiety using art therapy in the treatment of children with asthma. Uttley et al. (2015) in a broad literature review equally found positive results emanating from the use of art therapy when patients had presented with non-psychotic mental health problems like depression and anxiety. However, the authors warn that in all articles considered the sample size was small and the positive evidence reported as clinical effectiveness might be due to medical treatment, nursing care, or a combination of other psychological interventions. Therefore Schouten et al. (2014) suggest future research into art therapies’ clinical efficacy needs to consider which “aspects of art therapy are most effective” when control groups have been included in randomised control trials and can include considerations of “age, sex, trauma exposure, and symptom profile” (p. 226). Accordingly, this would enable art therapists to consistently review and amend their ongoing treatment sessions in accordance

with the most recent research evidence (Bauer et al., 2017; Buk, 2009; Reynolds et al., 2000; Van Lith, 2016; Van Westrhenen & Fritz, 2014).

Kapitan (2012) advises that critical reflection and agreement on different practices and methodologies needs to be considered, so as to ascertain which “active ingredients” produce desired, measurable, positive results in art therapy (p. 49). For example, the colouring in of a Mandala design, which is executed with repetitive hand movements, resulted in reduced anxiety compared with a control group as attested by questionnaires distributed before and after the sessions (Curry & Kasser, 2005; Kapitan, 2012). Clients in this experiment reported being in a meditative state while colouring, encountering a trance-like flow experience. Although research on the employment of Mandalas in art therapy has been limited, results indicate that subconscious feelings connected with trauma might find an expression, especially for children (Henderson et al., 2007). This effect of an art therapy session is likened by Kapitan (2013) to reading a book and being lost “in time, space, and consciousness” while fleetingly feeling “suspended between the worlds of illusion and ordinary reality” or seeing it as “a kind of liminal or potential space pregnant with possibility” (Winnicott as cited in Kapitan, 2013, p. 140). These mystical and liminal states are outlined in detail in the article. However, the effect on the client would be difficult to measure quantitatively. Therefore Slayton et al. (2010) interrogated the literature from 1999-2007 for the efficacy of art therapy. They found significant health benefits reported by researchers: decreased anxiety and depression, better ability to control emotions, and improved self-esteem. These results echo the findings of Reynolds et al. (2000).

1.4.1 Neuroscience and art therapy

As “the human brain is staggeringly complex” (Kapitan, 2014, p. 50) research in neuroscience has not yet been able to testify to the effectiveness of art therapy. However, brain imaging technology can display parts of the brain where cells light up during art creation, but “art therapy cannot be reduced conceptually [to] a single, mental process or [to a certain] brain region” (Belkofer et al. as cited in Kapitan, 2014, p. 50). Alpha waves have been observed in artists while painting, similar to waves produced in deep relaxation (Belkofer & Konopka, 2008). Disturbingly, neuroimaging has found that children, exposed to traumatic experiences in early childhood, might have stunted brain growth and reduced brain activity (Chong, 2015). However, art therapy can stimulate neurobiological processes, as well as alleviate trauma (Kapitan, 2012; Malchiodi, 2003).

As neuroscience further discovers the interaction of body and brain (Chong, 2015; Kapitan, 2014; Klorer, 2005), so our understanding of trauma and illness, of emotions and thoughts increases our appreciation of “how images influence emotions, thoughts, and well-being” (Malchiodi, 2003, p. 22). Malchiodi further adds that in art therapy a safe, caring relationship between child and therapist is most important with “the product [being] less important than the therapeutic process involved” (Malchiodi, 2003, p. 1). Similarly, Gross and Clemens (2002) suggest that in every classroom, the arts should be incorporated to help children find “creative channels...as an antidote to the violence in their lives” (Ashton-Warner as cited in Gross & Clemens, 2002, p. 44). This is echoed in Rubin (1984) and Uhlman (1975) who explain the necessity for children to partake in art activities from early childhood to help them make sense of their worlds. This is further confirmed by Alat (2002); Andersen et al. (2019); Ashton-Hay (2005); Ferguson (2014); Frost (2005); Gangi and Barowsky (2009); Gattenhof (2014); Lusebrink, (2004), and McDonald and Holtum (2020).

According to Rockwood Lane (2005), physical and mental healing can take place in a person involved in painting, sculpture, or musical endeavours. Studies show that being creative decelerates the heartbeat, lowers blood pressure, and changes breathing and brainwave patterns to a slower rhythm (Rockwood Lane, 2005). Deep relaxation is achieved and the body releases endorphins, which calm the autonomic nervous system (Rockwood Lane, 2005). Furthermore, Rockwood Lane affirms that when a person is involved with “creative or spiritual acts, even as a passive observer, the process creates hope” (Rockwood Lane, 2005, p. 122). A positive outlook is attained, and coping strategies are developed.

1.4.2 Children in art therapy

In art therapy, it has long been known that art activities might heal children who have experienced trauma due to living through disaster or abuse (Kapitan, 2014; Klorer, 2005; Slayton et al., 2010; Steele, 2009; Rubin, 1984, Orr, 2007; St. Thomas & Johnson, 2007). Drawing gives children with limited communication skills an opportunity to express deep seated emotions connected with trauma and offers children a chance to relax and recall without shame or fear (MacLeod et al., 2013). Children can get totally absorbed in a joyful activity: in contrast to most adults, who are continuously aware of time, evaluation, or competition (Goleman et al., 1992). According to Malchiodi (1998), children enjoy drawing and get completely involved, forgetting time, their surroundings, and their problems. Csikszentmihalyi (as cited in Beard, 2015) calls this state “a holistic sensation that people have when they act with total involvement” (p. 353). The flow experience has been termed

“being in the zone” [in sport], “ecstasy” [in mysticism] or “aesthetic rapture” [in artists, and musicians] (Csikszentmihalyi, 1997, p. 1). Besides forgetting time, concentrating and experiencing happiness, “being in the flow,” produces self-esteem (Nakamura & Csikszentmihalyi, 2002). Recent literature on the flow experience has emphasized the “phenomenological, psychological, neurological, and biological complexities” of trauma relieved by art therapy (Chilton, 2013, p. 68). The next section speaks of the different ways liminality has been employed in various disciplines to explain a phase of change.

1.5 Different Interpretations of Liminality

Liminality is a concept with a variety of definitions, depending on the context. The term *liminality* is derived from the Latin *limen*, meaning a “threshold” (Colman, 2003, p. 411) a doorstep to a building which must be crossed (La Shure, 2005; Turner, 1974). The term was originally employed in the early 20th century by anthropologists Van Gennep and later extended by Turner (Haywood, 2012; La Sure, 2005; Saniotis, 2009). Van Gennep (2019) introduced the term “*Liminality*” in 1909 in his book “Rites de Passage” to describe the traditional rituals which mark the rites of passage (birth, initiation, marriage, and death) in the tribal life of a community (Szakolczai, 2009, p. 141; Turner, 1974, p. 56). He viewed the ritual as having three transitional stages: separation from society, the liminal stage, and finally the reintegration into society (La Sure, 2005; Saniotis, 2009). Change or transformation occurs during the liminal stage (Turner, 1974).

Turner extended the concept of liminality in the mid-1960s (La Sure 2005, p. 2). He understood “*liminality*” as a “transitory and transformative” state of being (Szakolczai, 2009, p. 142). Turner saw “liminality as a complex series of episodes in sacred space-time” (Turner 1974, p. 59). Further, he noted that liminal situations were “seedbeds of cultural creativity” (Turner, 1974, p. 60). He therefore considered individuals like “artists, writers, mystics and prophets” as living in a “perpetual liminal state” (Saniotis, 2009, p. 467) or as Bigger (2009) stated, living “between fact and fiction,” in an “in between state of mind” (p. 212); accepted by society as a kind of chrysalis for unrestricted possibilities of freed creativity. As these individuals challenge the conventional, Siltanen (n.d.) explains: This is important “...because they change things. They push the human race forward” (Siltanen, n.d.) as new directions are developed (Rae, 2018). This is in agreement with Runco (2004) that “creativity has clear benefits for individuals and society as a whole” (p. 677).

Liminality has equally been described as a state of “Betwixt and Between” (La Sure, 2005, p. 2) or a phase of transition or transformation (Szakolczai, 2009). The concept of

liminality has been conceptually found to be applicable in different disciplines, for example in anthropology as well as in social and human sciences. The term has been employed in psychology to explain the transitional stages in the lifespan (e. g. the time of separation from family, from childhood to adolescence, and further to adulthood) (Bigger, 2009; Szakolczai, 2009). Equally the term “liminality” has been used to describe the situation people experience after a traumatic event: as a space filled with emotions and thoughts but also a time and place between “reality and hope” (Ventres, 2016, p. 346). Children, while drawing and being in the flow, enter a time and space where “private nightmares” can be faced (Golomb, 1992, p. 306), where emotions can be released and managed. In this liminal stage, according to Atkinson and Robson (2012), the creative arts are transformative, helping the child to develop “confidence and self-esteem” (p. 1351). In the next section the flow state is investigated as a clarifying component of the liminal state.

1.6 The Flow Experience

The mind says there is nothing beyond the physical world; the HEART says there is, and I've been there many times.

(Rumi quotes, n. d.)

The flow experience was first studied and described by Csikszentmihalyi in the 1960s (Nakamura & Csikszentmihalyi, 2002). Csikszentmihalyi defines “*flow*” as a state in which “people are at their optimal level of consciousness.” As Kawamura (2014) reports, “they feel most alert, focused, in control, creative – and also happy” (p. 4). Emotional clarity as identified by Park and Naragon-Gainey (2018), might be realized. According to Ceja and Navarro (2012) being in the flow state can be a peak experience in everyday life. This might be experienced by anyone who is completely involved in an activity without effort but with determination (Csikszentmihalyi, 1997). Being in the flow state, described as living in an exceptional moment, has been reported by many people. In fact, one in five participants in a study by Csikszentmihalyi reported that they experienced flow as often as a number of times a day (Csikszentmihalyi, 1997, p. 2). These findings seem to be universal as testified from other cultures (Csikszentmihalyi & Asakawa, 2016; Yaden et al., 2017). In the flow state, according to Ceja and Navarro (2012), the self is unaware of time and space, but might experience a feeling of swift happiness. Performance in the flow state seems effortless for an athlete, while artists and musicians often experience a state of “*ecstasy*,” defined by Krippner and Dunbar (2011) as “an emotional state so intense that one is carried beyond rational

thought or self-control” (p. 135). However, a small percentage of people (around 12 to 15%) have stated that they have never experienced it (Csikszentmihalyi, 1997).

Children are less inhibited than adults; they get into the flow state effortlessly while playing games or being involved in art activities. According to Scott (2003), children find it easy to move between the real and the imaginary worlds. He suggests that they are “at ease in this state of being beyond-the-self or to have a more immediate access to it. Their borders are fluid and their perceptions open” (Scott, 2003, p. 128). Children can forget the world around them when they are totally involved in an activity. They can easily “slip out of the everyday world into a separate and extraordinary one” (Iijima, 1987, p. 45).

Getting lost in the flow or deep thought or “one-pointedness” in meditation (Vago & Zeidan, 2016, p.102) seems to be more difficult for adults who spend their everyday life involved in professional and business activities, which are time-limited and therefore stressful. Their minds are likened to a monkey swinging from branch to branch (Vago & Zeidan, 2016) with thoughts going everywhere, however, as Tolle (quotes, n. d.) explains, “when your attention moves into the Now, there is...such clarity...just this moment [exists]...”. This clarity experience in the flow state could help to alleviate the trauma carried by children while in their states of liminality. Another experience connected to flow and liminality includes the state of self-transcendence.

1.7 Self-transcendent Experiences

Recently, self-transcendent experiences (STE) have attracted renewed attention in medical and psychological research areas (Yaden et al., 2017). This is due to the realization of researchers that especially in children, spirituality and well-being are closely intertwined (Hyde, 2018; Jackson, 2012; Yaden et al., 2017). In STE, the boundaries of the Self are dissolved; time and space disappear from consciousness. A peaceful experience of unity with others, nature and the environment is experienced (Hyde, 2018; Jackson, 2012; Yaden et al., 2017).

In a review of recent literature on STE, different positive experiences of mental states including mindfulness, flow, positive emotions, awe, peak experiences, and mystical experiences were analysed for commonalities (Hyde, 2018; Jackson, 2012; Yaden et al., 2017). The authors found that in all of the above listed mental states, time and space-sense dissolved, the mind changed and a feeling of the dualistic nature of the self, altered to an experience of one-ness or awareness of “pure consciousness” (Parnas & Henriksen, 2016, p. 82). These experiences resulted in “positive outcomes such as well-being and prosocial

behaviour--and more intensive STEs are sometimes counted among life's most meaningful moments" (Yaden et al., 2017, p. 144), but STEs have also been reported as rather common experiences. For example, Bradford (2013) states that thirty-five percent of adults have had mystical experiences, one of the states of STE. Trembley (2010) affirms that "Mysticism'[s] reach extends far beyond the realm of spirituality, religion, work, recreation and leisure" (p. 93). He states that mystical experiences are "similar" to flow states as both have positive results with life-changing effects. When children with trauma are in the flow state while drawing/painting, they too experience a "loss of self-consciousness" (Jackson & Marsh, as cited in Yaden et al., 2017, p. 146), a state that is "an enjoyable end in itself," which produces positive reactions, decreases depression, and increases happiness (Yaden et al., 2017, p. 145). The healing effect of drama and poetry helps children with trauma to recover while in the flow experience.

1.8 The Importance of Arts-Based Teaching of Drama and Poetry

Arts-based teaching methods have the potential to offer innovative and child-friendly ways to inform children about natural disasters and emergency preparedness. Malchiodi (2009), an art therapist, strongly endorses the use of the arts in teaching. Citing Perry's (2009) research into "neurosequential therapeutics", she argues that in storytelling, poetry and drama, a child's imagination gets fired, instructing the brain to develop new neural pathways. This helps to improve resilience and will aid a child when placed in a survival situation.

Malchiodi (2009) maintains that "art, play and imagination" are sensory interpolations necessary for the developing brains of children (p. 1). Similarly, Alat (2002) postulates that in connection with trauma, teachers would try different approaches if they knew the positive effects the arts have on the "cognitive, behavioural and physio-somatic" development of children (p. 2).

Lusebrink (2004) and Frost (2005) affirm that sensitive, arts-based experiences improve children's mental health. Arts-based methods allow teachers to try new ways to dynamically engage students in discussing different issues, particularly sensitive ones. According to Ashton-Hay (2005), drama in particular "is highly regarded as an effective and valuable teaching strategy because of its unique ability to engage reflective, constructivist and active learning in the classroom" (p. 1).

In middle and upper primary school, involvement in arts-based activities, such as drama and poetry, provide students with tools to make sense of the world around them and to

empathise with other people (Gangi & Barowsky, 2009). In fact, according to Frost (2005), the mental health of students is improved when teachers employ art activities to help students cope with trauma. Further, arts-based activities help facilitate learning in other important core curriculum courses such as English (Gattenhof, 2014). In drama, students explore “voice, movement, situation, space and time.” According to Ferguson (2014), drama enlivens poetry, helping to understand content and meaning. Additionally, Flensburg (2010) sees poets as “eloquent tour guides on the journey to sharpen our awareness of nature” (p. 16). Smilan (2009) encourages the “poetic illusion” of drama as it supplies direct human interaction (p. 381). Furthermore, Guss (2005) affirms that using drama in teaching is a necessity for children in general, as it builds a connection between “*Erlebnis*” and “*Erfahrung*”, meaning that the experience produces excitement as it is lived through and, when later reflected on, turns into experience (p. 48). Findings from previous research suggest that art gives children a voice to express feelings (Haring, 2012), as fears of danger and death resurface after disasters (Haring & Sorin, 2016). Art-making, as in drawing and poetry listening and writing, is a tool for healing which encourages children’s resilience by engaging them as mediators and not as victims. It is long known that especially poetry enriches knowledge and wellbeing when teachers use poetry as a device to develop students’ cognition and insights.

1.9 The significance of poetry

1.9.1 Why poetry?

“In our fast-paced ‘instant everything’ world, we need poetry. It helps children and adults to ponder, to observe, to ask questions, to discover sights, sounds, and feelings that otherwise remain untapped. It brings balance and beauty to our increasingly complex world. Poetry can awaken our senses or bring the element of surprise into our lives. It makes us laugh, teaches us powerful lessons, and renews our souls.”

(Harrison & Holderith, 2003, p. 6)

Historically the arts played an important part in every culture (Coleman, 2012; Janesick, 2016; Lahman et al., 2010; Sampson, 2007; Seale, 2015; Pramling-Samuelson et al., 2009; Wassiliwizky et al., 2017). Tribes or communities passed on their history, laws and traditions in dance, music, drama, visual art, stories, and poetry. Creative expressions were part of everyday life as the “arts reveal[ed] the qualitative nature of human” experience (Zimmerman et al., 2019, p. 304). It gave them directions on how to explore the environment they lived in and showed them how to interact with this world (Zimmerman et. al., 2019).

Stories and poems transmitted “heightened moments of social reality” (Leavy, 2009, p. 63). People could connect and react emotionally, knowing that these stories and poems belonged to their culture. They experienced it passionately and made it part of their own psyche. This knowledge was “knowing” (Sutherland & Acord, 2007, p. 126) and was “essential knowledge that [they] could not live without” (Behar, 2008, p. 69). For the value of poetry lies in the fact that poets “contribute to the cultural, spiritual, and political health of society” (Faulkner, 2007, p. 222).

As our world changed globally and education systems developed which demanded standardized text and exams in education to produce student conformity, poetry was becoming the “neglected genre”, making way for “informational texts” in the classroom (Seale, 2015, p. 12). However, thoughts and feelings expressed in poetry “resonate” especially with children (Aultman, 2009, p. 1189), as it delights the imagination.

Children encounter poetry very early in life: Babies love to hear lullabies, toddlers enjoy nursery rhymes and early readers will delight in the rhyming of Dr. Seuss (Parr & Campbell, 2006; Altieri, 2005). According to Hopkins (as cited in Knell, 2017) and Pramling-Samuelson et al. (2009) children display a natural attraction for poetry: they hear it and remember it. These early experiences of poetry could grow into a love and appreciation of poetry, however, as researchers have found, poetry is neglected when reading, writing and mathematics become the most important subjects, teachers have to impart in a busy school day (Pramling-Samuelson et al., 2009). As Zimmerman et al. (2019) maintain: “policymakers and administrators prioritize the measurable and controllable aspects of teaching above all else” (p. 303). Students have to sit for standardized tests (Zimmerman et al., 2019) for which teachers must prepare them but teachers also know that the “real classroom teaching” depends on their relationship with their students, their subjects and their “human interaction with the world” (Zimmerman et al., 2019, p. 305). Arts-based teaching can bring about the “magic of meaningful moments” (Zimmerman et al., 2019, p. 303) children delight in (Sampson, 2007).

Macdonald and Tualalelei (2018) cite the Australian curriculum as instructing teachers to aim for “critical and creative thinking [if children] are to thrive in the contemporary world” (p.123). The Australian curriculum (2020) acknowledges that the English curriculum is built around the three strands of language, literature, and literacy. For poetry it informs teachers for specific years in the K -12 area about comparing, evaluating, creating, and teaching knowledge of particular styles in poetry. The curriculum does mention the enjoyment and value of poetry. Poems infused in subject teaching open up methods of

engaging students in a positive way (McCall, 2004), however, hardly any research reflects how the arts are actually taught in the classroom. Creely (2019), Cutcher and Cook (2016), Ewing (2018), Macdonald and Tualaulelei (2018) argue for teacher professional development and preservice teacher training in arts-based teaching, which should include poetry. Researchers have found that teachers reported a lack of teaching time, lack of poetry knowledge and lack of love of poetry which hinder their effectiveness in teaching poetry and teaching with poetry (Ewing, 2018; Parr & Campbell, 2006). Although hotly debated in online forums the majority of debaters agreed that poetry should be taught, giving a variety of reasons (<https://www.debate.org/opinions/should-poetry-be-removed-from-school-curriculum>).

1.9.2 Using poetry in subject teaching

Undoubtedly teachers have achieved better academic results when their students were engaged in the subject taught (Cutcher & Cook, 2016; Ewing, 2018). Therefore arts-based pedagogy suggests that “learning by doing” encourages problem solving, produces enjoyment when completing an arts-based or poetic task and therefore achieves emotional wellbeing (Ranatunga et al., 2014; van Buskirk & London, 2012). Listening to poetry, reading it, and writing poetry aids learning in a new way as feeling and imagination experienced connect to “deep intelligence” which van Buskirk and London (2012) assure is a part in every human being (p. 637). To create this conduit, poetry has been utilized as a tool for teaching (Creely, 2019; Bramberger, 2015; Harrison & Holderith, 2003; Seale, 2015). Ewing (2018) and Gould (1949) advise to use poetry in literary studies. This is also especially helpful in the ESL setting to encourage reading fluency. Altieri (2005) tries to inspire teachers to explain mathematical concepts with poetical connections, recommending definition poetry, list poetry, or imagining mathematical solutions in free line poetry (pp. 20-21); while Harrison and Holderith (2003) endorse to teach language, social studies, maths, and other subjects to achieve a deeper understanding of different perceptions. This important issue is discussed by McCall (2004) who states that poetry in social studies lessons promotes a deep understanding of a certain time in history, of different societies, of injustice and stereotyping, of multicultural awareness and different perspectives of the world other cultures live in. She concludes that “Poetry definitely offers rich learning opportunities” (p. 176). Due to the above listed benefits Miguez (2005) declares that if poetry would be brought into the classroom every day and included in lessons, then children would learn to appreciate poetry. She reminds teachers that they “have an obligation to fill children’s minds with knowledge,

they should also find ways to fill souls with sounds and images of poetry” (p. 29). This echoes Hopkins who confirms that the door to poetry must be unlocked for the developing child, for: “Poetry...opens up a world of feeling for children they never thought possible; it is a source of love and hope that children carry with them the rest of their lives” (as cited in Danielson & Dauer, 1990, p. 138).

As there are multiple ways of knowing (Sutherland & Acord, 2007; Coleman, 2012; Zimmerman et al., 2019), multiple intelligences to understand and act in the world (Helding, 2010; Roper & Davis, 2000), and multiple methods of teaching (Campbell et al., 2004), Bowman (2019) views the teacher as the “enabler” to inspire students to observe, to be critical but also to develop empathy in a “world that is no longer predictable and linear” (p. 115). To this view Parr and Campbell (2006) offer “poetitude: to build value and belief in the power of poetry as a teaching and learning tool for all students” (p. 36). Not only is poetry a delight and knowledge approach for children but poetry is equally a healing tool.

1.9.3 Poetry has healing power

In art therapy it is known that art and poetry are “emptying the rational mind in order to receive what consciousness will not volunteer” (McConeghey, 2011, p. 21). From that critical point onwards, emotions are realised, and healing can be achieved. In this lies incredible possibilities for art therapists and psychologists (Barak & Leichtentritt, 2017; Chamberlain et al., 2018). For the classroom teacher, who encounters traumatized children in these modern uncertain times, it might mean that teachers can make use of poetry in their teaching to deal with difficult topics like the Holocaust which might produce further trauma in sensitive children. Crosby et al. (2020) affirms this, suggesting “Utilizing resources that connect to students’ experiences... provides them with a sense of understanding of their own feelings” (p.4). Poetry therefore will be explored as a possible learning material in the planned teaching resources.

1.9.4 Poetry’s healing effect on the brain

The power of poetry and its healing effect on the brain has been documented by Liu et al., (2015); Naff (2014); Sharma (2019) and Wassiliwizky et al. (2017). For example, Gold and Jordan (2018) state that a traumatized person can experience “intense feelings that they do not understand” (p. 16). These might be likened to being “tightly bound by these painful feelings into a ball inside a person’s heart” (p. 21), which gets unravelled when poetry is read or heard.

Consequently Wassiliwizky et al. (2017), concentrated in their experiment on the emotional impact and aesthetic pleasure which humans receive when involved with art and especially poetry (p. 1229). Results confirmed that the poetic language of “poetry is capable of inducing peak emotional experiences”, recorded as “chills and objectively measured goosebumps” (p. 1237). These “strongly felt bodily components” were most evident at the end of a line, a stanza, or at the end of a poem, with an increase in brain activity (p. 1238). MRI images confirmed the reported bodily experienced results. Unlike music, which has received the high attention of researchers, poetry has not been accorded equal scientific consideration therefore the authors state that their study should “help to promote knowledge about the powerful effects of poetry in education and public awareness” (Wassiliwizky et al., 2017, p. 1239). In this context Mutch and Latai (2019) ask for further varied research in the area of the effect of arts-based post trauma activities.

1.9.5 Poetry teaching

To motivate students into appreciating poetry in modern society, teachers and researchers have suggested ways to engage students in listening to and interpreting poetry (Creely, 2019; Linaberger, 2004; Mittal, 2016; Sedgwick, 2014; Shanklin, 2009). One example is Linaberger (2004) who offers “A foolproof formula for teaching poetry” (p. 366), while Creely (2019) states that “poetry is dying” (p. 116) and needs to be revived in modern schools’ teaching. He forwarded a model of a new poetry pedagogy, which includes four points. Phase one: modelling-reading and enjoying the “emotions and complex memory”, which poetry conveys (p. 120), this involves ‘risk-taking’ of the teacher as actor and writer (p. 122). In phase two-poetry is integrated in subject teaching to find new meanings in understanding of the self in the world and own culture (p. 120). Phase three-children write poetry which is personally meaningful to them (p. 123). Phase four-means challenging: discovering poetry from history and present-day poets as well as “poetic expressions” found in contemporary society (p.124). Creely (2019) hopes that this model will re-instate poetry in schools and society as “wild and fierce and wonderful” (Leggo, 2019, p. 446), “splash[ing] the page in a rainbow of words and images” (Cramer, 2001, p. 302). The above advice will direct the researcher when creating teaching resources which will include poetry. The literature review will guide the research questions.

1.10 Objectives and Research Questions:

1.10.1 Research objectives

The main objective will be to find commonalities and differences in the visual expressions of historical, natural, and social disasters or crises to enable teachers to best make sense of children's drawings. Based on the information gleaned by the interpretation of the drawings, teaching resources will be designed to be used as strategic tools to enable children to be more resilient in the face of future stressful situations.

1.10.2 Research Aims:

The primary aims of this research will be to determine ways to assist educators on how to interpret children's artwork, and to create resources to help children deal with disasters/crises in their lives.

1.11 Conclusion

This chapter provided a review of the literature concerning childhood trauma. Possible healing interventions like art therapy as in drawing and poetry involvement were explored. It was found that Art therapy has been investigated for its positive effect on children's traumatic experiences. The active components like the state of liminality, the flow experience as well as the self-transcendence experience were identified as important parts of the therapeutic process. Following this, the significance of arts-based teaching was outlined and poetry's healing power while listening and speaking was presented as having great influence on teachers and children. The research questions have been derived from the literature review which showed that new methods are needed to make teachers aware of childhood trauma. The Literature review also showed the potential for creative methods to help children to express trauma experiences. Creative suggestions are expected to help alleviate trauma and to prepare children to become resilient when facing distress in the future. The next chapter will explain the framework employed in this study, including a presentation of the theoretical perspectives of childhood, education, and child development. It discusses Piaget's and Vygotsky's stage developmental theories, followed by Gardner's theory of Multiple Intelligences and Bronfenbrenner's bioecological systems theory.

Chapter 2

Theoretical Perspectives of Child Development

2.1 Introduction

This chapter provides theoretical perspectives used to situate the research. It starts with a selective overview of educational theories throughout history. Developmental theories of Piaget and Vygotsky are explored, showing the development of childhood theories first perceived as developing in stages. Next Gardner's Multiple Intelligences theory is discussed in connection to children and the three focal topics of this study. Then Bronfenbrenner's theory is explored which suggests child development as circles of influences in a child's life. The different components of Bronfenbrenner's bioecological systems theory are explored, which lends a framework to this research. This theory together with Gardner's Intelligences theory will be key in understanding children's artistic endeavours. Therefore, a literature review of the history of childrearing from human beginnings to recent times is important. The aim is to follow the development of educational theories as they changed over centuries regulated by Western thought, culture, and society, leading to modern times where agency of children is encouraged, and theories of education inform the curriculum. This will add to current understanding of how adults see children, how children perceive their world, and the role significant adults play in shaping these perceptions.

2.2 Overview of educational theories

"It is presumed that everyone knows what schools are for, that education is a good thing and that specific policies can deliver it"

(Watson, 2009, p. 134).

Fundamental to education theory is the definition of education as "upbringing" or "preparation for adult life" (Winch & Gingell, 2008, as cited in Sarid, 2018, p. 481). Jackson (2012) defined this as a "socially facilitated process of cultural transmission" (p. 95). Equally Sarid (2018) states that theory of education depends on a "philosophical, moral or ethical outlook" (p. 480) as well as values of a certain society or educational philosopher (Mintz, 2012). These statements contain the idea that not one theory could cover all aspects of child development.

Theories about the education of the young have been considered by every community throughout the centuries. Rules and regulations were developed for the raising of children to ensure the continuity of the group or tribe (Winch, 2012). Children learned by playing and exploring, by imitating their parents, by adopting skills of survival. They roamed freely in groups and watched their elders when hunting and collecting. Hereby children absorbed facts about their surroundings, identifying food and medicine plants, animals to hunt and seasons to observe (Gray, 2008). When hunter-gatherers changed to farming, establishing settled communities, children were required to work in house and field to support their families (Gray, 2008). Increased wealth of some people transformed societies: hierarchies developed where children worked for landlords, often under enslaved conditions. Their occupations were destined to be gender-bound or class system-bound (Cleverley & Phillips, 1986; DeMause, 1994; Haring, 2012; Phillips, 1993; Stankiewicz, 2000; Sorin, 2005). Absolute obedience was demanded and there was a suppression of the child's will. It was thought that severe beatings would put a child on the right path to maturity and would lead to a responsible attitude to life and society (DeMause, 1994). Eventually, reformers of Western societies challenged previous traditional views. They urged for the establishment of schools from the 16th century (Gray, 2008). However, varied ideas and opinions produced different theories for education and schooling (Mintz, 2012).

2.3 Schools as educational institutions

Theories of education abound from Ancient Greek times to modern 20th century (Barrouillet, 2015). Socrates, Plato and Aristotle stated that education is necessary because children “are not born fair, good and beautiful as [they] ought to be” (Kohan, 2013, p. 322). Early Christian Church-fathers like Augustine (Chidester, 1983), Clement of Alexandria and Origen (Brattston, 2010) based their teaching on the example of Christ (FitzGerald, 2010). They emphasized that children should be trained in obedience to their parents and the fear of God. In the 12th century medieval education theory conflated Christian and Greek thoughts; Hugh of St. Victor and John of Salisbury stated that education had to be a way of gaining wisdom by following Christian ideals, balancing “the sacred and the secular” (FitzGerald, 2010, p. 585). In the 17th century academic John Amos Comenius (1592-1670), who was subsequently viewed as a visionary for modern times, described his ideas in the “*Didactica Magna*”, stating that all humans had a right to education, advocating to educate the whole child (Lucas & Munjiza, 2014). Following these theories, philosophers and educators like Rousseau (1712-1778), Pestalozzi (1746-1827) and Froebel (1782-1852) promoted the idea

of “education according to nature” (Berk, 2005; Haring, 2012), meaning that “humans must be allowed to connect with the nature of their being” (Peckover, 2012) when being educated. Rousseau, the most prominent pioneer for modern education, presented this view in his book “Emile”. He stated that children were born “naturally good” as they were “pure, innocent, spontaneous and close to nature” (Scott, 2012, p. 443), challenging the restricting cultural laws of previous centuries. With these ideas and theories, a change in perception of children and childhood occurred during the Romantic period. However, when advancements in technology facilitated the introduction of factory work, even very young children slaved endless hours in squalid conditions (Gray, 2008). Due to human desire for economic gain during the Industrial Revolution children were deprived of a childhood and an education (Haring, 2012; Lefrancois, 2001; Morrison, 2001). Progressively societies demanded a new approach to the education of children.

2.4 A paradigm shift in society

In Centuries past children had been seen as small adults, who were dressed in miniature adult clothes (Aries, 1962; Retford, 2016). Due to the “Zeitgeist” (“spirit of the age”, in Messinger, 1988, p. 623), a new paradigm shift in philosophy and society recognized childhood as a separate stage in life (Aries, 1962; Haring, 2012; Sorin, 2005). Medical and psychological professionals finally took an interest in the individual child. They considered childhood as a special time in a person’s lifespan development (Haring, 2012; Leeds, 1989).

Nonetheless, child restrictive compulsory education was introduced in most European countries from 19th century onward based on political, economic, cultural, and educational ideologies developed in Western societies. Critics have argued that compulsory education means institutionalized mass education (Boli et al., 1985), necessary to produce obedient subjects to fulfil plans a certain government or state might have (Gray, 2008, Mintz, 2012). At all times educationalists have realized that standardized guidelines would not educate individual children, demanding to give the child more freedom and autonomy to enjoy a “happy” childhood (Baader, 2012).

Following this trend, educational methods developed in private schools during the last century: Montessori schools give children “creative choices in their learning” (Montessori Northwest, 2018, p.1). The teacher’s role is to communicate and to provide learning materials (Pramling Samuelsson & Pramling, 2013). In the Reggio Emilia education approach the teacher listens, guides and without curriculum encourages self-directed learning (Pramling, Samuelsson, & Pramling, 2013). Waldorf schools, instituted by Rudolf Steiner, encourage

individual child development, centred on a spiritual and arts-based curriculum (Uhrmacher, 1995). According to Gray (2008), Sudbury Valley Schools have (with no curriculum but democratic philosophies) effectively produced students, who have educated themselves in a non-traditional situation. Another well documented school is the Summerhill School, founded by A. S. Neill in 1921, equally based on democratic principles. Various other similar free schools have sprung up over time, influencing government curriculums (Stronach & Piper, 2008). These schools encouraged children's autonomy to choose their own learning, progress, and path in later life.

2.5 Theories of child development

There are a number of theories of child development. Starting with Freud's five psycho-sexual stages which describe a child's sexual and egoistical impulses that parents need to control carefully to help their child to develop into a healthy member of society (Berk, 2005). This theory was then further advanced by Erikson, who proposed that eight psycho-social stages would better describe children's development. His stages were similar to Freud's. However, he was the first theorist to acknowledge that development is continuous throughout the lifespan and is influenced by many factors in a child's life (Berk, 2005). Recent developments in education favour a child-centred approach. Due to paradigm shifts in society during the 21st century a multitude of diverse educational theories have developed, of which Piaget's (1896-1980) and Vygotsky's (1896-1934) theories of child development have been the most influential (Lourenco, 2012). These theorists speak to the idea of childhood and education as development in successive stages (Barrouillet, 2015). How children perceive life around them as their cognition develops, was Piaget's main concern, but his theory could also offer insights into how children respond to their world through art.

2.6 Piaget's Stages of development

Piaget focused on cognitive development in childhood, stating that there are four stages of children's mental advance. He labelled the first the *sensorimotor stage* (birth to 2 years) where the baby moves and explores the world. The next stage would be *pre-operational* (2-7 years) when language and reason develop. The *concrete operational stage* (7-11 years) would follow when abstract thinking appears and finally the *formal operational* (11 years and older) when the adolescent develops abstract reasoning (Berk, 2005, p. 21). Preservice teachers might accept Piaget's stages of cognitive development as definite facts. It gives them a practical theoretical framework of what should be taught at certain stages or

child ages. However, researchers have increasingly critiqued Piaget's methods, suggesting for example that stage theory might have been essentially influenced by "Western culture and expectations" (Einarsdottir et al., 2009, p. 2018). They indicate that the proposed stages are too limiting because Piaget underestimated children's learning and skill abilities and did not adequately include cultural or social influences. Nor did Piaget note changes which continuously appear on different levels, pointing to the "multifaceted nature" of human development (Vialle et al., 2000, p. 695).

2.7 Stages of intellectual growth and artistic development

Piaget suggested a close link between concrete operational reasoning and artistic ability (Haring, 2012). According to Malchiodi (1998), stages of cognitive advance only "roughly correspond" to stages of artistic development (p. 689). Adversely Golomb (2004) refuted Piaget's theory, stating that graphic ability develops separately from cognitive capability. She demanded to re-assess "the relationship Piaget proposed between drawing competence and [cognitive] spatial-geometric construct" (p.126). This view is endorsed by Day and Hurwitz (2012), who observed that- "children's capacities to make and understand art develop parallel to changes in the cognitive, emotional, social, and physical dimensions of their lives" (p. 41). Likewise, Koster (2001) found that children develop in their own individual way, finding a "unique pattern influenced by personality, learning style, and family background" (p. 3). However, the above theories fail to address a very important influence in children's lives which is the cultural environment they grow up in. This aspect deeply concerned Vygotsky.

2.8 Piaget and Vygotsky

While Piaget viewed children from a Christian perspective as 'solitary learners' when making sense of the world around them, Vygotsky's theories about child development were based on his communist upbringing (Lourenco, 2012). Both educational theorists agreed that children were "active agents" in their own development. However, for Vygotsky the influence of the cultural environment or society a child grows into, was of utmost importance (Berk, 2005; Vialle et al., 2000). While Piaget's theory speaks to the cognitive aspect of child development it does not take into account the child's cultural environment. For this reason, Vygotsky's theory will be presented next.

2.9 Vygotsky's theory

Vygotsky's theory was based on observations of how "culture-values, beliefs, customs, and skills of a social group" were transferred to children (Vialle et al., 2000, p. 26). He developed the theory of the *Zone of Proximal Development* (ZPD), which sees the level a child is functioning at and the next level in thinking it can achieve with the help of a teacher's guidance. He understood cognitive development as taking place during an interactive learning process between child and adult or older peers, as contingent social interaction similar to a conversation' (Clarà, 2017, p. 51). Children would then shape their own individual development (Santrock, 2008). Cultural values were important to be transferred for the child to grow into a competent member of that culture (Berk, 2005) so as to profit their society. Critics of Vygotsky's theory point to the lack of information on physical and cognitive development or heredity (Vialle et al., 2000). Both, Piaget and Vygotsky did not particularly comment on artistic development of children but presumed that this followed cognitive stages (Haring, 2012). Vygotsky's theory informed Bronfenbrenner's theory while Gardner was influenced by Piaget's theories (Gardner, 2017). Gardner's multiple intelligences theory will be explored next.

2.10 Gardner's Multiple Intelligences (MI) theory

Gardner was influenced by Erikson and Piaget. While working with Piaget he challenged Piaget's theory of cognitive development. Gardner was dissatisfied with the restricted view of intelligence that was tested using the Stanford-Binet test. This test was based on the theory that intelligence was a general cognitive inborn ability, which could be measured and numerically stated (Spearman, 1904). As Gardner worked with adults and children, he observed their capabilities which were far more varied than the verbal-linguistic and logical-mathematical process that had previously defined intelligence. In *Frames of Mind* (1983) he argued that intelligence should be understood as a "biopsychological potential to process information that can be activated in a cultural setting to solve problems or create products that are of value in a culture" (Gardner & Moran, 2006, p. 227). After developing a set of criteria Gardner settled for seven different intelligences to which he later added two more. A short description of the nine frames of mind as proposed by Gardner (2011), critiqued by Hajhashemi (2016); McFarlane (2011); and Vialle et al. (2000), is provided and their application to this thesis is discussed next.

2.10.1 Verbal linguistic intelligence

This ability is often tested in IQ conditions. It demonstrates the ability to effectively use language to express oneself meaningfully, especially in rhetoric or poetry. An approach of this thesis is the use of poetry to help children understand complex concepts like The Holocaust or natural disasters like cyclones. Children find it difficult to express their innermost feelings in words (Barak & Leichtentritt, 2017; Bracegirdle, 2011; Mutch & Latai, 2019; Rhodes, 2011; Sharma, 2019; Terr, 2009; Wassiliwizky et al., 2017), therefore drawing might enable a child to give a commentary of what is presented in the drawing.

2.10.2 Logical-mathematical intelligence

This is the capacity to think logically and apply mathematical operations to solve maths problems. It encourages scientific thinking and reasoning and was therefore an important component of IQ testing. In this thesis children's conceptual thinking ability (Carson, 2019), is considered when creating the teaching resources.

2.10.3 Visual-Spatial intelligence

Gardner described this intelligence as a potential to understand spaces and patterns, and to be able to transform them. As Armstrong (2009) states: it shows "sensitivity to colour, line, shape, form, space, and the relationship that exists between these elements..." (p. 7). Schnetz (2005) further speaks of the healing powers of artistic involvement. These statements will offer a viewpoint when interpreting the drawings of the Holocaust, cyclone, and abused children for this thesis.

2.10.4 Musical-rhythmic intelligence

Gardner stated that this intelligence as a skill to compose, enjoy and understand music production, its tones and rhythms. Every culture has a vital way of producing music, using a variety of voices and instruments. According to Holding (2010), music making, and musical appreciation is one of the first talents a child develops. Musical-rhythmic intelligence may be of value when considering teacher resources where poetry and music may be used.

2.10.5 Bodily-kinesthetic intelligence

Gardner explained that mental and physical activities are connected. He described this intelligence as a skill of being able to use the whole body to express or transform things. Teachers often use this intelligence when teaching sports, helping students' boredom by using brain gym exercises, teaching dance in the performing arts, or instructing about craft

exercises. Children's drawings involve hand movements that they might find soothing, (Ciolek, 2018; Curry & Kasser, 2005; Kapitan, 2012) and therefore, might help to alleviate trauma.

2.10.6 Interpersonal intelligence

Relating to other people is an intelligence that requires to be able to understand other people's emotions and desires. This is very necessary if working effectively in a team. It involves empathy and compassion. Children might be able to capture other people's emotions in their drawings as well as their own. Perhaps the drawings might reveal this type of intelligence.

2.10.7 Intrapersonal intelligence

This intelligence seems to be the most important one for Gardner as it apparently influences all other intelligences. It is an intelligence that deeply knows about oneself, one's hopes, desires, dreams, feelings, fears, and goals. Sharma (2019) suggests that it is of utmost importance to explore and sustain the Self. It needs a person to be thoughtful and self-reflecting to lead a disciplined and regulated life. Children, like everyone else, have this intelligence but it needs a continuous questioning of one's true motivations, which children need to learn with the guidance of adults.

2.10.8 Naturalist intelligence

Gardner added this intelligence later. It is the ability to distinguish between species, to see the interconnectedness of all nature, and to delight in the beauty of the natural world. Kellert (2002) lists nine values of nature (aesthetic, dominionistic, humanistic, moralistic, naturalistic, negativistic, scientific, symbolic, utilitarian), which assists children to develop character and helps them to find their place in the world as adults. Likewise, contact with nature has been found to be indispensable for children's cognitive and positive mental health development (Pensini et al., 2016). This thesis will consider whether the children's drawings demonstrate a connection children might have to nature and how it might influence their wellbeing.

2.10.9 Existential intelligence

This intelligence has been added by Gardner with caution. It is sometimes called the 8.5th intelligence as it is based on the idea of "Big Questions" about life and death, or a person's place in life, when religion or spirituality are most important. Gardner as cited in

Armstrong (2009) declares this to be the intelligence that has “the capacity to locate oneself with respect to the furthest reaches of the cosmos - the infinite and the infinitesimal” (p. 182). As the above ideas and theories might lead into spiritual contexts, Gardner had to face many critics. These critiques will be discussed next.

2.11 Criticisms of Gardner’s theory

Despite the acknowledgement of teachers and people working in the field of education that the MI theory has been beneficial in teaching the variety of students in their classrooms, Gardner’s theory has had numerous critics. The arguments have come from theorists not actively involved in classroom teaching (Hajhashemi, 2016). It was argued that MI was “an unproved theory” (Waterhouse as cited in Gardner & Moran, 2006, p. 229), that the choice of intelligences was subjective, that the development of intelligence was not like physical development and needed a measurement of growth, or that it was not researched if intelligences might be social constructions (White, 2008). Still, Gardner explains that “an MI approach demands a change of minds among researchers and educators: It requires an interdisciplinary perspective, cultural sensitivity, and an interactionist-dynamic research methodology” (Gardner & Moran, 2006, p. 228). Regardless of critics, Gardner’s theory has been validated by educationists over the last twenty years (Hajhashemi et al., 2018; Holding, 2010; Kornhaber, 2001; Kunkel, 2007; White, 2008). In fact, Holding (2010) states that “Those of us in the arts have long suspected that human intelligence reveals itself in many forms. We should be grateful to Howard Gardner for making the ‘opening move’ which allowed debate on the central question of just what is meant by ‘intelligence’” (p. 4). Similarly, Kindler (1995) acknowledges that researchers like Hardiman and Zernich (1988) agree with Gardner (1973) that intellectual development may not be equivalent to artistic development. According to Golomb, Gardner hypothesizes that spatial intelligence might have “its own, as yet unidentified, underlying neuro-physiological structure”; therefore, graphic intelligence would be a “separate domain of productive thought and action” (Golomb, 2004, p. 319; Haring, 2012). As according to Gardner (2011) every person is born with the nine intelligences, it is pertinent for teachers to find children’s individual “intellectual strengths and weaknesses” (Brualdi Timmins, 1996, p. 2). Gardner’s theory can be successfully implemented in carefully prepared lessons (Potter, 2011), foremost to be considered for the planned teaching resources in this thesis. This is discussed in the next paragraph.

2.12 The implications of Gardner's theory on this thesis

Gardner realized that educators needed to encourage their students to use their own unique combination of intelligences to succeed in their studies (Vialle et al., 2000). This thesis therefore tries to explore ways teachers can help children to overcome trauma and develop resilience by achieving success and strengthening their confidence (Brualdi Timmins, 1996). It explores how children can express their particular type of intelligence.

The above discussed theories have a twofold function for this thesis: one- how can these multiple intelligences be used to understand/interpret children's drawings and two- how can the researcher develop resources for teachers using Gardner's multiple intelligences. Therefore, Gardner's theory of multiple intelligences is imperative for this study as children express their dreams, fears and hopes through their drawings. Further, how children will present in their drawings the many influences they are exposed to in their environment, will be discussed subsequently. Additionally, a most recent theory proposed by Bronfenbrenner adds to the understanding of childhood.

2.13 Bronfenbrenner's bioecological systems theory

Further to the above discussed educational theories is Bronfenbrenner's bioecological systems theory (2005) which combines the variety of influences on children's development, various educators had previously defined (Brendtro, 2006; Rosa & Tudge, 2013; Weisner, 2008)). These influences act from "biological processes, cognitive processes and socioemotional processes" (Santrock, 2008, p. 17). Bronfenbrenner's bioecological systems theory is used as a theoretical framework for this thesis as it can provide several viewpoints to the research on children's development during possible distressing and traumatic times in their lives.

Like a set of Russian dolls various systems encircle the child and are "embedded in one another" (Vialle et al., 2000, p. 184). Bronfenbrenner's theory shows the dominant impression the different layers of the environment have on a developing child. The bioecological systems theory is structured to contain the child as surrounded by the microsystem in the immediate family, then follows the mesosystem, which connects between home and schooling. The third circle is termed the exosystem, which is made up of social settings which affect the child, while the fourth circle, the macrosystem delivers cultural values, laws, customs and resources (Berk, 2005; Darling, 2007). Finally, the chronosystem shows changes in the child's development over time which might come from outside influences or inside from the children themselves (Brendtro, 2006; Rosa & Trudge, 2013), as

Bronfenbrenner explained: “The action is in the interaction” (Weisner, 2008, p. 260). Complex interactions or relationships between different areas of systems in the child’s environment can positively or negatively influence development in the chronosystem (Jaeger, 2016). Vélez-Agosto et al. (2017) challenge Bronfenbrenner, indicating a flaw in the theory. They propose to change the hierarchical structure of Bronfenbrenner’s bioecological systems circles into a spiral that shows the influence of culture throughout a child’s development. Vélez-Agosto et al. informed by Rogoffs’ (2003) and Weisner’s (2002) theory state that the cultural component is not solely situated in the macrosystem but permeates and influences all systems continuously. In summary, it can be stated that children’s biological disposition and environmental influences, especially the culture they live in, albeit dynamic and ever changing, determine their development. Although there has been criticism of Bronfenbrenner’s theory, it is undoubtedly the best choice for this research as it offers an appropriate lens by which to make sense of how children in different times, places, and circumstances interpret the world around them.

Numerous research into Bronfenbrenner’s theory has tried to widen our view of the complexity of childhood development (Jaeger, 2016). However, the main problem of all research into child development so far (Mintz, 2012) has been the “virtually unprecedented problems of getting information from children themselves, as opposed to adult perceptions and recommendations” (Stearns, 2008, p. 35). Lowe (2012) found in her research that children are aware of adults’ power and authority, stating that research reflects adult perceptions of the relationships between adults and children. As childhood differs in times, places and cultures, Bronfenbrenner’s theory can provide a lens into the exploration of children’s views of their world. A document analysis of children’s drawings can allow for an investigation into children’s view of the world without interference from adults.

2.14 Conclusion

This chapter included an overview of Piaget's and Vygotsky's theories and their critiques, followed by a discussion on Gardner's theory of Multiple Intelligences and Bronfenbrenner's theories and critiques. It provided a review of historical and recent views of childhood and education theories that will have a dual function for this thesis: one by providing various theoretical lenses to assist with the interpretation of children's drawings, and two by using these theories in the development of teacher resources to deal with difficult curriculum topics. The next chapter explores, discusses and critiques previous methods employed to interpret drawings of children who have experienced natural, and human made disasters.

Chapter 3

Exploring Previous Methods of Interpreting Children's Drawings of adverse Childhood Experiences

3.1 Introduction

This chapter's focus is on the importance of children's drawings of their distressing experiences of natural disaster, war, displacement, detention, or of personal psychological suffering as in violence or abuse. Different interpretative methods have been developed as educators and researchers have tried to make sense of children's drawings. Previously the majority of analysts have solely concentrated on thematic, content, emotional, and developmental expressions when interpreting children's drawings. These were usually investigated without consideration for place or culture, or the spiritual experience in which the drawings were created. In the following chapter a variety of different methods for the interpretation of children's drawings of natural and human-made disasters are discussed and critiqued.

3.2 Children in crises

"The need for early intervention in treating childhood trauma is increasing"

(Siddiqi, 2016, p. 50).

According to UNICEF (2020) 59 million children globally will need Humanitarian aid due to war, relocation or natural events (p. 5). UNICEF Presswire (1995) stated that "millions of children have been present at events far beyond the worst nightmares of most adults". Added to these dangerous conditions are personal experiences like community violence (D'Amico et al., 2016), death in the family (Vázquez-Sánchez et al. (2019), cancer (Sourkes, 2018) or lock down problems in the COVID 19 pandemic (Jiao et al., 2020). At least 40-% of children, exposed to disaster or distress will have experienced trauma and might develop "some form of chronic neuropsychiatric problems" (Perry, 2007, p. 1). These might lead to maladjustments in later life, which could become evident as "depression, anxiety, substance abuse and relationship difficulties" (Naff, 2014, p. 82). The Lancet Commission (2020) states that "Childhood is a special time of vulnerability" but it is also "the ideal time to intervene" (p. 607). Unresolved trauma needs early intervention as children

might face life-long psychosocial difficulties (Anda et al., 2006; Briggs, 2012; D'Amico et al., 2016; Guedes et al., 2016; Jiao et al., 2020; Malchiodi, 2012; Kapitan, 2014; Orr, 2007; Perry & Szalavitz, 2017; Rubin, 1984; Supin, 2016).

Research findings support the effectiveness of arts-based mediation, especially when children can speak about and draw their trauma and pain (Malchiodi, 1998; Naff, 2014; Orr, 2007; Rubin, 1984; Russell, 2018; Siddiqi, 2016). Drawings that children have produced in school, at home or during therapy need careful analysis to find an appropriate response if a drawing is suggestive of trauma or unresolved issues (Driessnack, 2005). Over the last century, researchers, and educators, have tried to interpret children's drawings, using different methods of analysis.

3.3 Children's drawings interpreted

“Works of art are mere things until we begin to carefully perceive and interpret them- then they become alive and enliven us as we reflect on, wonder about, and respond to them.”

(Barrett, as cited in Day & Hurwitz, 2012, p. 197).

The significance of childhood as a separate stage in a person's life gained prominence and recognition in the 20th century (Cleverley & Phillips, 1986; Sorin, 2005) after societies in the Western world changed over time. Accordingly, an evolution of ideas about childhood and education arose (Leeds, 1989; Kouvou, 2005; Sorin, 2005). From insights, observations and research, theories and methods were generated to understand childhood and especially child art (Haring, 2012; Kindler, 2010). Consequently, different views developed regarding how to 'read' children's artwork, particularly their drawings (Anning & Ring, 2004; Day & Hurwitz, 2012; Golomb, 2004; Kavanagh, 1998; Koster, 2001; Leeds, 1989; Malchiodi, 1998).

It was thought that children's drawings expressed the emotions and the personality of a child; that they could be windows into their minds, uncovering fears, hopes, trauma, conflicts, and fantasies (Cox, 1992; Di Leo, 1983; Haring, 2012; Holliday et al., 2009; Kavanagh, 1998; Kolbe, 2005; Krenz, 2004; Malchiodi, 1998). Though Rubin (1984) warned: “deciphering a child's symbolic art messages is a complex, shifting and variable one” (p.74), interpreting children's drawings is still recognized as a process that offers educators deeper insight into the learning and development of young children (D'Amico et al., 2016; Day & Hurwitz, 2012; Dadvand et al., 2022; Fuller, 2020; Golomb, 2004; Haring,

2012; Jiao et al., 2020; Holliday et al., 2009; Malchiodi, 1998; Naff, 2014; Orr, 2007; Sewell, 2011; Sourkes, 2018; Van Lith, 2016; Woolford et al., 2015). As this research intends to investigate children's drawings of disaster and distress, it is pertinent to scrutinize previous approaches to analysing drawings that depict disturbing happenings in children's lives.

3.4 Previous interpretations of children's drawings of crises

“As we start a new day, somewhere in the world, a child is caught in some type of disaster.”

(Szente, 2018, p. 1)

Malchiodi (1998) contends that children who witness disasters or live through “catastrophic event[s]” will produce drawings which are “diverse in context and style” (p. 152), depending on their reaction to the happenings and the support they might have from family, friends, or community. Likewise, Artaud de La Ferrière (2014), who researched the “Voice of the Innocent”, by critically assessing testimonies of children recorded during the Algerian War of Independence (p. 105), suggests keeping in mind, “how and where they were produced, [and] through which conduits they were published” (p. 105), when analysing children's drawings. In addition, Farley and Mishra Tarc (2013) warn that researchers’ “deeply held fantasies” of the innocence of children (p. 845) or their own anxieties and passive helplessness “before the vulnerability of humanity” could lead to countertransference when interpreting children's drawings who have lived through war and trauma (p. 847). These ideas are considered in the following discussion of drawings of children, who have lived through times of conflict and violence.

3.5 Children of War

Farley and Mishra Tarc (2013) interpreted drawings of children who had been caught in the war between Dafuer and Chad. These drawings were later recognized as evidence of brutality and genocide in the International Criminal Court in The Hague. From 500 drawings Farley and Mishra Tarc (2013) selected just one to be interpreted. Mahmoud's drawing depicted the atrocities of war. A first impression tells of figures in the midst of a warlike scene. As Farley and Mishra Tarc (2013) state: “the images [in this drawing] offer stark and intense symbolizations over life and death” (p. 838). They speak of details in Mahmoud's drawing that show the child's understanding of male and female in appropriate clothing and hairstyle. Added to the depiction are a helicopter, weapons and a house in flames that

emphasize the “sheer inhumanity of the crimes [the child] has witnessed” (p. 840). Humans show abstract faces. The dead people depicted at the bottom of the child’s drawing have no eyes which impresses on the mind the emotional context in which this drawing was made. The self has not been identified. The authors stated that Mahmoud’s short narrative confirmed the findings. Analysis had been solely thematic, concentrating on content. Nonetheless, an interpretive analysis had been attempted as emotional expressions had been identified. It therefore seems obvious, due to the deep emotional reaction Mahmoud’s drawing evokes, that this one drawing chosen for the article would stand for the 500 others. However, applying a developmental analysis of the drawings might have shown “neuro-developmental problems” that some children might have had (Jones, 2008, p. 293), which could have led to early intervention and treatment. Additionally, interpretive analysis (example: finding insights and meaning) of the hundreds of drawings might have “reveal[ed] why some children may be more vulnerable, or resilient, than others...to the effects of extreme events” (Peek et al., 2018, p. 244). This could have supplied valuable insights and would have greatly improved the study.

Another repercussion of war or natural disaster is often displacement which is extremely painful for children (Pfefferbaum et al., 2016) because of “myriad social losses” children have to face (p. 70). Social networks with friends, community and culture are inevitably destroyed. This effect becomes obvious in children’s physical, mental and spiritual development. Roysircar et al. (2019) in a quantitative study also analysed the drawings of Haitian children after the 2010 earthquake. The aim had been to supply the government with information about the children’s mental health. Applying the House-Tree-Person test as well as the Hare Area Specific Self Esteem scale and the Child Self Concept scale, they checked for vulnerability and resilience. As the above scales were adapted to Haiti’s cultural challenges based on e.g., slavery, colonisation, and religion, the researchers were able to test these adapted measures in their research. Derived solely from interviews and statistical confirmation it was found that the children’s selves were “damaged, self-alienated, guilty and dysphoric” (Roysircar et al., 2019, p. 281). Unfortunately, no drawings were supplied nor were preconceived scoring lists included. Drawing tests seem to have been employed as a prompt to the narratives, thus confirming the researchers’ findings of the children’s self-perceptions and attitudes. This particular approach of using regimented tests missed valuable clues that might have been present if free drawings of the children’s experiences during the earthquake had been encouraged. This might have shown what the children were really feeling and were able to express in a nonverbal way.

Rodriguez (2018) interpreted the drawings of ‘Children in Crisis’ that had been collected in 1998 by the art educator, Albert Hurwitz. As no information could be found that would have put the spotlight on how the drawings were obtained, Rodriguez relied on historical documents, which described the atrocities of the Guatemalan government on the Maya population of Santiago Atitlan in 1990. The Mayans were then a minority group of farmers with their own indigenous culture, and a belief system mixed with Mayan traditions and Catholic dogma. Termed a ‘Civil War’ by the US government, the Guatemalan government was able to commit the Mayan genocide (Rodriguez, 2018, p. 316). Rodriguez used content analysis to interpret the drawings that depicted war scenes that were produced by the children. Among the content analysed was the presence of soldiers shooting at what appeared to be unarmed, peaceful civilians. The children depicted people in traditional clothing, the volcanic region, specific houses, trees, and farming activities. Rodriguez interpreted the children’s inclusion of place, customs, soulful traditions, and cultural practices as a testimony of their resilience and hope for the future. Although only six of the 15 drawings analysed were included in the article, they provided an aspect of this research that had previously not been the norm, namely the inclusion of place and culture in the analysis. Following is a description of how place and community connected to schools can be helpful in developing students’ resilience and positive expectations for when confronted with future difficult times.

3.6 Children in natural disasters

“Sailing through a river of emotions...getting to calmer seas”.

(Mutch, 2013, p.445)

Mutch (2013) investigated children’s narratives after the 2010 and 2011 Canterbury/Christchurch earthquakes. The aim of this research was on how children process emotions arising due to disasters, and how post-trauma activities could help children to recover quickly. According to Mutch (2013), most children will recover in a timespan of one or two years, if given the opportunity to express their emotions in narratives, art activities and having a voice in “decision making” (p. 447). Mutch (2013) cites three case studies of how schools had elected to present their earthquake stories. In case study one students had chosen to create a book, containing photos, narratives, and drawings of their memories. The second school had designed a garden of memories, including plants and broken pieces from destroyed homes. A quadriptych prescribed the town before the earthquake in earliest times,

in modern times, then during the earthquake and finally a town-view with hope for the future. The third school chose to present their recollections in a film which included interviews, stories and insights children expressed. This case study adds a valuable framework to research as schools can reliably build on the suggestions given. Drawings or photos of the children's artwork were lacking. An interpretive analysis of these may have achieved deeper insights into how the children had experienced and interpreted the events in the world around them.

Ribeiro and Silva (2019) analysed drawings and narratives of 25 children who had experienced disastrous wildfires in Portugal. After a three months' wait, which apparently is necessary for trauma to wane, the authors employed the drawing and write method. They concentrated on content analysis to find patterns and themes (p. 4), aware of the influence of media on the children's expressions. It was found that place attachment, nature and concern for animals and pets was a strong indicator of the children's close relationship with their surroundings (Ribeiro & Silva, 2019, p. 6). Four of the 25 drawings were included. These depicted scenes of people trying to stop the fires, a helicopter dousing the flames, and burnt trees in a barren landscape. Accompanying narratives told of the fear the children had experienced and how some older children had actively taken part in putting out the fires. Children wanted to have a voice in the planning for the coming summer, which could be fuelled again by drought and water-shortage (Ribeiro & Silva, 2019). The authors recommended the 2018 Australian resilience program *Survive and Thrive*, which involves schools, fire brigades, the community, and its children (p. 10). In a systematic review and meta-analysis Cerna-Turoff et al. (2019) pointed to the fact that natural disaster "encompasses disasters triggered by hydrometeorological, geophysical, and climatological events" (p. 4).

3.7 Climate change through the eyes of children

Climate change has been named the main culprit for natural disasters, influencing public awareness and political policy making (Boon, 2014; Pellier et al., 2014, p. 1). Pellier et al. (2014) engaged children's view on the effect of climate change on tropical forests in Borneo. The children worked in groups, responding to the task: "Draw the current condition of the forest". A second group was asked to draw their vision of "the forest and its animal life in 15 years from now" (Pellier et al., 2014, p. 3). The children were then asked to describe their drawings. Content analysis found eight categories that included e.g., the landscape, biodiversity, fauna, and people. A selection of 44 drawings were chosen, analysed and the

items were statistically collated. The results indicated that children expect more environmental disasters due to logging and oil-palm cultivation. Only two drawings were included which clearly were chosen to visually underline the statistical presentations, as apparently visual material is “highly meaningful for the viewer” (Baudrillard as cited in Butler, 2013, p. 158). However, solely depending on quantitative analyses of children’s drawings does not give credit to the emotional content the children expressed. Interpretive and developmental components were missing in this study. It is equally questionable why different groups of children were chosen for the future depiction of the forest. Quaglia et al. (2015) state that children’s “ability to learn is dynamic and not static” (p. 88), therefore the insights gained while drawing the present and the future would have positively influenced the children’s awareness of the present forest disaster impacting on their lives. As natural disaster and human made disasters lead to distress, it is of utmost importance to explore deeper symbolism in children’s drawings as the next paragraphs discuss.

3.8 Finding safety and resilience

“The meaning a child attaches to a specific event or experience will determine just how taxing such an event or experience is for the child”

(Maksoud as cited in Szente, 2016, p. 202).

Children of disaster often have to face resettlement far away from their previous homes. Due to persecution or other trauma exposure, children might have diminished expectations or hope for a positive future. Yohani and Larsen (2009) explored hope in adversity in children of refugees and immigrants. During collage making activities the children would dictate what their work portrayed, which generated themes, relating to hopefulness. The study mentioned Erikson, who has assured that hope grows in secure relationships, connections to nature and spirituality (Bone, 2008b). Only one drawing had been included in the article that illustrated the journey from a war-torn country to safety in a refugee camp and further acceptance into a welcoming country. However, the transition from disaster to safety is often laden with problems as described in the next paragraph.

3.9 The forgotten children

“It is of national shame that we have kept them locked up, that we have effectively stolen this amount of time from their childhood”.

(Australian Senator Sarah Hanson-Young, as cited in Lenette et al., 2017).

Many children trying to find asylum on their own or with their parents, have had to live in mandatory detention for several years after having escaped war or persecution and fleeing their own country. Alarming half the world’s refugees are children under 18 years (Lenette et al., 2017). Children’s perspective of the detention situation has been expressed in their drawings as reported by Lenette et al. (2017). Content analysis was applied to two drawings, one chosen from the 2014 Australian Detention Report, the other from a 2013 Sydney Morning Herald article. Both drawings lacked explanatory information as to what conditions or situations the drawings had been collected and if parents or other refugees had influenced the content. The imagery points to “prison like settings, their treatment as less than human” (Lenette et al., 2017, p. 54). Themes of confinement, sadness and suffering were discussed because of the visual portrayal the asylum children depicted of children living behind bars or in a caged situation. The drawings had been chosen and published to inform readers of the inhuman treatment of children, and to act as a catalyst in influencing Australian government immigration detention policies (Lenette et al., 2017). The emotional impact had been pre-planned as two drawings were chosen which would have the strongest effect on a reader’s conscience. However, it is questionable if these two drawings selected without their original source were representative of all refugee children. Further, selected additional drawings could have supplied a deeper insight into the plight of the children in detention. Children are often placed in the foreground to bring attention to particular problems in society. However, the real suffering of children is often missed because they are seen as victims, given no voice, or are not believed. Further, drawing can help children to express their feelings as the next paragraph explains.

3.10 Children against violence

“Put it all out there on paper”

(Russell, 2018, p. 317)

Children as victims in family or community often develop trauma due to distressing involvement in the events. These events can include personal illness, death of a loved one or pet, divorce of parents, bullying at school, domestic violence or physical or sexual abuse (Atkinson et al., 2009; Briggs, 2012; Kitzmann et al., 2003; Leppma et al., 2015; Literat, 2013; Lutzker et al., 1998; Malchiodi, 1998; Nicastro & Velasco-Whetsell, 1999; Russell, 2018). These negative experiences can lead to mental health problems in later life as attested by Bone (2008b), Briggs (2012), Perry and Szalavitz (2017), Woolford et al. (2015) and others.

Woolford et al. (2015) report that drawing helped children to open up during mental health interviews. They reported a twofold increase in verbal responses when children were asked to draw while being questioned. As up to 25 % of children worldwide will have mental health issues (Woolford et al., 2015), it is of utmost importance for clinicians to consider drawing as a helpful tool in children’s mental health assessments. No drawings that children had produced during interviews were included in the report, nor were analyses reported.

In another study by Sourkes (2018), the clinician explained how drawing had helped children who had a life-threatening illness to work through their “complex emotions” (p. 552). Seventeen children’s drawings had been selected for this article. While children were filling a Mandala, they were asked: “How are you feeling now?” Feelings were expressed with diverse colours. Different parts of the design were used to express their anger, sadness, or hope. The researcher very carefully explored the drawings together with short narratives captured while the children had been drawing. The interpretations were based on a specific theme and the feelings the children were trying to identify and cope with due to their particular situation. Their strong reactions were visually expressed in colour and design.

Krajewska-Kulak et al. (2016) explored the content of children’s drawings depicting violence. These were chosen from a nationwide Polish contest titled ‘Children against violence’. Using a qualitative analysis, they coded for “meaning, interpretation of colour, workmanship, dynamic lines, the human form... and composition” (p. 80). Krajewska-Kulak et al. found that the nine artworks depicted “joy, delight, sadness, resentment, fear, and despair” (p. 83). Often helplessness was expressed but also warnings against domestic

violence, alcoholism, bullying and on-line violence. The researchers acknowledged that children are very observant, watchful, and aware of the world around them. This is testament to the fact that children are able to express their concerns of society's ills. The individual accounts of children presented in the above paragraphs illustrate how researchers have attempted to give children a voice. It was found that children are deeply aware of adult's shortcomings and their inability to protect them during wars or natural disasters (Mothers Helping Others, 2006). They do express these in their drawings. Valuable insights can be detected in how exactly children see their world, especially when place and culture are included in their presentations. However, researchers must avoid countertransference, which is often inevitable as the analysts' previous experiences can colour the interpretation, specifically if drawings of war or violence are selected for publication. It is therefore necessary to find a method of interpretation that looks at drawings from different perspectives, not only one view. This becomes obvious as the next paragraphs discuss the use of specific tests, coded for certain indicators of abuse but missing important emotional or spiritual contents in the drawings.

3.11 The effect of domestic violence on children

According to Soundy (2012), children's drawings are "efforts to make meaning of their experiences" (p. 50). Wolfe et al. (2003) conducted a meta-analysis on the effect of domestic violence on children. The authors agreed with Thornton (2014) that domestic violence "generates a range of negative and overwhelming emotions for young children" (p. 90). This experience is influenced by the "importance of family, social, and cultural factors" (Wolfe et al., 2003, p. 172), which might lead to "an atmosphere of secrecy and intimidation" (Thornton, 2014, p. 90). The child will try to avoid this situation, becoming "constantly alert" (Thornton, 2014, p. 91) and "hypervigilant [with an] insecure approach to [any] relationships" and often displaying frustration, disappointment, hostility, and fear (Wolfe et al., 2003, p. 172).

In a study of eight children who had experienced domestic violence together with their mothers, Thornton (2014) collected drawings, using the Kinetic Family Drawing (KFD) and the Human Figure Drawing (HFD) tests, while recording the children's narratives. Just three of the drawings collected were displayed. Content analysis had been applied to the eight drawings according to pre-conceived lists supplied with the tests. The children's narratives confirmed the themes found of wanting to protect mother, feeling responsible for arguments,

or insecure and anxious. The emotional impact domestic violence has on children is overwhelming (Moylan et al., 2010; Naughton et al., 2017).

The verdict on visual aids as a prompt for additional child verbal disclosure in forensic interviews is still outstanding according to Wolfman et al. (2018). Their research found that 62 % of interviewers would use visual aids, like drawing, when questioning children about alleged sexual abuse. Results of their study did not suggest that visual aids would positively encourage children to relay extra or more accurate information. It did however help within the interview setting.

Visual aids, like drawings, are commonly used in forensic interviews (Wolfman et al., 2018). This is of vital importance as a meta-analysis by Stoltenborgh et al. (2011) reported that child sexual abuse was prevalent the world over, damaging “children’s psychological wellbeing and their development into adulthood” (p. 79).

3.12 Drawings of children’s sexual abuse

Katz et al. (2020) investigated children’s perspectives on intra-familial child sexual abuse (IFCSA). They warned that disclosure of these crimes might have unintended effects like family break-ups, or “in some countries, even life-threatening consequences resulting from cultural mores or customs” (p. 2). It is therefore of utmost importance that children are protected and that drawings that children have produced are interpreted carefully, when abuse has been suspected (Briggs, 2012). Children are given a voice through their drawings as Briggs (2012) and Briggs and Lehmann (1989) have demonstrated when interpreting drawings of sexual abuse. In applying content analysis to drawings Briggs (2012) and Briggs and Lehmann (1989) discovered a range of indicators of sexual abuse. These included “omissions, distortions, heavy lines, turned down mouths, raised arms” (p.132), and huge mouths with jagged teeth, indicative of oral sex. Further, colour choice might be representative of a particular emotion (Lewis & Green, as cited in Briggs & Lehmann, 1989). Black and purple might be suggestive of depression and sadness because of traumatic experiences. Briggs and Lehmann (1989) assure that teachers and healthcare workers when trained to be vigilant of certain signs in children’s drawings, and include careful open-ended questions, are able to detect abuse and can navigate towards protective measures.

However, colour use as indicators of certain emotional states of a child have been questioned by Crawford et al. (2012). They had based their study on results from Burkitt et al. (2004) but equally “failed to find any evidence for an association between emotional intensity and colour use” (p. 211). Crawford et al. (2012) and Cox (1997) advise clinicians to

use drawings as an incentive tool during investigations of abuse rather than relying on certain colour use. Colour choice may be based on a preference or availability of a certain colour, cultural or psychological associations as well as individual differences (Wellings, 2001), rather than an expression of a child's emotional state. In short, being cognizant of such pitfalls that can lead to incorrect interpretations is important when assessing children's drawings.

3.13 The values of the Kinetic Family Drawing Tests

“Childart is not the static image on paper so carefully described by the early researchers”

(Koster, 2001, p. 71)

Emotional content of children's drawings has been further investigated by Vázquez-Sánchez et al. (2019) and Wellings (2001). The drawings had been produced by children who had faced illness, death and grief. Vázquez-Sánchez et al. (2019) included nine drawings of how children viewed death and dying. They found that children used symbolic imagery to “express cultural, religious or personal symbols” (p. 474). Wellings (2001) analysed seven drawings, stating that the final interpretation was for the child to confirm. In the analysis she followed the Kinetic Family Drawing test, but suggested “a case study approach”, rejecting a formal scoring system, so as to do justice to the “whole child” (p. 35). Similarly, Peterson and Hardin (1997) developed a self-help guide for parents and clinicians, citing both the Kinetic Family drawing test and the Human Figure drawing test. They provided many examples of how to score the drawings. However, they warn of over-interpretation and single drawing interpretation. Although many psychotherapists use these tests for projective interpretation (Ezan et al., 2015), Malchiodi (1998) reminds practitioners of the “multidimensional aspect of children's drawings” and the child's distinctive way of interpreting the world (p. xiii). This view aligns with Cox (1997), Di Leo (1983), Elliot and Maier (2007); Farokhi and Hashemi (2011); Golomb (2004); Haring (2012); Malchiodi (1998), and Rubin (1984). Research findings of Thomas and Jolley (1998) as well as Imuta et al. (2013), and Ezan et al. (2015) criticize these tests for not acceptably identifying intelligence or trauma, but might show emotional disorder in children.

3.14 Conclusion

Although there has been an increase in research into children's reactions to disaster (Mutch, 2013), these have been mainly quantitative surveys which have often focused on "pathological symptoms" (Gupta, 1997, as cited in Jones, 2008, p. 294), disregarding the spiritual and emotional aspects of children's lives. Researchers have recommended detecting as much information as possible about children's drawings. It is important to stress the -how, where, when and why- of the children's drawings that have been collected and interpreted as this will help to put a spotlight on children's circumstances. The majority of researchers have concentrated on themes, content and emotional expressions when analysing children's drawings of natural disaster, war, displacement, detention, or experiences of personal psychological suffering. Underlying "cultural, social and emotional" forces were detected (Lenette et al., 2017, p. 46). They mainly followed the direction and coding of the well-known Kinetic Family drawing test, the Human Figure drawing test, or the House-Tree-Person test. These had been adjusted to client population, were accepted by peer reviewed research, and could easily be applied and evaluated. However, researchers warned of over-interpretation, countertransference of their own feelings or the concentration on only one drawing, which might show a moment in a child's life. They are requesting a method that would describe the 'whole' child (Di Leo, 1983; Farokhi & Hashemi, 2011; Imuta et al., 2013; Literat, 2013; Louis, 2005; Malchiodi, 1998; Orr, 2007; Wellings, 2001). Therefore, researchers and educators see a need for a deeper interpretation of children's drawings. These considerations have led to research into different methods of analysis, which have culminated into the creation of the Content, Interpretive, Developmental (CID) method (Haring, 2012). Hermeneutical analysis has informed the CID method as discussed in the next chapter.

Chapter 4

The Development of Methods of Interpreting Children's Drawings of Disaster or Distress

4.1 Introduction

The following chapter further reports on three previously existing methods used to interpret children's drawings, resulting in the CID method. Single methods used to date have been inadequate in that they do not supply the full picture as to what the drawings are telling the reader. This was due to assumptions of developmental theorists that realistic art expression was at the pinnacle of drawing development (Anning & Ring, 2004; Golomb, 1992; Hardiman & Zernich, 1980; Piaget & Inhelder, 1971). However, art therapists (Malchiodi, 1998) and educators (Day & Hurwitz, 2012; Golomb, 2004) have challenged this view. Therefore, as hermeneutic interpretation can inform the analysis of drawings, this method has guided the Content, Interpretive and Developmental method (CID), which is explained and suggested as a workable possibility.

4.2 The importance of hermeneutic theory

"...meaning in a work of art is constructed through not only the formal elements of line, colour, and shape, but also the historical and cultural contexts of its making and the contemporary context of the viewer".

(Costantino, 2003, p. 76)

Philosophical hermeneutics have been defined as a 'theory of interpretation' (Costantino, 2003; Kafle, 2011; Kinsella, 2006; Muganga, 2015; Wilson & Hutchinson, 1991; Sandage et al., 2008). The term Hermeneutics can be linked etymologically to the Greek god Hermes (Colby & Hogan Bodily, 2014; Sandage et al., 2008). As a son of Zeus, he was the messenger and negotiator between gods and humans, as they could not communicate or understand each other (Colby & Hogan Bodily, 2014; Sandage et al., 2008). The concept of hermeneutics found renewed interest during the Reformation as the interpretation of biblical texts became a necessity. This developed in the 17th century into the hermeneutical method of theological interpretation (Sandage et al., 2008). The theologian Friedrich Schleiermacher (1768-1834) described hermeneutics as "the art of understanding" (Sandage

et al., 2008, p. 345). He pointed out that biblical texts had to be approached from their historical and psychological context of the writers' lived experiences to understand the intentions of their messages (Sandage et al., 2008). William Dilthey (1833-1911) extended on Schleiermacher's view, arguing that not only biblical texts could be hermeneutically interpreted but also "all human behaviour and cultural products" placing "*Geisteswissenschaften*" (humanities) opposite "*Naturwissenschaften*" (Natural Science) (Sandage et al., 2008, p. 346). This meant that interpretive, intuitive thinking or interpretation was equal to a realistic, logical quantitative worldview, opening the world of qualitative research. Next, Edmund Husserl (1859-1938) developed the philosophy of phenomenology, which according to Vallack (2010) is a method of inquiry into the essence of phenomena, "actually seeing things 'as they are' through intuitive seeing" (Lavery, 2003, p. 23). This phenomenological transcendence is due to imaginative reflective thought and "work[s] intuitively, using both the conscious, rational mind as well" (Vallack, 2010, p.108). Husserl's successor Martin Heidegger (1884-1976) then diverted further from phenomenology and set out the "*Weg*" (way) of hermeneutics. He described this method as "waitful, anticipatory and more poetic with thinking" (Spence, 2017, p. 841). Heidegger theorized that individuals' meaning making of their lived experiences was an ongoing hermeneutic process. His student Hans Georg Gadamer (1900-2002) extended hermeneutical philosophy to include insights achieved through dialogue and the fusion of the horizons (of understanding) of the author/artist and the interpreter. Both philosophers, Heidegger and Gadamer, did not develop a single methodology of hermeneutics but gave the impression that hermeneutic philosophy is a practice of "a dialogic nature and dynamic discovery, in which the researcher's understanding moves with a deeper sense of interconnectivity of the topic" (McCaffrey et al., 2012, p. 219).

Three central themes characterize hermeneutic philosophy: 1) dialogue (Costantino, 2003; Hein & Austin, 2001; Spence, 2017) and 2) interpretation, which leads to understanding (Åge, 2011; Costantino, 2003; Colby & Hogan Bodily, 2014; Davey, 2017; Hein & Austin, 2001; Kafle, 2011; Kinsella, 2006; McCaffrey et al., 2012; Muganga, 2015; Wilson & Hutchinson, 1991). Finally, this process produces insight (Costantino, 2003; Hein & Austin, 2001). This is engendered by the hermeneutical circle [continuously relating parts of the phenomena to the whole, with each part informing the other] (Costantino, 2003; Rennie, 2012; Whitehead, 2004).

It has been discerned by researchers that hermeneutical methods are an umbrella term. According to Vallack (2010), recent methodology theories have misread or misrepresented

phenomenology, as developed by Husserl. In fact, Lavery (2003) explains that phenomenology and hermeneutical phenomenology have been treated by researchers as identical methods. Others have termed hermeneutics as interpretive phenomenology (Sloan & Bowe, 2014; Hein & Austin, 2001). Likewise, Rennie (2012) has identified grounded theory as a hermeneutical method.

As the usage of combined hermeneutics and phenomenology in research has been confusing in terminology and methodology (a “nonsense” after Husserl’s phenomenology theory, according to Vallack, 2010, p. 106), this thesis will apply the hermeneutical method as defined by Gadamer and cited in Costantino (2003). The Content, Interpretive and Developmental (CID) method developed by Haring (2012) has employed hermeneutical principles. These will be discussed later after the background of the CID method has been described. In the following section a reinterpretation of previous interpretations is explored so as to lead to the creation of the CID method.

4.3 Beyond the snapshot interpretation

“In each picture is a whole lifetime imprisoned, a whole lifetime of fears, doubts, hopes and joys.”

(Christopher Moore, 2012)

Research findings suggest that a holistic method for making sense of children’s drawings needs to be implemented during analysis. In relation to the research question, *‘How can educators best understand what is depicted by children so that helpful strategies can be put in place to alleviate trauma’* the CID method is suggested (Haring, 2012). A critical issue has emerged in research, namely: the need to move from monopolistic to holistic methods of analysis. It has been observed by educators that realistic expression is not the culmination of graphic development in children, but that this assumption has previously led to the dominant position of Developmental Theory (Kolbe, 2005; Quaglia et al., 2015). This notion is also supported by Di Leo (1983), Golomb (1992, 2004), and Malchiodi (1998). Further text, in the form of written or dictated stories, should be elicited where possible to help researchers and teachers understand the drawings. Background information on place and culture should also be included.

4.4 The CID Method

Relevant trends in Content, Interpretive and Developmental Analysis were the starting point for the researcher's previous research, resulting in the creation of the CID method of document analysis that may be used with children's drawings (Haring, 2012). It had been found that there is a need for methods of interpretation which include more viewpoints than the previously used methods, depending on Piaget's stage theory. Therefore, the CID method has been created to achieve a holistic method for making sense of children's drawings (Haring, 2012). The previously used monopolistic developmental theory had assumed that the culmination point of graphic development on children was to achieve realistic expressions in their graphic development. Kolbe (2005), Di Leo (1983), Golomb (1992, 2004) and Malchiodi (1998) labelled this "rather unfortunate" which had led to the dominant position but suggested a reversal. As shown in this chapter 4, the CID method concurs with the Hermeneutic method as suggested by Gadamer and explicated by Costantino (2003). The following paragraph supplies a condensed version of the CID method, followed by the CID template.

The CID method for the interpretation of children's drawings combines three previously existing methods for ease of use and application when teachers or researchers interpret children's drawings. Formerly the developmental analysis method for the interpretation of children's drawings has been the prominent one and will therefore be described first, followed by other past methods of analyses.

4.5 Developmental analysis

Developmental Analysis was explored and critiqued as the first in line approaches to interpret child art. Starting with Luquet's (1913) observation of his daughter's graphic development to the recent publication by Day and Hurwitz (2012), researchers have tried to combine specific stages of cognitive development with children's developing graphic ability.

These interpretations lead to predictable stages and expectations according to a child's age (Dyson, 1992; Luquet, 1913; Lowenfeld & Brittain, 1987; Malchiodi, 1998). While Developmental Analysis was first identified by Luquet in 1913, it also appeared in Piaget's work (Anning & Ring, 2004) and was extended by art educators such as Kellogg and O'Dell (1967), and Lowenfeld and Brittain (1987). This approach has been endorsed by others, including: Day and Hurwitz (2012); Dyson (1992); Foley and Mullis (2008); Gardner (1980); Golomb (2004); Holliday et al., 2009; Kindler and Darras (1997); Malchiodi (1998); Morley (1975); and Schirmacher (2002).

4.6 Content analysis of children's drawings

From 1900 onwards, psychologists began interpreting children's drawings as symbolic expressions of intelligence, character traits or cognitive development (Day & Hurwitz, 2012; Ezan et al., 2015; Imuta et al., 2013; Malchiodi, 1998, Sierau et al., 2018). A content analysis scoring system was developed by several researchers (Goodenough, 1926; Harris, 1963; Koppitz, 1968) which counted on what to expect of a child's human figure depiction (e.g. eyes, ears, body-parts included), drawing conclusions from the detailed pictorial presentation or unusual elements (e.g. omitted arms or feet, excessive shading) for intellectual or emotional development or cognitive maturity (Cox, 1997; Di Leo, 1983; Golomb, 1992, 2004; Holliday et al., 2009; Rubin, 1984; Thomas & Jolley, 1998). Researchers identified in the human figure, house, or tree a child had drawn as a projection of the child's Self while family drawings were seen as mirrors which reflected children's relationships within their families (Cox, 1997; Di Leo, 1983; Golomb, 1992, 2004; Haring, 2012; Harris, 1963; Lewis & Greene, 1983; Rubin, 1984). However, Cox (1997), Kellogg and O'Dell (1967) and Di Leo (1983) have warned against ascertaining a child's drawing as an indicator of its developmental stage or intellect. Furthermore, they agreed with Schirmacher (2002) that "this normative approach neglects ...individual differences, experiences, and motivational, attitudinal, and environmental factors" (p.116).

The Content Analysis approach is mainly used in the human-service profession by psychologists and art therapists. It has also been found to be relevant in the area of child-centred, scientific research; such as when testing for children's understanding and concern about the future of the environment (Barraza, 1999; Kalvaitis & Monhardt, 2012; Sorin & Gordon, 2010).

4.7 Interpretive analysis

Educational researchers were not satisfied with the analysis of children's drawings as to their stage or developmental classification (Anderson, 2000; Binder, 2003, 2011; Binder & Kotsopoulos, 2011; Golomb, 2004; Louis, 2005). Therefore, alternative interpretations were sought as suggested by Kolbe (2005), who, when viewing children's drawings, demanded that "something that involves hand, head and heart, deserves to be looked at from more than one angle" (p. 2). She proposed "a sort of kaleidoscopic vision" (2005, p. 2), endorsing Interpretive Analysis which hypothesises that children's drawings are like an open diary or a window into the child's soul (Krenz, 2004). However, Thomas and Jolly (1998) reject these assumptions as being influenced by the researchers' cultural or racial background, opinions

or beliefs which unconsciously infiltrate the analysing process. Vandergrift et al. (2000) equally warn of “multiple possibilities of interpretation”, as many different elements in a drawing could give different meanings to the interpretation of a child’s drawing (p. 11). For example, as Harris (1963) found in Western-held colour symbolism, which might alter the researcher’s perception and could lead to a misunderstanding when children use colour in a way only appropriate to their culture. Hansen-Ketchum (2004) disputes this view, arguing that Interpretive Analysis employs careful observations, “reflective thought” (p. 57) and needs an incubation period to let the impressions settle as this waiting time might supply important information to the researcher (Anderson, 2000; Binder, 2003; Di Leo, 1983; Golomb, 2004; Haring, 2012; Hopperstad, 2010; Kolbe, 2005; Sheridan, 2002; Wright, 2007).

Malchiodi (1998) suggests seeing children’s artwork as “mystifying” (p. 19) or viewing it “with the eyes of the child” (Binder, 2003, p. 14). Day and Hurwitz (2012) state that drawings work similar to a poem and “may be layered, suggesting different ideas” (p. 39) and could contain a “multitude of thoughts that embody [children’s] everyday lives” (Binder & Kotsopoulos, 2011, p. 360), which should be viewed through “multiple lenses” (p. 343). Therefore, individual researchers have employed different perspectives when interpreting children’s drawings. Wright (2007) recommends looking for themes in a child’s drawings, while Burkitt et al. (2004); Day and Hurwitz (2012), Di Leo (1983); Golomb (1992, 2004); Kellogg and O’Dell (1967); Leigh (2010); and Malchiodi (1998) have concentrated on the elements of design in a child’s composition, including the use of colours. Other researchers like Bonoti and Metallidou (2010); Golomb (2004); Potter and Edens (2003), asked for children’s opinions concerning their own or other children’s drawings. For Bamford (2001); Binder (2003); Binder and Kotsopoulos (2011); Blackrose-Schatz and Schatz (2010); Hopperstad (2010); Kendrick and McKay (2004); Kindler and Darras (1997); and Wright (2010) the recording of a child’s narrative would add to the drawing’s interpretation. This seemed an important aspect to the child’s intention and thinking while drawing.

Spiritual expressions or symbols used by a child (Binder, 2011; Bone, 2010) might suggest self-confidence; security being with the family or environment; interconnectedness to self, others and the world (Binder, 2011, p. 32); expressions of the everyday, of real and imaginary worlds (Binder, 2003, p. 16; Bone, 2008b, p. 270); or of the world of dreams (Bone, 2008a, p. 347) moments filled with love (Vygotsky, 1986, as cited in Bone, 2008a, p. 352), and perhaps a sense of personal harmony (Bone, 2008b, p. 267) in a magical place

(Bone, 2008b, p. 273). This adds another dimension about how children see themselves in relation to society and their place in the world. Intuitive Analysis (Anderson, 2000; Binder, 2003), although highly subjective, adds another aspect to the interpretive method. This method emphasises that drawings are not simply a collection of countable details, but rather contain aspects that point to the child as a unique human being, living in a “cultural, social and emotional context” (Sewell, 2011, p. 182).

Since “single drawings provide only a snapshot” (Sewell, 2011, p. 189) of how children make sense of the world around them, it is of utmost importance that a combination of different established methods’, like the CID method suggests, is employed. As visual imagery presents “layered complexity”, children’s drawings must be seen through “multiple lenses” (Binder & Kotsopoulos, 2011, p. 343), Malchiodi (1998) asserts that children’s drawings are “unique individual narratives about themselves within the world” (p. 192), for children express their thoughts, feelings, insights or different ideas in their drawings (Binder & Kotsopoulos, 2011; Day & Hurwitz, 2012). The CID method makes it possible for teachers to ‘read’ drawings on a deeper level (Binder, 2011; Binder & Kotsopoulos 2011; Golomb, 2004; Sorin & Gordon, 2010; Wright, 2010). This method gives a rich tapestry of possible meanings to the interpretation (Di Leo, 1983; Haring, 2012, Malchiodi, 1998; Sewell, 2011). The following showcases the CID template used in this thesis:

4.8 CID-template

Number of drawing

Artist: Source:

1) First impression

What is the first impression of the drawing?

2) Content Analysis

In this research CONTENT is both visual (drawings) and textual (narratives).

- a) What objects appear in the drawing? How many?
- b) Are the objects natural or human made?
- c) What elements of design are present? (line, shape, colour, texture, space)

3) Interpretive Analysis

- a) What is the overall mood of the drawing/painting?
- b) What is the theme of the drawing/painting?
- c) How are the elements of design used to convey the mood and theme of the drawing?
- d) Is there an accompanying narrative?
- e) If so, what is the theme of the narrative (use emergent coding to look for themes)
- f) Are imaginary or real worlds present?
- g) How are imaginary or real worlds presented?
- h) What is the balance of natural and human made objects?
- i) What does the balance of natural and human-made objects convey?
- j) How are the self and/or relationships to others presented?
- k) What unusual features are present?

4) Developmental Analysis

- a) Into which age category could this drawing belong (0 - 2, 2 - 4, 4 - 7, 7 - 11 and 12 - 14+)?
- b) Is there anything unusual about the age group presented?

5) Other Considerations

- a) Accessibility to materials, resources, space.
- b) Influence of adults or other children.
- c) Living conditions.

Due to the inclusion of Interpretive Analysis, and within it *Intuitive Analysis* [defined by Colman (2003) as “immediate understanding, knowledge or awareness, derived neither from perception nor from reasoning” (p. 378)], a high degree of subjectivity could be expected. Thus, it has been important within the interpretation to recognise and try to avoid subjectivity. An “audit trail” was implemented to permit any viewer “to trace the course of the research” (Shenton, 2004, p. 72). [an audit trail is defined by Shenton (2004), as “allow{s}[ing] any observer to trace the course of the research step by step via the decisions made and procedures described”, p. 72].

The CID method, which combines existing methods into an easier-to-apply form, assists teachers to be better equipped to interpret children's drawings. Suggestions for approaches within this method give a rich understanding, which would help to remove the

limitations previous studies have suffered from. The next section demonstrates how hermeneutic practice has informed the CID method.

4.9 The theoretical framework underpinning the CID method as justified in hermeneutical terms.

“Art is knowledge and experiencing an artwork means sharing in that knowledge”

(Gadamer as cited in Costantino, 2003, p. 76)

It became obvious from this research that, unlike previous interpretations, the CID method follows the hermeneutic process as developed by Gadamer. The following table illustrates the inclusion of Gadamer’s theory of interpretation into the CID method. The first column explains the German terminology as used by Gadamer, supplied with an English equivalent. The second column describes what is meant by these terms when applied to a work of art. The third column translates these understandings into the CID method. These findings provide a different perspective to the previous interpretations of children’s drawings.

Table 4.1: This diagram presents an interpretation of hermeneutics to justify the CID method.

Philosophical Hermeneutics as a Theoretical Framework (Costantino, 2003)	Gadamer’s Hermeneutic Process (according to Costantino, 2003)	CID Method (Haring, 2012)
<i>1. Gespräch/Dialog</i> (“the dialogue is a form of inquiry”, p.79).	The interpreter starts a dialogue with the art work (p. 77).	<u>First Impression:</u> A dialogue with a child’s drawing is initiated.
<i>2. Erlebnis</i> lived experience, adventure, (“unforgettable impression”, p. 84).	“New questions are posed” based on “knowledge and experience” (p. 78). The art work responds through “historical, cultural”, and especially personal	<u>Content Analysis:</u> Asking questions about the content of the drawing (objects- natural or human made, how many, and which elements of design

	“symbolic language” (p. 77).	are presented). What kind of impression is presented?
<p><i>3. Wahrnehmung</i></p> <p>perception, awareness (“we perceive... something” and “give it meaning”, p. 85).</p>	<p>In the search for a kind of truth of what is presented in the art work, the interpreter is open to new ideas, despite “preconceptions, and traditions” (p. 90). The interpreter “finds meaning” in the work of art (p. 92).</p>	<p><u>Interpretive Analysis:</u></p> <p>By asking questions, the interpreter intuitively tries to find relationships between the theme, the mood, the images, the colours, the narrative, objects and the self, as presented in the drawing to find deeper meanings.</p>
<p><i>4. Reflexion</i></p> <p>reflection on the “Gebilde” ([construction] “of the inquiry”, p. 88).</p>	<p>The hermeneutical circle moves between “the parts of the inquiry and connects to the whole” (p. 78).</p>	<p><u>Developmental Analysis:</u></p> <p>A connection is made between the age of the child and the age the child was, when the drawing was completed. Cultural and unusual elements in the drawing are noted and discussed.</p>
<p><i>5. Erfahrung</i></p> <p>experience over a long time (p. 82), “leads to self-understanding”, p. 91).</p>	<p>The interpreter develops a deeper understanding of the artwork and self: “a fusion of horizons happens” (p. 95), “in an ongoing dialogue” (p. 88) between the artwork and the interpreter.</p>	<p>The CID Method leads to insights into the lived world of the child artist and of the self of the interpreter: it produces new knowledge. The art work and the child artist are seen in “its historical, biographical, and physical contexts” (p. 95).</p>

<p><i>6. Bildung</i></p> <p>“Personal and cultural maturation”, p. 90).</p> <p>The <i>Weltbild</i> (worldview) changes.</p>	<p>The interpreter gains knowledge about “the very nature of human existence, of being engaged in this world emotionally, psychologically, intellectually, physically” – This includes the interpreter, the child artist and the art work (p. 90).</p>	<p>For the interpreter “the past is brought forward into the present” (p. 93).</p>
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4.10 Conclusion

This chapter provided an overview of previously existing methods of interpreting children’s drawings. Developmental, Content, and Interpretive methods were presented. The hermeneutic method was explored and provides support for the CID method. The next chapter describes the methods used in this thesis.

Chapter 5

Method

5.1 Introduction

The previous four chapters provided background information for the area of investigation, outlined the theoretical framework for this thesis, explored previous interpretations of children's drawings and then defined the new approach to interpret drawings. This chapter then discusses the qualitative methods used in this thesis, conferring a description of the research questions and objectives, as well as the research aims. The design chosen for this study will be articulated as well as listing sources of data collection regarding the children's drawings concerning the Holocaust, the Cyclone and Child Abuse. The proposed data analysis will also be discussed, followed by a paragraph about ethics. Part of this discourse will be an explanation of the reliability of this study, in relation to trustworthiness, credibility, dependability, confirmability and neutrality. Furthermore, proposed creative components for this research will be considered and a reflexivity part added.

5.2 Research Design

"I think metaphorically of qualitative research as an intricate fabric composed of minute threads, many colours, different textures, and various blends of material. This fabric is not explained easily or simply."

(Creswell, 2003, p. 35)

This study will employ a *Qualitative approach* to research. As Denzin and Lincoln (2011) state: "Qualitative research is a set of complex interpretive practices" (p. 6), [which involve] "identifying, coding, categorizing, classifying, and labelling the primary patterns in the data" (Patton, 2002, p. 463). Colman (2003, p. 610) defines qualitative research as a study that "focuses on non-numerical data ...and ... uses such techniques and approaches as 'content analysis' ...and 'Verstehen'." ("*Verstehen* means 'understanding' and refers to the unique human capacity to make sense of the world" (Patton, 2002, p. 52)). According to Tracy (2010, p. 844), central to qualitative research is the appearance of multiple truths or "the emergence of multiple meanings" due to a "Crystallization" process which "opens up a more complex, in-depth, but still thoroughly partial, understanding of the issue". Denzin and

Lincoln (as cited in Rolfe, 2006) state that the qualitative approach assumes “there is a reality out there to be studied, captured, and understood” (p. 307). The above ideas informed the decision to choose Qualitative research as the most suitable method for the interpretation of children’s drawings. Drawings and paintings are visible stories of children’s lived experiences (Anning & Ring, 2004; Golomb, 2004; Kolbe, 2005) during disasters or crises.

The research process further engages document analysis. According to Lankshear and Knobel (2004), document analysis can employ different practices, and is known to be a “cost-effective and responsible option” (p. 56) as documents are unchanging and can “provide background information as well as historical insights” (Bowen, 2009, p. 29). Document analysis has been defined by Bowen (2009) as “a systematic procedure for reviewing or evaluating documents” consisting of data gathering and analysis to find meaning and develop new understanding of the data collected” (p. 27). Bowen explains that “documents contain text (words) and images that have been recorded without a researcher’s intervention” (2009, p. 27). In short, they are open to researchers’ interpretations: thus, making sense of the phenomena under investigation. Themes and insights discovered in this research might be “a rich source” for future investigations (Hayes, 2004, p. 188).

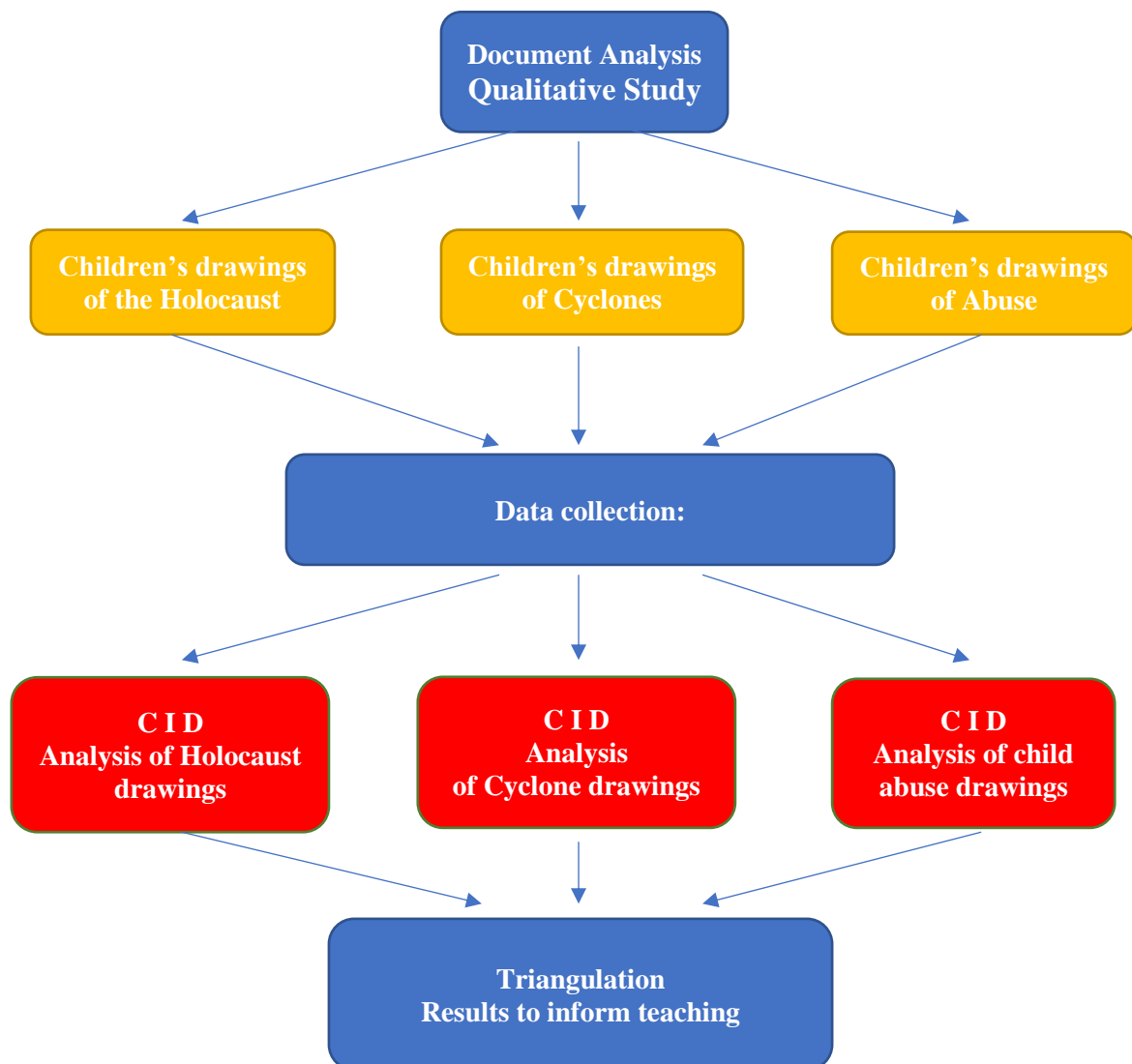
Triangulation of the data is addressed throughout the breadth of this study. The practice of triangulation has had different critical responses from researchers (for example... “the ad hoc mixing of methods can be a serious threat to validity” as stated by Denzin (2012, p. 81). However, Creswell and Miller (2000) explain that triangulation is a valid method, meaning “searching for convergence among multiple and different sources of information to form themes or categories in a study” (p. 126). Equally, this method is endorsed by Flick (2017) as providing a “source of *extra knowledge*” (p. 53). Triangulation is a term previously used by navigators to find a certain point, when drawing angles from two identified positions (Hammersley, 2008; Heale & Forbes, 2013). In research this term signals (as suggested by Denzin, 1970, cited in Bowen, 2009, p. 28) that the process could include data contrasting or mixed method approaches, as well as the involvement of several researchers or different theories, to structure an in-depth reading of the collected data. This is echoed by Hammersley (2008) and Heale and Forbes (2013) who confirm that “Triangulation may be the use of multiple theories, data sources, methods or investigators within the study of a single phenomenon” (p. 98). And “may include two or more sets of data collection using the same methodology, such as from qualitative data sources” (Heale & Forbes, 2013, p. 98). They assure that “triangulation is generally considered to promote a more comprehensive understanding of the phenomena under study and to enhance the rigour of a research study”

(2013, p. 98). However, as Denzin (2012) explains: the researcher must be aware that the research work is “an interactive process shaped by the personal history, biography, gender, social class, race, and ethnicity of the people in the setting” (p. 85).

Torrance (2012) further indicates that triangulation can “avoid potential biases” (p. 120), which can appear if the researcher is not aware of the above limiting personal characteristics or when only one method is engaged while “comparing, contrasting and attempting to integrate different sorts of data” (Torrance, 2012, p. 120). In this thesis “triangulation is by data source (data collected from different persons or at different times, or from different places)” (Miles & Huberman as cited in Meijer et al., 2002, p. 146), as well as by theory (Piaget, Vygotsky, Bronfenbrenner and Gardner). As there has been no access to the creators of the chosen drawings to apply alternate triangulation approaches, triangulation will occur by addressing data generated by applying the CID method to multiple sources of children’s drawings. Documents of historical, natural, and social disasters will form the corpus of data interrogated, using psychological, spatial, cultural, historical, and social lenses. Finally, results will be collated to interpret how children can transform reality through art.

The following figure explains the research design:

Figure 5.1: The research design of this study



Further, Hayes (2004) suggests implementing a “psychological field” as a framing approach (p. 136). [The term was devised by Lewin in 1952, to explain the intricacy of “social experience by organising it into different dimensions” (Hayes, 2004, p. 136)]. The three areas chosen [Holocaust, Queensland Cyclones and Child Abuse] will be interpreted from a “psychological dimension”, involving “aspects of individual experience” [as in children’s lives in the Holocaust era, during cyclone activity and in distress during abuse]; as well as a “spatial dimension...relating to the places ...within which a particular event or experience is set” [Terezin was a specific place in the Holocaust situation, while the cyclone experience was played out along the Queensland coastline; whereas the abuse happened in

individual places]. Further a “cultural dimension, relating to symbols” as found in the Jewish children’s drawings, will be explored. Hayes (2004, p. 136) proposes to include two additional dimensions: a “historical dimension, relating to previous or related events”, thus providing ample possibilities to connect with the history of the Holocaust: and finally, a “social dimension, involving relationships” (Hayes, 2004, p. 136). For example, the Holocaust children’s relationships with their families and other children in the camp as well as with their art-teacher Friedl Dicker- Brandeis (Leshnoff, 2006) will be explored. During the cyclone children learned valuable lessons about their relationships with their parents. With regards to the abused children, their relationships might have been adversely affected by the abuse. In view of the above discussion, triangulation will be primarily employed in this research to interpret children’s drawings from various settings, this includes the choice of the three areas: historical, natural, and social to collect data, as well as the continuous audit trail, thus achieving a result of what Denzin (2012) has claimed to be a “complex, quilt like bricolage, a reflexive collage” (p. 85) of the data analysis.

5.3 Data Collection and Analysis

Document Analysis, a primarily qualitative approach to the selected drawings is the chosen method for this thesis. As Altheide et al. explain: “The practice of qualitative document analysis (QDA) [is] an emergent methodology, rather than a rigid set of procedures with tight parameters” (cited in Hesse-Biber & Leavy, 2008, p. 127). A document has been defined as “any symbolic representation that can be recorded and retrieved for description and analysis” (cited in Hesse-Biber & Leavy, 2008, p.127). Further, Document Analysis as described by Lankshear and Knobel (2004) is a way “to advance substantive findings about the world...and the past [which can be] ...an account of major current trends on a global scale” (p. 125).

In this research, ten drawings from each of the three disasters/crises areas chosen, are purposively selected and interpreted. To begin, numerous drawings are collected from a variety of sources. Selected drawings are enlarged and viewed for their possible inclusion in the project based on the criteria of a) displaying themes relating to children’s distress; b) revealing colours chosen by the children which might give insight into their emotions such as sadness, despair, depression and fear accompanied by intuitive knowledge, memory, resilience and wellness; c) detailed expression of figures; d) supplying a rich visual narrative of events happening; and e) giving clues as to the age or development of a variety of children. Rejected were children’s drawings which did not present in the drawing ‘a story’ of what

happened to the child and the emotional involvement the child experienced. If this was not shown in the faces of the people (example: drawings of child abuse), or if the people in the drawing were unrecognizable due to the child's inexperience in drawing and would not supply the 'colourful' rich data expected, as mentioned above.

Interpretation will be commenced using the Content, Interpretive, Developmental (CID) method developed by the researcher (Haring, 2012). This method has been found validated (Costantino, 2003) as based on Gadamer's philosophy, to assure validity of the findings as illustrated in chapter 4.

The sources of drawings for each area vary in the type of documents located for this thesis. The documents for the Holocaust, Cyclone or Child Abuse are selected from different books or electronic databases and have been in "public domain" (Bowen, 2009, p. 31). The sources are listed below:

Table **5.1** lists the sources for the Holocaust drawings. It contains the documents in which the drawings had been published and also the artists' names and further information like the date of birth or death of particular children. Table **5.2** shows the sources for the cyclone drawings, including the names of the artists, the school's title and the Grade the child attended. Further, Table **5.3** lists the sources for the child abuse drawings selected from the internet. The names and ages of the artists are unknown.

Table 5.1: Sources for the Holocaust drawings

Image	Artist	Source
1	Margit Koretzova; (born: 8.4.1933, died: 4.10.1944)	The Jewish Museum in Prague (1993). <i>I have not seen a butterfly around here. Children's drawings and poems from Terezin</i> [image, p. 4]. The Jewish Museum Prague.
2	Unknown child	Gerry Blog (2013). <i>Judith Kerr, the tiger, and the pink rabbit that Hitler stole</i> [Online image]. https://gerryco23.wordpress.com/2013/11/28/judith-kerr-the-tiger-and-the-pink-rabbit-that-hitler-stole/
3	Helga Weisssova (born 1929); drawing made in 1942	Weisssova, H. (2008). <i>Draw what you see. A child's drawings from Theresienstadt/Terezin</i> [image, p. 440]. Wallstein Verlag.
4	Helga Weisssova (born 1929); drawing made in 1943	Weisssova, H. (2008). <i>Draw what you see. A child's drawings from Theresienstadt/Terezin</i> [image, p. 122]. Wallstein Verlag.
5	Unknown child.	Dutlinger, A. D. (Ed). (2000). <i>Art, Music and education as strategies for survival: 1941-45</i> [image, p. 98]. Herodias.
6	Dora Zdekauerova (born: 15.12. 1932, died: 16.10.1944).	The Jewish Museum in Prague (1993). <i>I have not seen a butterfly around here. Children's drawings and poems from Terezin</i> [image, p. 44]. The Jewish Museum Prague.
7	Gabi Frei (born: 1.1.1933; died: 18. 8.1944)	Dutlinger, A. D. (Ed). (2000). <i>Art, Music and education as strategies for survival: 1941-45</i> [image, p. 87]. Herodias.
8	Vilem Eisner (born: 4.6. 1931, died: 4.10.1944)	The Jewish Museum in Prague (1993). <i>I have not seen a butterfly around here. Children's drawings and poems from Terezin</i> [image, p. 20]. The Jewish Museum Prague.

9	Hanus Perl (born: 8.1.1932; died: 12.10.1944)	Dutlinger, A. D. (Ed). (2000). <i>Art, Music and education as strategies for survival: 1941-45</i> [image, p. 121].: Herodias.
10	Irena Karpelesova	The Jewish Museum in Prague (1993). <i>I have not seen a butterfly around here. Children's drawings and poems from Terezin</i> [image, p. 34]. The Jewish Museum Prague

Table 5.2: Sources for the cyclone drawings

Image	Artist	Source
1	Lachlan (St Rita's Preschool, Sth Johnstone)	Mothers Helping Others (MHO).(2006). Cyclone Larry. Tales of survival. From the children of North Queensland [image, p.74]. Mothers Helping Others Inc.
2	Vic (Yr 5 Goondi State School)	MHO (2006) [image, p. 64].
3	Kate (Pre K Good Counsel Primary School)	MHO (2006) [image, p. 15].
4	Miranda (Good Counsel Preschool Innisfail)	MHO (2006) [image, p. 1].
5	Jordan (Yr 5 Goondi State School)	MHO (2006) [image, p. 68].
6	Bianca (Pre F Good Counsel Primary School)	MHO (2006) [image, p. 15].
7	Robert (Yr 6 Mission Beach)	MHO (2006) [image, p. 57].
8	Mathew (Pre K Good Counsel Primary School)	MHO (2006) [image, p. 12].
9	Sheryl (Yr.5 Goondi State School)	MHO (2006) [image, p. 36].
10	Positive Puzzle Collage (Innisfail State School)	MHO (2006) [image, p. 61].

Table 5.3: Sources for the child abuse drawings

Image	Artist	Source
1	Unknown	Roach, J. (2015). Assessment of domestic violence should not be culture sensitive [Online image]. <i>Ukhumanrightsblog</i> . https://ukhumanrightsblog.com/2015/06/13/assessment-of-domestic-violence-should-not-be-culture-sensitive-jacqueline-roach/
2	Unknown	The National Child Traumatic Stress Network (NCTSN) (2014). <i>Children and domestic violence. How does domestic violence affect children?</i> [Online image]. http://www.kscourts.org/court-administration/B.P.-Training-Material/2019/NCTSN_children_domestic_violence_affect_children.pdf
3	Unknown	Inside Hubbard House. (2011). <i>Peace begins at home</i> [Online image]. <i>Women's History Month</i> . https://hubbardhouse.wordpress.com/2011/01/25/dvandchildren/
4	Unknown	Krook, V. (2010). <i>National Children's Awareness Month</i> [Online image]. https://hubbardhouse.wordpress.com/2010/06/
5	Unknown	Washington State CASA. (2014). <i>Living with fear and abuse</i> [Online image= slide 17/63]. http://slideplayer.com/slide/2932838/
6	Unknown	Cedillo, L. (2010). <i>Peace begins at home</i> [Online image]. https://hubbardhouse.wordpress.com/2010/09/10/peace-begins-at-home/
7	Unknown	Jewish Woman Magazine. (2008). <i>Drawing by a young child at safe harbour shelter in Richmond, VA</i> . [Online image]. https://jewishwomeninternational.wordpress.com/2008/10/09/109-drawing-by-a-young-child-at-safe-harbor-shelter-in-richmond-va/

8	Unknown	Dahl, M. (2014). <i>What kids reveal about their homes</i> [Online image]. https://www.thecut.com/2014/12/what-kids-drawings-reveal-about-their-homes.html?mid=facebook_scienceofus
9	Unknown	Briggs, F. (2012). <i>Child protection. The essential guide for teachers and other professionals whose work involves children</i> [image, p. 227]. JoJo Publishing.
10	Unknown	Wasif, S., & Asgar, V. (2012). <i>Child sexual abuse: For some children, home is the most dangerous place</i> [Online image]. https://tribune.com.pk/story/342190/child-sexual-abuse-for-some-children-home-is-the-most-dangerous-place/

5.4 Ethics

Ethical clearance was sought from James Cook University Human Ethics' Committee. Ethics approval (Approval number: H 5967) was granted in December, 2016. (See Appendix for Ethical Clearance Statement).

5.5 Validity

The next section considers issues related to internal validity. Lincoln and Guba (1985) argue that internal validity can be addressed when the four criteria of trustworthiness, credibility, transferability, and confirmability, have been given due attention.

5.6 Trustworthiness

The validity of this thesis revolves around trustworthiness of the data collection and interpretation (Sorin, 2001). The research for this study followed the four criteria proposed by Guba (as cited in Shenton, 2004, p. 63 - 64). These include credibility ("a true picture of the phenomenon under scrutiny is being presented"); transferability ("the findings can justifiably be applied to ... [an]other setting"); dependability ("a future investigator [might be able] to repeat the study") and finally confirmability (researchers must ensure that "findings emerge from the data and not their own predispositions") as stated in Shenton (2004, p. 63). Lincoln and Guba (1985) affirmed that "*trustworthiness* and *authenticity* [are achieved by] being balanced, fair and conscientious in taking account of multiple perspectives, multiple interests, and multiple realities" (as cited in Patton, 2002, p.575). This is in agreement with Bowen (2009). Considering the interpretations of the chosen drawings, trustworthiness is achieved by an ongoing dialogue and "frequent debriefing sessions" between the researcher and supervisors (Shenton, 2004, p. 67).

5.6.1 Credibility

Credibility is established by thick description and detailed comparison of precise procedures (Bowen, 2009), when analysing children's drawings ['thick description' is defined as: ...deep, dense, detailed accounts (Denzin, 1989, p. 83)]. To confirm interpretations, multiple sources of evidence from different sites will be chosen (Shenton, 2004). These include a variety of documents and literature, and also triangulation. It means employing different methods as well as keeping an audit trail, to produce thick description of the findings (Bowen, 2009; Shenton, 2004) and processes (Haring, 2012; Sorin, 2001).

5.6.2 Transferability

Transferability gives the reader the possibility to ably transfer information from the procedures or findings to other situations (Sorin, 2001). This can be realized by employing different methods to a diversity of drawings (Denzin & Lincoln, 1994; Haring, 2012) as well as thick description. The researcher also needs to inform the reader about the limits of the study as well as report on previous studies concerning this theme (Haring, 2012; Shenton, 2004).

5.6.3 Dependability

Dependability refers to measures being consistently stable, and also to the possibility that other researchers could get the same or similar results (Haring, 2012). It might be argued that this research is highly subjective. However, as Bowen (2009) states: “The researcher is expected to demonstrate objectivity” (p. 32). Therefore, to support stability and dependability, a step-by-step documentation of procedures was applied, showing a transparent way, clearly visible and accountable to supervisors and further researchers (Denzin & Lincoln, 1994; Haring, 2012).

5.6.4 Confirmability

Toma (2011) emphasized that “confirmability is the concept that the data can be confirmed by someone other than the researcher” (p. 274). He further explains that confirmability “depends on the researcher a) being clear in demonstrating through an audit trail how he or she framed the study and collected and analysed data; b) being aware of his or her own assumptions, values, and biases as they influence the study (see Section 5.13.0 for Reflexivity); and c) considering rival conclusions fully” (Toma, 2011, p. 275). For this study then an audit trail was kept. Therefore, data collection and interpretation of the selected children’s drawings for each theme will be shown to ensure confirmability as Thome termed this “the most complex phase of qualitative research” (as cited in Nowell et al., 2017).

5.6.5 Neutrality

According to van Westrhenen and Fritz (2014) neutrality refers to the interpretation of the drawings “not being influenced by the researchers’ bias or specific interest in the study” (p. 528). Transparent “audit trails” (Shenton, 2004, p. 73), and “frequent debriefing sessions” (Shenton, 2004, p. 67), showing ongoing dialogue with supervisors ensure neutrality (Denzin & Lincoln, 1994).

5.7 Conclusion

The actual process of data collection considers the above expositions outlined for the process of validity as proposed by Lincoln and Guba (1985). As these criteria are applied to the collection of data in this thesis, it must be noted that the CID method is a simplified version of the three previous methods of analysis as discussed in chapter 4. The researcher will start assessing the drawing, asking what impression is the child trying to create for the viewer. The different responses are then noted. As the researcher has been a teacher trained in Western values subjectivities and biases will influence the then following impressions and reflections. Next the content of the drawing is carefully considered and a collection of items discernible are noted, as well as scoring for artistic expressions in using line, colour and shapes. To further the conversation between the drawing and the innermost feelings of the child the researcher will try to find deeper meanings by interpretive analysis, concentrating on the mood, the images, the relationships between persons and the self, if presented. These approaches will help to answer the research question, although findings might have been influenced by a child artists' ethnicity, gender, culture, religion and other socio-demographic variables. This knowledge and the spiral-like reflection would close the hermeneutical circle again as the researcher's nationality and cultural background could affect the interpretations, for example having knowledge of the Holocaust. Finally, the developmental analysis helps to inform the developmental level or the actual age group as ascertained from the level of artistic development. Further reflection and reviewing are part of the hermeneutic analysing process before findings are recorded and discussed, completing the audit trail. This assures that the CID method could be transferable to other children's drawings or further areas of artistic endeavours.

The following section discusses the creative component the researcher might add to this study. Reflective thoughts and insights gained, support the validity of this project, likened to Richardson's (1994) metaphor of a crystal as an image for validity: "Crystals are prisms that reflect externalities and refract within themselves...What we see depends on our angle of repose" (p. 522). Faulkner et al. (2016) state that reflexivity means "acknowledging the impossibility of remaining outside of one's subject matter" rather, that "the researcher is viewed as an instrument of the research process" (p. 198).

5.8 Reflexivity

Trauma has been a part of our family. I grew up in trauma. The experience of living through two World Wars has influenced every aspect of the lives of family members. For me particularly touching was witnessing as a five-year-old child the death of my grandfather. Days after coming home from a denazification detention, he died of starvation experienced in camp. I blamed myself for years for his death as I had been sent to the chemist next door to pick up medication for grandfather. Being small I was the last one to be served. When rushing home, I found that he had died. Then as a ten-year-old, when visiting a Huguenot WW2 war refugee, I became aware of the implications of trauma, being shocked to hear her speak of conscious desire for death as a release of her traumatic memories. These had been impressed on her mind while trying to escape from war ravaged Prussia: a country which had given her forefathers safety from religious persecution for centuries.

Further recalling the experience of a family member who lived through the Dresden bombardment in 1945 when six years old. The trauma acquired then still plays out in later life several times every year: while escaping from fires in his dreams and jumping out of bed, he has been ending on the floor with broken ribs and a stroke. However, two relations, one a year younger and the other a year older, cannot remember the firestorm that went over their cellar hideout. They had had their mothers with them, consoling them when my relative had been abandoned by his mother due to fleeing in war disturbances. In between the layers of experience another distressing memory emerges: my mother, 80 years old, died of suicide, broken by physical and mental trauma and pain. Finally, it was an angel crayoned in black, which our son, then in kindergarten, gifted us one Christmas. Did the colour black express his unhappiness in that particular place? This was the catalyst that turned my mind towards research into trauma and especially child trauma. Questions developed:

How would children depict distress or trauma in their drawings?

How deeply does childhood trauma influence a person's life?

Having worked as a teacher in Germany, Papua New Guinea and Australia from Grade 1 to Grade 12, I have repeatedly encountered students who have had traumatic experiences. They had developed unique, most often maladjusted, coping mechanisms to survive in the school-setting. However, these had time and again negatively affected both the students themselves and their surroundings. Therefore, I chose a thesis in education to offer new ways of teaching children about the Holocaust, natural disasters, and personal crises.

Equally to alert teachers, to child distress or trauma and to devise ways to help children to grow in resilience. Consequently, I developed the following research question for this thesis:

How can educators best understand artwork (drawings) produced by children as a consequence of a disaster or crisis, so that helpful strategies can be put in place to alleviate trauma.

This question has become my quest, branching into different directions of research and involving deep personal feelings, conscious reasoning, intuitions and insights.

5.9 Conclusion

This chapter provided an overview of the research method employed in this qualitative study. Research questions and objectives have been discussed as well as the research aims. The design of the study has been explained. The data collection process, including the data sources regarding the children's drawings concerning the Holocaust, the Cyclone and Child Abuse have been listed. Further, the reliability and validity of the study has been noted. Then the creative components that might emerge out of this research have been considered and a personal reflexivity part added. The next chapter informs about the historical backgrounds of the three chosen areas: the Holocaust, Queensland cyclones and child abuse.

Chapter 6

Background to the Holocaust, Cyclone experience and Child Abuse

6.1 Introduction

This chapter begins with an exploration of the background to the three disaster content areas researched in this thesis. The three focal points include: the Holocaust (a historical disaster), the North Queensland cyclone (a natural disaster) and Child Abuse (a social disaster). Given the scope and complexity of the subject, particularly the wide range of possible interpretations of the children's drawings, it seems necessary to begin with a broad sketch of the literature to give substance to this thesis as the drawings can only be understood in the context of the children's background and experiences. The children's drawings are considered as the subjects in this research.

6.2 Background to the children's drawings from Terezin



Plate 6.1: Source: National Public Radio (NPR) staff (2017). Author interviews: Boy an icon for childhoods lost in the Holocaust [Online image].

<https://www.npr.org/2010/11/27/131614495/boy-an-icon-for-childhoods-lost-in-holocaust>

This section describes the background to the Holocaust. It explores the historical, cultural, religious, social, and economic situation in Europe which culminated in Hitler's verdict to eliminate the Jewish people. Special consideration is given to the story and the suffering or death of six million Jews. As the Jewish children were particularly targeted, this research attempts to discover the deeper meanings in the Terezin children's drawings.

6.3 The historical situation leading to the Holocaust

After the First World War, Germany suffered extreme economic hardships, imposed by the *Treaty of Versailles* (Bateson, 2011). When Hitler came to power in 1933, the Nationalsozialistische Deutsche Arbeiterpartei (NSDAP Party) used this situation as a motivation to scapegoat the Jewish population (Dovidio et al, 2005). Jews had been unable to settle permanently in Europe and were considered as "service nomads" that were incapable by law of acquiring land and therefore they concentrated on business and banking (Slezkine, 2004, p. 9), achieving financial influence in Europe's economic system (Noakes, 2004). The historical, cultural, religious, social, and economic situation in Europe finally culminated in Hitler's determination for the genocide of the Jewish people. As Rutland (2010), states, "Nazi propaganda reinforced the negative stereotypes of Jews, leading to their humiliation and mass murder" (p. 75). The Jewish population, as well as the German people, "were constantly deceived and could not possibly know the fate that lay ahead" (Salmons, 2003, p. 146), therefore no one in Germany could foresee the "programmed horror the German military conceived for the Jews" (Krystal, 2006, p. 37).

As discussed by Noakes (2004, pp. 34-35), historians have increasingly researched Hitler's rise to power, his "chaotic reign" and the political situation that led to the Holocaust. It was stated that Hitler had been more concerned about his image than actually about making decisions concerning the "Reich" (Noakes, 2004). In this way subordinates (some of criminal mind) were endorsed with power which fired their brutality (Posner, 1997). The ideology of the "Übermensch" [Superman (Willmann et al., 1997, p. 1240)], traced from Darwin's *Survival of the Fittest*, had led to the arrogant attitude of colonial powers (Noakes, 2004). For Hitler this meant anyone different from being "true (Aryan) German" was seen as being a "defect", an "Untermensch" (Costanza, 1982, p. 11), a "subhuman creature" (Willmann et al., 1997, p. 1258].

The Depression era after World War 1 developed hatred against Jews who held a strong influence over the European financial system (Noakes, 2004). The National Socialist German Workers' Party (NSDAP) offered to bring Germany to greatness again and financial

independence for state and individual (Posner, 1997). Underlying hatred against Jews (whose financial involvement had been developed due to their not being able to buy land for farming and permanently settle in any European country [R. Schoen, personal communication, October, 28, 2013; Flannery as cited in Sister Pista, 1997, p.7) was fuelled by the realization of Hitler's associates that Jews had riches in savings and private collections which the SS began to confiscate (Posner, 1997). This taking of spoils escalated then into the mistreatment, torture, and transportation of the Jewish population. The lives of six million Jews were destroyed, as well as that of countless Anti-Nazis, disabled people, gypsies and vagabonds. Jewish children, especially, were targeted and perished with their parents. Thousands of those who vanished in gas-chambers were children, "their ashes have long since drifted across the fields around Auschwitz" (Frankova & Povolna, 2011, p. 11). For six million Jews life ended in a "tunnel with no opening" (Frankova & Povolna, 2011, p. 9). "An entire race of people had been condemned to death"... an [entire culture and] "an entire way of life was destroyed" (Krystal, 2006, p. 43).

Costanza (1982) stated that the Nazis "deliberately and systematically caused the disruption of human beings that makes them human, the destruction of human bonds, of memory of a past life, of a sense of self, of the capacity to understand one's situation and to cope with it" (p. xii), causing immense suffering to the victims. Blatter and Milton (1981) wrote about the "helplessness of the mind before an evil beyond imagining...[therefore] for sensitive people the Holocaust remains a problem...perhaps all that sensitive human beings can do is wrestle endlessly with the torments of the unanswerable" (p.10).

6.4 The establishing of the Terezin ghetto

In 1941 one of several ghettos for Jewish people was established in Terezin (formerly: Theresienstadt), Czechoslovakia, for the purpose of deceiving the Jewish population [claiming that it was a retirement settlement (Blatter & Milton, 1981)], and the German people [propaganda told them that the Jews were provided a privileged place to live (Brush, 2004, p. 861)]. An inspection by the Red Cross in 1944 (Stargardt., 1998, p. 191) was carefully prepared by the Secret Service [SS- "Schutzstaffel, Protection Squad" (www.yadvashem.org/yv/en/holocaust/resource_center)]. Terezin was presented as a model camp "to fool sceptical outsiders" (Brush, 2004, p. 861).

It is difficult to imagine the anxiety, fear and confusion, the inmates of ghettos felt, being stripped not only of their clothes but also of their former lives; trying to survive "in the paradox of existence [where]... hunger, illness and deportations were as much part of daily

life in Terezin as were its cabarets, concerts, and lectures” (Dutlinger, 2000, p. 2). Terezin was only a collection place, a “transit camp” (Brush, 2004, p. 861) before the final transport to the gas-chambers of Auschwitz.

It had been a most desolate place for the 141,184 Jewish people who were deported to Terezin between 1941 and 1945. Only 16,832 survived on liberation by the Russian Army. Dutlinger (2000) states that approximately “12,000 children under the age of fifteen had been deported to Theresienstadt, about 1,560...survived” (p. 169). Statistics, however, have been most inaccurate as Krystal observed (2006): “some sources display the number of child survivors as a mere 100” (p.155). This is a terrible loss to humanity.

Stargardt (1998) as well as Frankova and Povolna (2011) assure us that the children knew nothing of their destiny. Dutlinger (2000) states, that the children “were persecuted along with their families for racial, religious, or political reasons” (p. 26). The question remains, if the children were aware of their imminent fate, and “were they traumatized with fright” (Costanza, 1982, pp.74 – 77)? Were they equally affected by the unpredictability of their existence like the adults (Posner, 1997) or did the children (being children) see the world differently, adjusting more easily than the adults to the horror around them?

Children in Terezin were looked after in children’s homes by the *Jugendfuersorge* (“Youth –Welfare-department”, Stargardt, 1998, p. 210), established by Jewish Elders with hope for the future (Stargardt, 1998). Some children (mainly girls), had art lessons by Friedl Dicker Brandeis (1898-1944); a “Jewish artist, intellectual and political activist in Vienna before the Second World War” (Linesch, 2004, p. 57), perhaps “the first art therapist” (Glazer, as cited in Linesch, 2004, p. 59). “She taught them art and gave them hope ...to create a better world” (Spitz, 2012, p. 2). For the children of Terezin Dicker Brandeis provided a “form of escape from joyless reality; it was a delight and therapy” (Frankova & Povolna, 2011, p. 84). Friedl Dicker Brandeis perished in Auschwitz together with her students in 1944 (Frankova & Povolna, 2011). Four thousand children’s drawings and paintings were smuggled out of Terezin after the liberation on 8th May, 1945. For the purpose of this thesis a selection of these drawings was chosen for analysis.

6.5 Adding to the interpretation of the Terezin children’s drawings

Interpretations of Children’s Holocaust Art have been sparse, partly because of the “commemorative status” of this work (Stargardt, 1998). According to Stargardt, analysts would “refrain from investing these artworks with the symbolic duty of speaking for all the other murdered children who left no testimony behind” (Stargardt, 1998, pp. 192-193).

Stargardt has carefully categorized the child art of Terezin into three distinctive types (Stargardt, 1998). First, he discerns between the strictly technical approach where medium and technique are important for the design of the drawing or painting. This is seen in collages, geometric designs, and abstract patterns (Stargardt, 1998). Second, the art generated to express themes like “Seder, Christmas, images of home and countryside” and third “the drawings of everyday life in the ghetto” (Stargardt, 1998, p. 195).

Stargardt’s interpretation centres on themes and everyday life with due respect to the children who did not survive the Holocaust. He notices a “sense of composition...[which] is remarkable, [most] probably produced in response to a given theme” (Stargardt, 1998, p. 196). He advises “to exercise real caution” (using the words of Dicker-Brandeis) as children might have tried to please the teacher. Stargardt (1998) muses that “for the historian, the risks of over- and mis- interpretation are too great because we lack clear methodological precedence” (Stargardt, 1998, p. 197). He chose to interpret the third category of the Terezin Holocaust drawings, using “two issues of key importance- food and home” which influenced the children’s lives (Stargardt, 1998, p. 212).

Frankova and Povolna (2011) equally distinguish between the three categories, stating that in the first category are artworks which show “the gentle guidance and sometimes experienced touch of the artist and teacher” Friedl Dicker Brandeis (p. 83). In the second category art is produced by following a given theme and in the third art is created in free lessons where children selected “what just came into their mind” (Frankova & Povolna, 2011, p. 83). Considering the contents of the drawings, Frankova and Povolna (2011) reported that the children drew from memory what children of that age group would normally draw (landscapes, families, animals, flowers, games, and fairies) but a small part of drawings showed everyday life such as “the dormitories, bunks, the Terezin barracks, transport and many sadder themes” (Frankova & Povolna, 2011, p. 83).

Other researchers, such as Golomb (1992) and Malchiodi (1998), have similarly viewed the drawings and paintings of the Terezin children. Golomb (1992) found the drawings significant, albeit typical of children of this developmental stage. She sighted themes of daily life and memories but found that hardly any drawings showed Nazi brutality, confirming likewise Stargardt’s (1998) assumption that unhappy or traumatized children will not necessarily represent what is happening but rather recall happy times. Golomb (1992) refrained from analysing the colours the children had used, knowing about their limited art supply, but stated that “if a theme is personally meaningful for a child the drawings can convey his emotions” (p.149). Malchiodi (1998), an art therapist, agrees that the Terezin

children's drawings regardless of life in the ghetto presented "things of beauty" despite the horror the children witnessed every day (p. 159). Both researchers determined that this probably represented an "act of spiritual defiance in the face of overwhelming powers," apparently expressing "hope and faith" (Golomb 1992, p. 148; Malchiodi 1998, p. 159).

Stargardt (1998) asks if we can interpret these drawings as "expressing real life or fantasies" as in the drawings past and present are often merged to imagine a future, "a time and place before the world went wrong" (p. 225). He states that "apparently 'optimistic' pictures [are not] necessarily the work of happy children" (Stargardt, 1998, p. 192), because "trauma has many faces and the answers in creative form are especially multifaceted in children" (Brummer as cited in Weisssova, 2008, p. 151). Stargardt (1998) surmises that "we can only glimpse from these drawings", from these "involuntary snapshots, the emotional conflicts...we cannot ever quite know what lies behind even optimistic artworks" (p. 235). Does the knowledge about the Holocaust colour our emotional response to the drawings/paintings? Stargardt (1998) states that "there is no established historical method for looking at the visual material produced by children themselves" therefore it will be conducive to research to interpret this distinct group of drawings/paintings using the Content, Interpretive and Developmental Method (CID) as established in a previous dissertation (Haring, 2012), to fill a gap in the literature concerning the Holocaust children's artwork.

While much has already been researched, Lander (2013) asks for more study and research to be conducted about different aspects of the Holocaust. This document research on the interpretation of the Terezin children's drawings and paintings aims to add insights into this area. The images that will be considered for this thesis, will be referred to as "drawings", although paintings will also be included. The research for this thesis concentrates on symbolic expressions of trauma, resilience, wellness, and social adjustment to difficult situations in a child's life. How children respond and show resilience to natural disasters and especially cyclones are the second focal point of this thesis. The background to natural disasters and the cyclone experience of children in North Queensland is presented next.

6.6 Background to Disasters, especially Cyclone Larry in Queensland



Plate 6.2 Source: ABC News Cyclone Yasi (2016). [Online image].

<https://www.abc.net.au/news/2016-02-03/cyclone-yasi-what-happened-in-2011/7067086?nw=0&r=Gallery>

This section describes the background to natural disasters and looks at weather conditions in Australia. It explores severe weather in North Queensland and the stages of a cyclone. Further, the influence on children's lived experience during cyclone Larry are researched.

6.7 Severe Tropical Cyclones

According to the "World Disaster Report 2001" (as quoted in Keeney, 2004), "Every year, disasters affect tens of millions of people, cause economic losses of tens of billions of dollars, and kill tens of thousands of people" (p. 2). In recent years, natural disasters such as earthquakes, droughts, bushfires, floods, and cyclones appear to have increased due to

climate change (Boon, 2014). Van Aalst (2006) suggests that climate change is mainly due to “anthropogenic greenhouse gas emissions,” (p. 5) which might trigger further extreme weather. A likely assumption is that future generations will be severely affected by further increasing disasters (Boon, 2014; D’Amico et al., 2016; Kousky, 2016; Hansen et al., 2013; Salas et al., 2019). Similarly, UNICEF’s International Globalgoals’ website (2020, p. Action 13) states: “This is the first time a global generation of children will grow up in a world made far more dangerous and uncertain as a result of a changing climate and degraded environment.”

Natural disasters can happen unexpectedly; vary in frequency and intensity; and cause enormous destruction, loss of life and property (Fuhrman et al., 2008). They are “frightening events and difficult for us to understand because they strike indiscriminately and we have no control over them” (Woods et al., 2014, p. 10). Children, in particular, find it difficult to accept natural disasters as “chance happenings”. Due to their young age, children may perceive a natural disaster as a punishment for something they did (Shaw, 2012, p. 18), as the “magical thinking of young children can lead to misinterpretation of events” (Coffman, 1998, p. 376).

Keeney (2004) defines disasters as “events that exceed the capacity of the people affected to recover from the adverse effects” (p.1). Research has shown that children are amongst the most vulnerable during and after a disaster due to their developmental life stage (Boon & Pagliano, 2014). Elangovan and Kasi (2014), as well as Grindlay and Breeze (2016), state that the impact on children who experience a disaster will be much stronger than on adults and might lead to psychological, emotional, and social difficulties that last well into adulthood. Kousky (2016) warns that in the next ten years, 175 million children will be involved in a natural disaster. As disasters, both natural (e. g. cyclones, flooding, earthquakes) and human-made (e. g. oil-spills, terrorist attacks, nuclear explosions/radiation) and more recently biological (e. g. SARS, COVID-19) have increased in recent time; children will not only experience disasters, but are also exposed to these events daily in the media, increasing their fear of living in an unpredictable and unstable world (Boon & Pagliano, 2014; Fuhrmann et al., 2008; Wooding & Raphael, 2004). According to Sorin (2003), fear of the unknown is the strongest emotion a child might ever feel. If this is exacerbated by visual content, depicting disasters without much context provided (Zhang & Knoeferle, 2012), children may develop feelings of extreme fear, helplessness, and empathy for the suffering of innocent people, which in turn may lead to lasting trauma particularly in sensitive children (Cohen, as cited in Rutland, 2010).

Research has shown that disaster preparedness can be most effective if discussed openly and if delivered appropriately in schools and communities (Boon & Pagliano, 2014). According to Fuhrmann et al. (2008), it is important to “educate [about disasters], but not to scare children” about disasters (p. 113). However, how a child responds to disaster depends on a “complex interplay of pre-existing vulnerability, differing stressors and differing impact” (Wooding & Raphael, 2004, p.10). Overall, researchers have found that teachers need to carefully select, view and screen the material they want to deliver in their classes; bearing in mind the age and developmental stage of the students. Further, they must have a professional and intuitive knowledge of the psychological make up of individual students (Boon & Pagliano, 2014). Boon (2014), Dufty (2014), and Sorin (2003) found that knowledge and realistic fear gives children a feeling of power over an unpredictable situation, increasing resilience, thus aiding in situations of disaster preparedness and disaster recovery.

Resilience is a term that is increasingly being used in the disaster literature. Indeed, “resilience” was the focus of the World Disaster Report 2016 (WDR, 2016, pp. 12–13). The term has been defined as a word that might have varied meanings in different languages or cultures. Universally it can be assumed that resilience means an individual’s or a community’s ability to “bounce back” after a disastrous experience. However, the WDR authors ask: “Bounce back to what?” (WDR, 2016, p.14). It certainly would not mean going back to the same situation people found themselves in before their predicament, particularly in disaster situations. Therefore, building resilience would mean to update essential factual knowledge and train people to react appropriately when disaster strikes, thereby nurturing disaster preparedness (Izadkhah & Hosseini, 2005, p. 139).

Cyclones in North Queensland are disasters which are especially feared and respected as they have the greatest influence on life in the subtropics. Children, living through a cyclone, can be traumatized by the experience throughout their lifespan. The next paragraph speaks of the weather conditions and cyclone impressions on children in Australia.

6.8 The Cyclone in the Australian Subtropics

Australia’s coastal areas are densely populated; the inner regions, with their desert features, are sparser. The climate ranges from subtropical in the North to temperate in the South. Overall, weather patterns in all parts of Australia can be extreme: droughts, bushfires, cyclones and floods can be expected yearly (Boon & Pagliano, 2014; Carbone & Hanson, 2012), putting immense pressure on the population, emergency management, state finances, and insurance companies.

Cyclones are endured, but often dreaded in tropical regions such as Far North Queensland. Memories, and often myth, of their destructive effects permeate written, visual and spoken text from and about this area. For example, Kamenev (2011) notes of Cyclone Yasi that thousands of people were evacuated from Cairns after fears the city could take a direct hit. In the end, Yasi's path had Mission Beach, near Cardwell, and the World Heritage-listed Hinchinbrook Island in mind. It flattened sugar cane and banana crops, huge areas of trees and many buildings, though only one person was killed. The cyclone was so powerful that it didn't completely disperse until it reached the centre of Australia, near Alice Springs. It is estimated Cyclone Yasi cost \$3.6 billion of damage - the most-costly cyclone in Australia to date.

Weather is the focus of a lot of conversations. For example, Tourism Queensland's catch phrase to lure visitors, often in the wake of floods and cyclones, speaks of the weather: "Queensland – beautiful one day, perfect the next". In everyday greetings, the weather, along with the person's wellbeing, is generally a topic of discussion. It may be, as Wright (in Jordan, 2011) suggests, that "The Australian preoccupation with climate and weather comes from remnants of a deeply held and felt ancient belief" (p. 28). Surely, cyclones and their manifestations have helped to build these beliefs.

In tropical North Queensland, cyclones develop regularly in the cyclone season, which lasts from November to April. Cyclones are huge, spinning storms and pose a serious threat to the Queensland coastal areas, the community, individuals, commercial infrastructures, the land, animals, and plants (Australian Bureau of Meteorology [ABM], 2016, 2022).

According to the ABM (2016, 2022): "Tropical Cyclones are low pressure systems that form over warm tropical waters and have gale force winds (sustained winds of 63 km/h or greater and gusts in excess of 90 km/h) near the centre" (p. 1). Destructive winds, which can range from 90 to almost 300 km/h, extend over many hundreds of kilometres and are usually accompanied by heavy rain, flooding and storm surges (ABM, 2016, 2022). Cyclones are also referred to as hurricanes or typhoons and feature an eye or centre of light winds surrounded by a cloud ring of strong winds and heavy rainfall. Deriving from tropical sea temperatures above 26.5°C, ocean water evaporates and clouds form and begin to rotate. Cyclones in the southern hemisphere rotate clockwise and can follow erratic paths, gathering more mass and speed. Tropical cyclones are categorised by their strong wind gusts. A severe tropical cyclone is announced if the wind gusts surpass 165 km per hour (category 3), but winds can exceed 280 km/h (category 5). They can be long-lasting and are known to

frequently change paths and escalate or dissipate (ABM, 2016, 2022). The strength of a cyclone is measured in categories from 1 to 5. Category 1 has gales less than 125 km/h, while category 5 can have very destructive winds with more than 280 km/h. Connected to the damaging wind-force is often a storm surge, metres high, that can flood low-lying coastal areas and together with extensive rainfall can produce widespread flooding when the cyclone moves inland (ABM, 2016, 2022).

Scientists have traced these conditions back to the influence of *El Nino* or *La Nina*, developing during different seasons and enduring from one to eight years. Cyclones are related to *El Nino* and *La Nina* climate drivers. During *La Nina*, considered the positive part of the weather cycle, conditions are wetter and cooler; cloudiness and cyclones more frequent (ABM, 2016, 2022). *La Nina* (Spanish: *The girl child*) events show a warmer Pacific Ocean stream and airflow towards Australia which can produce cyclones and extreme flooding (Agnew P & F Association, 2011). *La Nina* events do not always follow *El Nino* events, and no two seasons are ever the same in onset, intensity, or length of time.

The *La Nina* conditions that developed in 2010-2011 have been the strongest on record and produced a category 5 cyclone, Cyclone Yasi. In the State of Queensland flooding from this cyclone resulted in 30 towns being swamped and billions of dollars of damage (McDougall, 2011).

El Nino (Spanish: *The Christ Child*) is noticed by the fishermen of Peru around Christmas when warm waters of the Pacific flow in an eastward direction (Agnew P & F Association, 2011), away from the Australian continent. *El Nino* is characterised by sustained periods of warming, higher temperatures, less rain, and reduced numbers of cyclones (ABM, 2016, 2022). But, as Walker (in La Canna, 2015) cautions, "While *El Nino* is typically associated with fewer cyclones and a later start to the season, there has never been a cyclone season without at least one tropical cyclone crossing the Australian coast".

6.9 The Cyclone in Stages: Lead up, landfall and aftermath

ABM (2022) offers advice to the public of procedures to follow in the three stages of a cyclone: the lead up; when the cyclone makes landfall, and aftermath when the cyclone has ceased. In the lead up, a cyclone is declared and state warnings are given. Further, the community is advised to hurry last-minute preparations. ABM (2022) advises such things as checking the walls, roofs and eaves of the home and trimming trees near the home; clearing the property of loose items that hit by wind might turn into missiles, and preparing an emergency kit, with key items and emergency contact numbers. The second stage is the

landfall, when the cyclone reaches land with destructing wind gusts, massive rainfall, floods, and storm surges. They suggest disconnecting electrical appliances and using a battery-powered radio to listen to weather updates. They further suggest sheltering in protected areas, with mattresses and blankets, and waiting for the all-clear announcement. In the middle of the storm comes a relatively calm period when the eye of the cyclone passes over. Then the cyclone continues, with winds in the opposite direction causing immense destruction in its path. Cyclones usually dissipate over land, but can still affect huge inland areas (ABM, 2022). The third stage is the aftermath of a cyclone, where loss of life and property is counted and a fresh start to life begins. Following the cyclone ABM (2022) recommends checking for gas and electrical faults; avoiding damaged power lines; clearing fallen trees and helping neighbours to clear up.

Cyclones and floods in the State of Queensland have intensely affected people's lives (ABC, 2011; McDougall, 2011, p. 13). Not only is the experience of living through these natural disasters disturbing and traumatic, but people also have to struggle with cleaning up the mess, [as the water carries mud and sewage along into houses] and rebuilding, which might take years (McDougall, 2011) because “possessions, homes, equipment and friendships” may have been swept away (Mannix, 2012, p. 66).

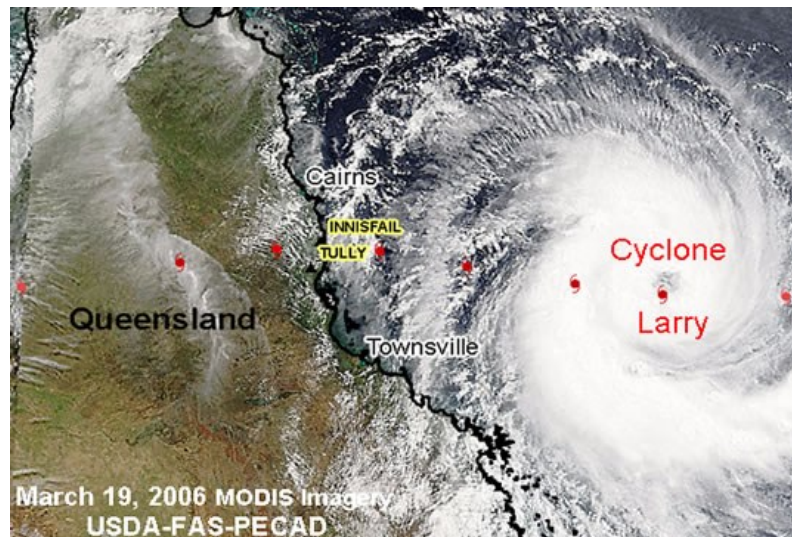


Plate 6.3 Source: United States Department of Agriculture (USDA). (2006). [Online image].

Cyclone Larry lashes North-eastern Queensland March 23rd, 2006.

https://ipad.fas.usda.gov/highlights/2006/03/australia_23mar2006/

Cyclone Larry spread 60 miles across the Queensland border (USDA, 2006).

6.10 Cyclone Larry: Tales of survival

For this thesis drawings of children who had lived through severe Tropical Cyclone (TC) Larry, which struck the coast near Innisfail on the morning of 20th March 2006 (ABM, 2006) were selected. No lives were lost but the infrastructure of the area and crops like banana and sugarcane were extensively damaged. Costs were estimated to have been \$500 million (ABM, 2006). As 10 000 houses were damaged and roads were destroyed, many people had to leave the area to seek their livelihood further south. For their children this meant to say goodbye to friends, neighbourhoods, and schools.

In the aftermath of 2006's Cyclone Larry, mothers in Far North Queensland collected artwork, poems and stories created by children in the area to express their experiences (Mothers Helping Others (MHO)). The publication, *Cyclone Larry: Tales of survival from the children of North Queensland* (2006) contains 97 pieces of artwork and narratives. This research will include interpretations of the work produced, using the Content-Interpretive-Developmental (CID) method (Haring, 2012) to understand how children express their emotions, memories, fears, hopes and their personality through their work.

The next part of this chapter follows the thesis' focal point of child abuse. As this is a social problem which leaves deep scars on a child's memory, the history of child abuse is explored as well as the multifaceted, complex interconnection of families, children, abusers, and the different, legally interpreted categories of abuse.

6.11 Background to Child Abuse



Plate 6.4: Source: Yagur, B. S. (2018). Is mandatory reporting of child maltreatment in the best interests of the child? [Online image]. Psychiatryadvisor.

<https://www.psychiatryadvisor.com/home/topics/child-adolescent-psychiatry/is-mandatory-reporting-of-child-maltreatment-in-the-best-interests-of-the-child/>

This section describes the background to child abuse as a multicultural concept known in all cultures throughout history but took more than a century to be criminalized in Australia. This section lists the four categories of abuse: physical, emotional (psychological), sexual, and neglect, and looks at the harm children experience due to abuse and their life-long suffering if trauma cannot be alleviated. It further explores statistics, pointing to societies' responsibility to keep children safe from abuse.

6.12 Discussing Child Abuse in history

*“The boy seemed to have fallen
From shelf to shelf of someone's rage”*

(http://quotes.dictionary.com/The_boy_seemed_to_have_fallen_From_shelf)

This quote by John Ashbery (1996) expresses the common idea about child abuse in poetic language. However, child maltreatment is a many-faceted, multi-dimensional construct, which, throughout history, has been reported from all cultures universally (Solomon, 1973, as cited in Tomison, 2001, p. 46). In recent times the concept of child abuse has been re-‘discovered’ to alert the general public as well as professionals in the Western world, asking for an effective response to this appalling problem of society (Tomison, 2001, p. 56). The damage done due to maltreatment traumatises the developing child in many ways throughout the lifespan and influences the immediate environment of the family as well as following generations (Armsworth & Holaday, 1993; Briggs, 2012; Perry, 2008).

Bewert (2012) states: “Child maltreatment occurs across socio-economic, religious, cultural, racial and ethnic groups” (p.5). As the concept of child abuse has been reported throughout history (Chaffin, 2006, p. 663; Tomison, 2001, p. 46) it can be assumed that the concept of child maltreatment is historically, culturally, and socially interconnected (Eisenberg, 1981). Cultures show different trends in social groups because their attitudes and beliefs vary over time as behaviour of people depends on vibrant interaction in daily life. These interactions can only be understood in terms of the “Zeitgeist” (“Spirit of the Age”, Willmann et al., 1997, p. 1337) in which these events happen (Chaffin, 2006).

“Throughout history” as stated by Chaffin (2006, p. 663) “children have been raised, in ways ranging from nurturing to indifferent to savage”. Infanticide for example, was practised in all cultures, depending on the tolerating attitude of a society or even obligatory if the child was born deformed or weak or as a form of family planning (Tomison, 2001, p. 48). Sorin (2005) explains that in pre-historic times and in Early Christianity children were labelled as being evil because they “were seen as evidence of their parents’ intimacy” (p.14). This view was based on the Old Testament’s description of “The Fall from Eden” due to Eve’s “Original Sin”. Sorin (2005) reports that it was thought severe beatings would put a child on the right path to maturity and would lead to a responsible attitude to life and society. Sorin further states: “This construct [of childhood] allowed for practices of infanticide and incest to persist in Greece, Rome, Africa, and China”; children, seen as imperfect, were

drowned, starved or exposed to the elements (Sorin, 2005, p.14). For millions of years infanticide “has been an accepted procedure for disposing not only of deformed or sickly infants, but of all such newborns as might strain the resources of the individual family or the larger community” (Langer, as cited in Eisenberg, 1981, p. 300). However, cultures which practised infanticide were otherwise highly supportive of children in care and warmth of upbringing (Langer, as cited in Eisenberg, 1981).

Historically women and children had been powerless within society and marriage due to financial dependency and society’s norms, therefore open to maltreatment and abuse (Tilbury et al., 2007). As the notion of Child abuse varied in times, cultures, and places as well as in social and political ideologies, religions, and systems (Tilbury et al., 2007), it became necessary in the Western world that child abuse had to be defined. However, a description could only be established by “societies that are willing to sanction societal intrusion into childrearing” (Chaffin, 2006, p.663). This happened only in the latter half of the 20th century but enabled professionals to intervene and to develop as well as implement laws to protect and ensure a safe future for children (Tomison, 2001).

As Briggs explains, Australian legislation slowly developed into a “complex system” (2012, p.26). She gives the example of the Criminal Law Act of 1845 which made sexual intercourse with an under-10-year-old girl a criminal offence. The age limit of girls was then elevated to 12-years in 1876 and in 1975 to 18 years of age (Briggs, 2012). Briggs found that these laws only protected girls, “there being a mistaken assumption that either boys were not vulnerable or alternatively, that an early introduction to sex was harmless” (Briggs, 2012, p. 26). “Child rescue” procedures had been voluntarily set up by missions and also by the state governments of Australia as early as 1795 (Liddell, as cited in Tomison, 2001) to institutionalize neglected children. From 1800 on the gold rush and the increasing population of Australia made it necessary to further regulate child welfare which led in Victoria to the establishment of the “Victorian Society for the Prevention of Cruelty to Children” in 1894 (Tomison, 2001, p. 49). This positively impacted on first family support systems but regrettably led to the “Child Rescue Movement”. Later this concept resulted in the removal and institutionalizing of thousands of Aboriginal children of mixed parental heritage; lasting from 1920 to 1970, [now termed the “Stolen Generation” (Lidell as cited in Tomison, 2001 p. 50)].

When a professional team in the USA in the 1960s [piloted by Kempe], published an article on the Battered Babies Syndrome [“intentional physical and psychological injuries on a baby by a caretaker”: Colman, 2003, p.81] (Briggs, 2012, p. 29; Tilbury et al., 2007, p. 9)

the general public and governments around the world caught up on the severity of abuse of children in families and care institutions. It seems that the “Zeitgeist” of the Industrial Revolution and of the Colonisation period which had engulfed people and nations in the late 1900, prevented them from seeing/noticing the individual suffering of women and children in their own societies. Not only had doctors in emergency rooms of hospitals not reported injuries, obviously not received due to falls out of trees or from bumping into things (Legano et al., 2009; Potter, 2000) but doctors might have been hesitant to get engaged in drawing attention to the incidents due to confidentiality and the belief that parents would not harm their own children (Herman, 1995; Briggs, 2012).

After the medicalising of child maltreatment by Kempe et al. (1962), the focus of society was finally on the parents and the abused child, however, “blame on the parents diverted attention from family needs and potential interventions” (Parton, 1985, p. 15). It was hoped that parent education would prevent child maltreatment. Critical professionals, who realised that childhood was a special phase of the lifespan, researched and then catalogued child abuse into the four categories of: physical, psychological, sexual, and neglect (Tilbury et al., 2007, p. 35-39). In this connection the latest development in the statutory child protection review is of definite importance: this states that the child and family must have the right to be heard when intervention is considered as it is not sufficient for case workers to only rely on theory, experience, and the legal system in understanding the situation (Trotter, as cited in Tilbury et al., 2007, p. 39). This again is a positive outlook as a parent/child interactive approach should provide the best care society is able to offer for the future by drawing on and implementing knowledge from the experiences of the past.

6.13 The four categories of abuse: physical, emotional (psychological), sexual, and neglect.

6.13.1 Physical Abuse

Physical abuse is defined as generally including “non-accidental injury-often associated with inappropriate punishment administered by an angry, frustrated carer, parent or parent’s partner” (Briggs, 2012, p.153). Briggs gives a comprehensive list of risk factors as well as injuries obtained by children. She explains: “Physical abuse may lead to bruises, cuts, welts, burns, fractures, internal injuries, or poisoning. In extreme cases, physical abuse can result in death” (Briggs, 2012, p.157). Briggs (2012) advises that adults, who have been abused as children, will most likely abuse their own children. This equally applies to children

witnessing “Family violence”: they are involuntarily involved, often being hit by the father when trying to protect mother (Briggs, 2012, p. 121).

Speaking of child abuse, Jackson (2013) specified that out of children presenting with injuries, 100 cases of physical injuries that he examined, 18 were substantiated as child abuse; two of the children had later died. Written in 1960, at a time when Kempe first published his article about the Battered Baby Syndrome (Briggs, 2012), Jackson had suggested a register, hospitals should have for children under four years of age. This would keep a track of their lives to avoid further maltreatment. He emphasized that abuse will affect the developing child. Alarming for society, but long known to child protection services, Jackson points out: the abuse might be repeated, often over a long time (Briggs, 2012). It would take 40 years for this helpful idea, also expressed by others (Birrell & Birrell, as cited in Briggs, 2012) to take hold of government officials to implement a computerised system to follow up the safety of children in families and in care. This example explains the frustration Briggs (2012) has felt about the slow introduction of child protection laws due to being a political agenda.

6.13.2 Emotional (Psychological) Abuse

The lack of a clear definition of emotional abuse has often failed children. Child protection organizations did not intervene in cases of emotional abuse because this kind of abuse is difficult to detect but is often the underlying core problem of physical and sexual abuse or neglect. As Navarre (1987, cited by Hawkins in Briggs, 2012) explains: “the terms psychological abuse, emotional abuse, and mental cruelty have been used interchangeably, and without clear definition” (p.88). Most often the term emotional abuse has been employed by researchers. Inquiry has shown that a child, exposed to emotional abuse, is scarred for life, feeling worthless and unloved (Briggs, 2012). The trauma of emotional abuse (continuous rejecting, isolating, terrorising and not attending to the emotional needs of the child), implanted at an early age will result in aggression and depression in later life (Gabarino, as cited in Briggs, 2012). Overall, it can be observed that emotional abuse has a permanent effect on the developing child, even if other forms of abuse have been removed (Briggs, 2012).

A familiar attachment person (mother, carer) is needed to help the child develop resilience to overcome the effects of abuse. Attachment theory, developed in 1951 by Bowlby (Colman, 2003, p. 62) states, that there are three patterns of a child’s reaction to a short absence of the mother: “a secure attachment, an insecure-avoidant attachment and an

insecure-resistant attachment” (Ainsworth, as cited in Cook & Cook, 2007, p. 195). Lately another pattern has been identified: the “insecure-disorganized/disoriented” behaviour (Perry, 2001, p.5). Attachment to the mother or caregiver helps children to feel safe in their environment. However, the experience of heightened states of emotion during abuse damages a child’s emotional reaction; therefore, a secure attachment can help children to balance their emotions by developing tactics for secure attachment and self-soothing (Downey, 2007).

A further point must be considered regarding emotional abuse: as parents are working more hours, children are left alone for longer times; although they are lovingly cared for, this “inadvertent emotional neglect” might develop into a further category of abuse as noted by Hawkins (cited in Briggs, 2012, p. 100). Briggs demands future research to concentrate on emotional abuse as at present physical and sexual abuse have made headlines in the press, alerting the general public; however, emotional abuse has been the most influential on a child’s development during the lifespan (Hawkins, as cited in Briggs, 2012, p. 100).

6.13.3 Sexual Abuse

Child sexual abuse has been defined by the World Health Organisation as involving children in “sexual activity that he or she does not fully comprehend, is unable to give informed consent to, or for which the child is not developmentally prepared and cannot give consent, or that violates the laws or social taboos of society” (as cited in Legano et al., 2009, p. 274). These violations might also include rape, prostitution, incest and a child’s use for pornographic material (Child Welfare Information Gateway, 2011).

It is thought that only 10-15 % of sexual abuse is reported as children are afraid to talk about the experience, may not be believed by parents or authorities and cannot be identified by a screening procedure (Child Welfare Information Gateway, 2011). A sense of shame, helplessness, self-blame, anxiety, hurt and pain might deter the child from disclosure (Briggs, 2012, p. 222). Children might also show what has been termed the “sleeper effect” (Putnam, 2003, p. 274) which explains that the child may not report sexual abuse but due to trauma received, the child’s behaviour in daily life might deteriorate into depression, substance abuse, self-harming, or suicide (Putnam, 2003). Furthermore, a child experiences trauma, when the loyalty to the family is at risk because of disclosure by the child when sexual abuse by a family member has happened. This, according to Briggs (2012), leaves the child “orphaned”, therefore any disclosure “needs acceptance and validation [by parents or authorities and] is crucial to the victim’s survival” (p. 222).

Recent research has found that sexual offences of 40-90 per cent (Knowles, 2014) are committed by children. Briggs (2012) voiced her concern: increasingly younger children are affected by older child perpetrators. A rehabilitation clinic for young abusers established in Melbourne 10 years ago had only 10 referrals per year; which has increased now to 200 per year (Knowles, 2014). This may be due to the influence of a permissive society and the media. Postman (1994) in his book *The Disappearance of Childhood* agrees, stating: “we may safely assume that media have played an important role in the drive to erase differences between child and adult sexuality” (p.137). He continues to explain that “sex is transformed from a dark and profound adult mystery to a product that is available to everyone” (p.137). Children are “being exposed to ideas they are just not ready for”, affirms Tucci (as cited in Knowles, 2014).

Briggs (2012) maintains that sexual abuse up to the age of five will lead to learning and memory problems later in life, while those exposed at nine to ten years will develop aggression, impulsivity, and recklessness. However, most of these behaviours become evident in the 12 – 14 age groups because the early trauma has changed the brain’s structural development (Briggs, 2012; Perry, 2008). Briggs also mentions an “incubation period” that refers to the physical changes in the brain which can take ten years to develop, but could show up in different age groups in MRI scans (Perry, 2008, p. 222). These changes in the brain show up as developmental challenges in the “cognitive, academic, intellectual area; in language development as verbal/linguistic [in-] ability, social competence, socialization, and physical, motor, and neurological development” (UKIP, 2014, p. 2).

Unfortunately, as Lutzker et al. (1998) state, “treatment [of sexual abuse] has generated the least research” (p. 182). There is a lack of data and also long-term studies are missing. Although the Australian government’s Child Protection Service is advised to seek help for maltreated children. This might be a warm significant, reliant person [aunt figure] for the child to attach to or to consider the child’s attachment to pets, toys, or imaginary friends or to seek counselling for the abused child (Doyle, 1997). The established record of the therapeutic effect of art therapy has not been mentioned. It therefore needs future researching by professionals in the area of child abuse.

6.13.4 Neglect

It can be argued that neglect is at the core of abuse. Neglect is seen as “chronic inattention given to the children by their parents or caretakers in the areas of medical, educational, stimulative, environmental, nutritional, physical or emotional needs “(Swann, 1993, as cited in UKIP, 2014, p.1). Neglected children are at risk of deterioration in their developing health and emotional wellbeing (Lutzker et al., 1998). These children cannot thrive due to many risk factors in their environment, which might include poverty, substance abuse, and single parenting. Caregivers are expected by law to provide for the developmental needs of a child “regardless of intent, culpability, or social or ethnic background” (Watson, 2005, p. 4). Neglect is a complex interaction of social and cultural components: However, not providing protection from harm [caused by abusive behaviour or sexual abuse, psychological abuse, or emotional abuse], is detrimental to the normal development of a child and is termed criminal by courts (Australian Institute of Health and Welfare, 2020).

6.14 Statistics

A significant number of children are harmed in Australia every year. In 2018 – 2019 there were 170,200 (children aged 0-17) abuse cases investigated by child protection services across Australia. Harm-types during that time were listed as “physical abuse: 15 %; emotional abuse: 54 %; sexual abuse: 10 % and neglect: 21 % (Australian Institute of Health and Welfare (2020). Indigenous children were 8 times more presented than non-indigenous. 68 % of children receiving child protection were “repeat clients” which means, that they had been investigated in the previous year, were under child protection safety and 44,900 children were placed in out-of-home care (Australian Institute of Health and Welfare (2020). Many of the children reported to child protection services had experienced sexual abuse (Bravehearts, 2021).

Briggs (2012) revealed that “child sex abuse is the most loathed, denied, secret and hidden crime in the world” (p. 245). The Australian Bureau of Statistics (ABS, 2021) defines child sexual abuse “as any act by an adult involving a child (under the age of 15 years) in sexual activity beyond their understanding, or contrary to currently accepted community standards”. In 2020 police in Australia investigated a total of 27, 505 adult perpetrators with a reference to a most serious offence, which includes sexual assault, rape, attempted rape and maintaining sexual relations with a child (Bravehearts, 2021). “Of these, 20.9% were aged 10 – 14 years, and a further 25.9% were aged 15 – 19 years” (Bravehearts, 2021). Girls were more often sexually abused than boys. Although Briggs (2012) stated that harm

decreased as age increased, Bravehearts (2021) reported that females aged 15 – 19 years, had the highest victimization rate. Child sexual offenders are often not convicted as only half of the victims will report to police and only 8% reported will lead to a conviction (Christensen et al., 2016). It was found that the process in court could be re-traumatizing for a child which might lead to attrition due to parents wanting to protect their child from the criminal justice systems' procedures. These might require them to give consent to forensic interviews and other various reasons like refusal of disclosure because of the perpetrator being a close family member (Christensen et al., 2016).

Briggs (2012) calls for society's alertness and to report if child abuse is suspected, to listen to children and to believe their stories. She has been an advocate for the protection of young children for decades. In 1997 already Briggs and Hawkins wrote: "In the best of centres and the best of schools in the best of neighbourhoods there will be at least one abused child in every class or group" (p.165), trying to make the general public aware of this dilemma in our society.

These statistics reveal the amount of harm to children when they are exposed to short and especially long-lasting traumatic consequences. As mentioned above a gap in the literature was noticed when it became obvious that the beneficial components of art therapy as a possible way to resolve childhood trauma, had not been given explicit attention (Bosgraaf et al., 2020). This thesis will address this problem.

6.15 Conclusion

This chapter provided a background to the three content areas discussed in this thesis. It discussed the historical situation leading to the Holocaust, children's life in the Terezin ghetto, and the previous interpretations of the Terezin children's drawings. This was followed by the next focal point: children experiencing natural disasters, especially cyclones in North Queensland which delivered impressions children presented in their drawings. The third focal point considered, was the complex, multifaceted area of child abuse. As children are the most helpless in distressing situations and might carry trauma from these experiences, it is essential to explore ways that trauma might be alleviated. The next chapter will describe the data collected when applying the CID method to the interpretation of the Holocaust children's drawings.

Chapter 7

CID Interpretations of the Holocaust Children's Drawings

7.1 Introduction

In this chapter the results from applying the Content-Interpretive-Developmental (CID) method to the Holocaust children's drawings will be presented (Haring, 2012). Ten drawings selected from a variety of sources make up the sample of drawings/paintings that are interpreted here. The interpretations were interpreted in accordance with the CID method, which includes First Impression, Content Analysis, Interpretive Analysis, Developmental Analysis and other considerations. The researcher's results were then discussed with the supervisors and a consensus in interpretation was reached.

A number of considerations were noted when interpreting these drawings. In particular accessibility of materials, resources, and space; influence of adults or other children; and living conditions. According to Stargardt (1998), art materials were difficult to obtain in Terezin. Children often had to use cardboard instead of drawing paper and had to work with any water colour paint or pencils available (Dutlinger, 2000, p. 75). Children worked together in one room in the ghetto and might have been influenced in their work by each other or their teacher, Friedl Dicker-Brandeis, who was an established artist and art teacher. Extremely close living conditions in Terezin may have impacted the children's freedom of expression. Also, it must be noted that in each case presented, there had been **no** accompanying narrative to the drawing due to the Terezin situation, the drawings having been hidden and only discovered after the Holocaust (Linesch, 2004). Except for drawing one there are no other considerations beyond those noted above applicable to the remaining nine drawings.

7.2 CID – Holocaust children’s drawings.

7.2.1 Number 1



Plate 7.1 Source: The Jewish Museum in Prague (1993). *I have not seen a butterfly around here. Children’s drawings and poems from Terezin* [image, p. 4]. The Jewish Museum Prague.

First Impression

The first of the Holocaust children’s drawings, selected for interpretation, was painted by the artist Margit Koretzova. She was born on the 8th April, 1933 and died in Auschwitz on the 4th October, 1944, 11 years of age. The first impression is of a view of a meadow on a sunny day (*My Piece of the Meadow*). The child possibly imagined being happy in a better place.

Content Analysis

In relation to the content interpretation there are three butterflies, nine flowers, one caterpillar, grass and a sun that can be seen. All the objects depicted are natural. The elements of the design include four straight lines, others are mainly swerving. Organic rounded lines and rounded shapes are chosen for flowers and butterflies. Colours are strong (red, brown, green, blue and golden). Patches of blue have been pleasingly arranged. The texture of the grass looks like felt. Spears of grass are arranged in a V shape. The space is well filled. It is possible that the dark green colour covers over a previous painting.

Interpretive Analysis

Warm colours provide the overall mood of the drawing. These are mainly red and brown, including four times the colour blue. Dark and light colours are presented on a

brownish/yellow background (this might have been coloured cardboard). Colours are well balanced but watered down or might have faded over time. Also, *floweriness* can be noted, which is according to Kolbe (2005) “a memory of flowers in general” (p. 25).

The theme of the drawing is a meadow on a warm day with flowers and butterflies.

Butterflies are seen as symbols of happiness and lightness: Yao (2013) states that the butterfly stands for the self or the soul but is equally a symbol of profound change---a brown flower and a caterpillar can be seen on the right side of the drawing. According to Weissova butterflies mean freedom (Shakespeare, 2013). The butterfly was a mystical element “among the ancients, an emblem of the soul and of unconscious attraction to the light” (Cirlot, 1971, p. 35). Butterflies apparently are also symbols of health according to Piko and Bak (2006, p. 647).

Special components convey the mood of the drawing: the sun is rather weak in hue and looks more like a spider web situated in the top corner of the page. The butterflies are also pointing to the left of the painting. This means a movement towards death as indicated in the direction to the top left (Haring, 2012), producing an intuitive feeling of dread as perhaps expressed in the golden hue in the back and the floating appearance of the dark green grass. The choice of yellow light symbolizes important spiritual or intuitive knowledge (Bach, as cited in Bertoia, 1993).

Real worlds are presented. Specifically, plants and animals are well observed and displayed. An excellent detailed presentation of the body of a butterfly is shown, which is based on careful observation and good memory. As there are no human-made objects presented, there is no balance between human-made and natural objects. However, some relationships are presented in this drawing: two flowers can be seen - the blue one indicates a strong personality; the brown one is fading, almost wilting and perhaps indicative of losing life energy. The butterfly is a symbol of transformation as it changes during different life phases (Bertoia, 1993), although, this caterpillar might never turn into a butterfly.

Some unusual features are evident: there is a strange face that has been painted on the green butterfly. Spears of grass in V shape dominate the middle of the painting. The sun is setting in the west/ top left-hand corner, symbolic of inner spiritual knowledge of end of life (Rollins, 2005). According to Jung (as cited in Bertoia, 1993) a sun in the top left-hand corner represents death at the end of the life cycle. Sun rays are arranged almost like a ladder towards the sky or heaven, possibly representative of intuitive knowledge.

Developmental Analysis

This drawing falls into the age category of ages 7 to 11. Realism is added to expressionism. The child works on size, placement of figures, shape, colour, proportion and perspective (Haring, 2012). The Jewish Museum in Prague (1993) states that the original age of the child was 11 years (p. 86).

This child shows spiritual knowledge of the cycles of life namely through the use of the caterpillar metamorphosing into a butterfly. We assume she is a sensitive, deeply spiritual and nature-loving girl with a keen observation.

Other Considerations

As noted in the introduction to this chapter. This drawing has been chosen many times as a book title-page or in a collection of drawings/paintings from Terezin. This could be due to the pleasing arrangement present in the drawing. There is a feeling of harmony and balance, via the colours chosen and the theme of “no butterflies in Terezin”, which alludes to the Book title: *“I have not seen a butterfly around here”* (The Jewish Museum Prague, 1993). Perhaps we respond to the drawing with intuitive knowledge. “Jung compares a life cycle to the path of the sun. It rises at birth from the horizon and moves one hundred and eighty degrees in an arc to set again at the horizon at the time of death” (Bertoia, 1993, p. 106). There seems to be a chrysalis hidden in the green of the right-hand bottom part of the painting, hinting perhaps at a change in life. The caterpillar on the flower and the three butterflies, suggest an arc towards the sun.

7.2.2 Number 2



Plate 7.2 Source: Gerry blog (2013). *Judith Kerr, the tiger, and the pink rabbit that Hitler stole* [Online image]. <https://gerryco23.wordpress.com/2013/11/28/judith-kerr-the-tiger-and-the-pink-rabbit-that-hitler-stole/>

First impression

The second drawing chosen for interpretation was painted by an unknown child. It looks as if happy children are dancing under a tree in spring-time, except that there is no happiness anymore because the children have been crossed out with strong black lines: expressing symbolic rain or disappointment that times have changed? Black lines might be a statement of trauma.

Content Analysis

Fourteen objects appear in the drawing. There are six children, one tree and seven birds. Only natural objects are shown, except for the children's clothes that are human made.

Concerning the elements of design, realistic colours for the dresses of the children and the tree have been chosen. Rounded and straight lines are present. The composition is pleasingly arranged and the space is filled. Red and yellow colours are well balanced. Brown colours appear in clothes and the tree trunk (patterned lines in the tree trunk could be due to the cardboard backing). Green shading has been used to give the children grass to dance on.

Interpretive Analysis

A happy mood seems to prevail in the drawing but gets changed due to the black lines crossing out the dancing children. Excessive shading points to trauma (Malchiodi, 1998, p.140). The theme of the drawing is *Children dancing under a Tree*. Perhaps the children are no longer friends as they are crossed out with strong black lines. The elements of design used

convey the mood and theme of the drawing as swirling lines impress a lively picture on the observing mind.

A scene from the real world is expressed. The real world is presented quite realistically in form and colour. The natural world appears well balanced with children and tree harmoniously placed. The relationships between humans and a tree in this drawing is a happy, non- threatening one. The birds are blending into the green of the tree, and are indistinguishable from the leaves. Di Leo (1983) states that a tree represents the self, (“unconscious self-portraits”, p.168), being depicted here as a strong tree trunk. The children’s clothes are colourful and each child has a different hairstyle. The choice of yellow for a dress or hair symbolizes important spiritual or intuitive knowledge (Bach as cited in Bertoia, 1993). The children are holding hands and are dancing or involved in a game [standing opposite each other in two lines]. It can be assumed that there is no happy carefree dancing in Terezin and that the children are not friends anymore because this drawing depicts a memory from times before the relocation to Terezin.

Unusual features are present in that the artist has crossed out the happy children with black lines. This conveys a depressed mood or anxiety (Di Leo, 1983, p. 22). However, the children are standing rather than dancing, as only one child has a leg in the air.

Developmental Analysis

This image falls into the category of ages 7 – 11. Realism is added to expressionism. The child works on size, placement of figures, shape, colour, proportion and perspective (Haring, 2012). It is unusual for a child in this age group to play artistically with costume ideas and different colours. The crossed-out lines might point to deep thinking and depression. The tree has not been crossed out. This points to a strong awareness of self in such a young child.

7.2.3 Number 3



Plate 7.3 Source: Weisssova, H. (2008). *Draw what you see. A child's drawings from Theresienstadt/Terezin* [image, p. 44]. Wallstein Verlag.

First Impression

The artist Helga Weisssova was born in 1929 and this drawing was made in 1942 (as cited on page 440 of the above source) when Helga was 13 years old and interned in Terezin. It gives the impression of how the hungry children are rejoicing and running with the cart, possibly shouting: *Finally the Bread has arrived!*

Content Analysis

In relation to the content analysis of the drawing there are four children to be seen; one solid wagon and a variety of what appears to be loaves of bread. All objects are human made. The elements of design include straight lines and circular lines; the objects fill the whole page in a pleasing, almost moving arrangement, covering the whole space. Horizontal lines and vertical lines, as well as heavy black lines, have been used to show the importance of the wagon. The loaves have been presented bread-like with brown crust on top and white colour underneath. The colour black dominates the painting.

Interpretive Analysis

Black and brown colours provide the overall mood of the drawing. It somehow produces a satisfying feeling: children crowd around the bread.

The theme of the drawing is: There is plenty of bread for us!

The elements of design used convey the mood and theme of the drawing: the brown colour of the elongated bread loaves lightens the dark black shape of the wagon.

The real world is presented. The children are rather small. More emphasis is given to the importance of the wagon and the bread loaves which seem to have been thrown on the cart.

The self and the relationships to others is presented in a strong display: this cart is most important to all as several children crowd around it. It could be assumed that the self is presented in the middle of the drawing, with her holding on to the much-wanted bread. Her gaze is down to the bread and her arms are outstretched to enclose all the loaves [reminiscent of *Bread of Life* because everyone in Terezin was hungry all the time] (Stargardt, 1998). Two children are running along besides the wagon while one stands on the back part and one child (the self) shelters the top of the bread loaves.

Some unusual features are present: The shape of the carriage is old fashioned and possibly horse-drawn, and seems to be made from solid cast iron. It can be assumed that it is wintertime as all four children are wearing warm clothes and boots.

There is no accompanying narrative to the drawing. Weissova (2008) later commented that “Everything was transported on old hearses-luggage, bread and elderly persons” (pp.44-45).

Developmental Analysis

This image falls into the category of 12 – 14 years (Haring, 2012). There is a wide variation in maturity and intellect within this age group. Children become interested in composition, re-presentation, and technical aspects. The artwork allows personal control from initiation to completion (Day & Hurwitz, 2012, as cited in Haring, 2012). The age of Helga at the time was 13 years (Weissova, 2008, p. 44)

Something unusual about the age group can be noted: The word: *Jugendfuersorge* is painted on the side of the wagon (Youth –Welfare-department, Stargardt, 1998, p. 210). This means that the bread is meant for the children because a special department in Terezin consisted of Jewish elders, appointed to look after the children (with hope for the future).

7.2.4 Number 4



Helga Weissová-Hosková
The Shuice in the Courtyard I
Watercolor and ink,
September 9, 1943
Wallstein Verlag,
Göttingen, Germany

Plate 7.4 Source: Weissova, H. (2008). *Draw what you see. A child's drawings from Theresienstadt/Terezin* [image, p. 122]. Wallstein Verlag.

First Impression

A second drawing from the artist Helga Weissova born in 1929 has been chosen for interpretation. The drawing was made in 1943 (as cited on page 440 of the above source). The first impression of the drawing is of a kind of Trekking- perhaps getting ready to go on an expedition. The objects depicted are in a waiting situation. It seems a kind of *Massed Humanity*.

Content Analysis

A close observation of the drawing reveals six humans, one building, one window, and one wagon. The objects are human-made. In relation to the elements of design present here, it appears that photographic expression has been attempted. Lines are mainly straight but rounded for people or bundles, circles are used for wheels, hats and plates. There is minimal use of colour: black, brown, light blue, beige, light green---but mainly brown and black, also extensive shading. Colour seems to have been sucked into the building. Eight number plates point to an organized meeting, where everyone will be recorded, and everyone is a number in a system. The eye of the viewer is drawn to the disconsolate building where people seem to be heading to, except one person is moving to the left (out of life). The space of the paper has been completely filled.

Interpretive Analysis

The overall mood seems stagnant, waiting, depressed and gloomy. People are concerned with themselves and their fate. No excitement about an adventurous journey is expressed. Rather it seems as if life is without a future. Current interpretation could be coloured by the knowledge of the events. It seems that this depicts *Compressed Waiting*.

The elements of design used convey the mood and theme of the drawing: bulky winter-clothes and bundles of belongings with dark colours presenting a mood of resignation to what the future might bring. A certain heaviness seems to engulf all people.

The real world of the Holocaust events is presented. The artist has made an attempt of photographic expression. Interpersonal relationships are not conveyed as every person is depending on him/herself. No one seems to talk to another. Talking may be forbidden.

Some unusual features are present such as: a man near a cart with a suitcase and bundles of belongings. Numbers are present, mainly on the back of people. Everyone is just a number, individuals are dehumanized. Only limited movement seems to happen.

Developmental Analysis

This image falls into the 12 – 14 years age category (Haring, 2012). According to Weisssova (2008, p.122), she was 14 years old when this drawing was made. An unusual feature presented in this drawing is that this child has shown empathy by using the elements of design namely in line and colour. Weisssova has developed her own style to create the atmosphere of the desolate situation at the Sluice in Terezin. She survived the Holocaust, became an established artist and published her Terezin childhood drawings in later life.

7.2.5 Number 5



Unknown Child Artist
At the Dormitory Window
Pencil on paper
19.5 x 24 cm, n.d.
The Jewish Museum, Prague
#121.515

Plate 7.5 Source: Dutlinger, A. D. (Ed). (2000). *Art, Music and education as strategies for survival: 1941-45* [image, p. 98]. Herodias.

First Impression

The fifth drawing chosen for interpretation was a free hand presentation by an unknown child. The original title relates this as “*At the Dormitory window*” (Dutlinger, 2000, p. 98). A child is waving with a handkerchief, thinking perhaps: *I want to go outside into the country. I want to talk to someone.* There may be a cemetery or a town near a river. The child might intuitively ask: *What will be my future?*.

Content Analysis

In relation to the content analysis there is one window, one child, one chair, one curtain, nine buildings, eleven haystacks, one river, one bridge, one road and four clouds.

The objects depicted are partly natural or human-made. Natural are mountains, a river, and a child while other objects are human made: village houses, a bridge, a road, possibly a barn, crosses or haystacks.

The elements of design are presented in a simple black and white drawing. Straight lines of the opened window have been executed by a ruler. All other objects are drawn freehand. Simple stereotyped houses are shown. No shading has been attempted. The space has been used freely.

Interpretive Analysis

The overall mood of the drawing is one of longing: I am a small child---I would have to climb on the chair to look outside. A bold theme is stated: 'The wide world is outside of my room'. The elements of design, such as the simple lines of the window which frame the landscape, are used to convey the mood and the theme of the drawing. The landscape seems very far away. It is outside of the child's present situation. The real world (shown inside the window) is presented as drawn from memory. The window is huge/ and overpowering in comparison to the child. The child tries to make contact with the outside world by waving a handkerchief.

The balance of natural and human-made objects is incongruous as black lines of the window overpower the human and the human made objects. The unbalanced state of natural and human-made objects convey the child's longing to move to the outside world. The self and its relationships to other parts, the chair and curtains, are drawn in a rather ethereal way. The waving handkerchief which looks almost like a toy, is an unusual item in that it appears that the child is trying to communicate with the real world. The haystacks in the front are rather reminiscent of a cemetery with crosses.

The top of the chair is transparent and is overlapped by the window sill. These images, together with the flowing curtain and the delicate child, provide a sense of foreboding.

It is most unusual that there are no other living objects, other than the girl. There are no trees, no plants, no sun and no people in the landscape.

Developmental Analysis

This drawing falls into the 7-11 age category, probably age nine (Haring, 2012). The girl has a rather babyish face: a stereotyped half portrait. Perspective has been attempted in the construction of the window and the chair. Simple stereotyped houses are shown (Haring, 2012). Some unusual features for this age group are presented. For example, the ethereal situation the child presents, and the size of the chair and the window in comparison to the girl. The self is drawn in a rather explicitly delicate way as are the chair and the curtain.

7.2.6 Number 6



Plate 7.6 Source: The Jewish Museum Prague (1993). *I have not seen a butterfly around here. Children's drawings and poems from Terezin* [image, p. 44]. The Jewish Museum Prague.

First Impression

The artist Dora Zdekauerova was born on the 15th December in 1932 and died on the 16th October in 1944. The first impression of the drawing is that *The Princess is in Danger of the Dragon and the Magician*. There seem to be three separate drawings.

Content Analysis

Three very different objects appear in this drawing, a princess, a dragon and a magician. Three flowers, and five circles are also present. All objects are natural (dragon, magician), except the white dress and the costume of the magician are human made.

The elements of design have been carefully used. The child has drawn the objects as imagined. Delicate lines and colours are used for the princess (beautiful white soft dress and blonde hair). Then there is strong black shading in the background or a black halo or ash surrounding the princess image. For the dragon crisscrossing green skin, red/orange wings, and belching fire, plus dangerous sharp claws have been added. The head is drawn as a circle with a beak. The back carries spikes. The magician in the background is rather sketchy. He has round black eyes and an orange fez or witches' hat.

Interpretive Analysis

The overall mood of the drawing depicts a dangerous situation. The black background of the princess, and the orange fire breathing dragon foreshadows this. The strange magician in the top left is adding a sense of dread to the drawing. The theme of the drawing is an

illustrated fairy-tale. The elements of design used convey the mood and theme of the drawing. The black shading behind the delicate girl could convey the danger the princess (the self) is in now. It could also have been used to highlight the feathery white dress or it could stand for a grotto or cave. The dragon is larger in size than the girl and looks fearsome.

An imaginary world is presented. All three imaginary objects are disconnected as if drawn at different times; perhaps the dragon was added as an afterthought in memory of a fairy-tale and the magician was drawn last. The balance of natural and human-made objects is unsteady as the two natural objects (the princess and the dragon) are overpowering in the space. The magician, flowers and circles might have been added later.

The objects presented convey that the princess might be the self. The princess is a favourite symbol of young girls (McClure Vollrath, 2006). Further Cirlot (1971) defines the dragon as a symbol: “as ‘something terrible to overcome’, for only he ‘who conquers the dragon becomes a hero’” (p.88). The self in relationships to others is presented in a dangerous situation. The scruffy dragon seems threatening in its zigzagged skin (rather like a flying crocodile). The princess seems to await her fate, holding her hands on her back, and she does not show feet, a sign of being powerless according to Di Leo (1983, p. 122). She is diverting her gaze away from the dragon. Some unusual features are present. The magician could be a disguised figure of authority, signifying a swastika on his outfit.

Developmental Analysis

This drawing falls into the category of 12–14-year-olds (Haring, 2012). Girls in this age group like to dream of princesses and princes, of lovely clothes and special hairstyle. This girl has avoided drawing the hands of the princess. They are hidden behind her back. According to Malchiodi (1998) children find it difficult to draw hands “in a realistically satisfying way” (p. 95).

Some unusual features are evident: The magician is a disconcerting figure, very unusual for a child this age and seems disconnected to the fairy-tale theme. He stands in a stance of power. He might carry a hastily drawn swastika on his costume. “Symbolization through fantasy may itself enable children to erect a fortress in the mind that defends them from the worst psychological effects of violence” (Harris, 2009, p. 2).

7.2.7 Number 7

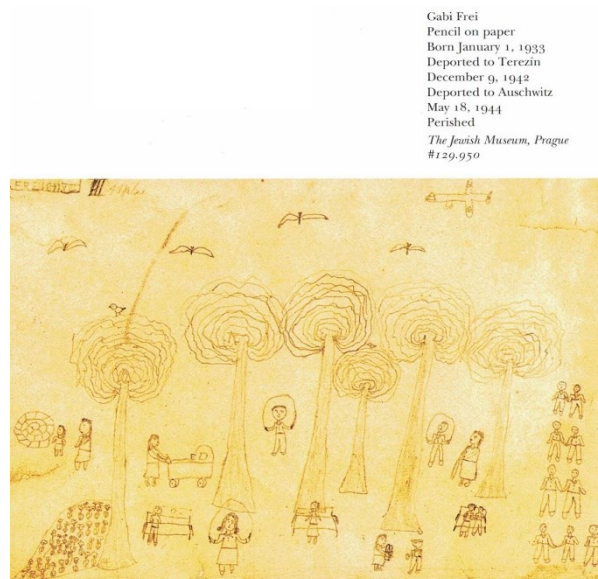


Plate 7.7 Source: Dutlinger, A. D. (Ed). (2000). *Art, Music and education as strategies for survival: 1941-45* [image, p. 87]. Herodias

First Impression

The artist of this drawing was Gabi Frei, born on the 1st January, 1933. She died on the 18th August, 1944. The first impression of her drawing is an *Idyllic scene in the Park*, reminiscent of *Summer-days in the Park*.

Content Analysis

The objects depicted in the drawing are mostly natural objects. There are six trees, 23 people, four flying birds - one sitting in a tree, and a garden bed with flowers. Human-made objects are: three benches, one pram, three jump ropes, one hopscotch drawing and clothes for each person. Added is one aeroplane overhead.

The elements of design have been used carefully. Each person has been detailed in soft lines. Colour or shading has been omitted owing to the yellow paper used. The space has been filled with many objects.

Interpretive Analysis

The yellow paper used provides the overall mood of the drawing. Yellow symbolizes important spiritual or intuitive knowledge (Bach cited in Bertoia, 1993). The mood depicted is a happy, sunny one although the people's faces do not show happiness.

The theme of the drawing is a morning in the park. Children are playing different games, while others are sitting on benches. The elements of design used convey the mood

and theme of the drawing. Perspective has been attempted by placing trees in the foreground or further back. Also, the different sizes of people show the child's awareness of adult-child relationships. Movement has been achieved due to birds and the aeroplane flying overhead, and jump ropes are in the air. The trees are showing full crowns, achieved by squiggly lines in extending circles. They seem to be drawn as one would look at them from below.

The real world is presented from memory like a diorama, all observations are shown in one place. The ratio of human-made objects and natural objects is well adjusted.

This balance of natural and human-made objects conveys that the child is aware of the size and importance of trees. It seems that the child yearns for a normal social life.

The self and the relationships to others is presented wisely. The child has a well-developed sense of relationships as seen in the mother with a pram, and another mother who is watching a child play Hop-scotch. According to Di Leo (1983) trees stand for the self (p. 10). Tree tops stand for intellect and social tendency (Di Leo, 1983, p. 168).

Some unusual features are present. Unusual are the (possibly Kindergarten) group of eight children holding hands. All are wearing the same kind of uniform, including the leader. The flying aeroplane seems to have swastikas painted on the wings. These two features could be seen as unconsciously knowing that life in the park has come to an end: it breaks into the idyllic scene.

Developmental Analysis

The artist was probably 10 - 11 years old as shown by the acute observations and memory of trees and differences in the people depicted. There are very detailed inclusions: handles on ropes, wheels on prams, different games played (Haring, 2012).

Unusual about the age group presented is that this child has already found her own style in presenting trees.

7.2.8 Number 8



Plate 7.8 Source: The Jewish Museum Prague (1993). *I have not seen a butterfly around here. Children's drawings and poems from Terezin* [image, p. 20]. The Jewish Museum Prague.

First Impression

Vilem Eisner, the artist of the above chosen drawing, was born on the 4th July, 1931. He died on the 4th October, 1944. The first impression of the drawing is of a cramped place, a time when the lights have been turned off. There could be strength in a group talking and sharing, however, there seems to be a certain *Foreboding in the air*.

Content Analysis

Concerning the content of the drawing there are four bunk-beds (and bundles), a table, seats, a window and four (?) people. All objects are human made. The elements of design are presented in mainly straight lines as well as rounded ones for the bundles on the beds. Colours are dark and limited to black, brown, blue, green and yellow. Brushstrokes or crayon strokes are strongly executed. The space has been used very well.

Interpretive Analysis

The mood expressed in the drawing seems depressing, sad, and reminiscent of the “Last Supper” or paintings by Cezanne. The theme of the drawing is “Waiting for food” or “Hunching over the table”. “Enjoying huddled togetherness”.

The elements of design show dark colours and strong brush/ crayon strokes which add to the sadness of this caged situation. These elements convey the mood and theme of the drawing. A real-world scene is presented. Perspective has been achieved with beds in line and

the window in the background. The natural and human-made objects have been carefully balanced, however, the human beings are hardly discernible, while the bunk-beds dominate the background.

The balance of natural and human-made objects convey that in this environment the bunk-beds are overpowering while the people are rather squashed on the bench and seen from the back which indicates that no individuality is allowed. The peoples' posture is indicative of being depressed. The self and the relationships to others is expressed as a cage-like situation. The self is not evident among the people squashed at the table. Some unusual features are evident. The window in the background has a sad face. It has been crossed out with lines over it. The corner between the bunk-beds is filled with threatening shadows.

Developmental Analysis

This drawing falls into the category of 12-14- year-old (Haring, 2012). The artist has shown an advanced personal style and control over the design, displaying a unique natural artistic talent that expresses a strong personality. He was 13 years old at the time of doing the drawing as stated by The Jewish Museum Prague (1993).

This child had clearly developed his distinct style of presentation which is unusual for the age-group presented. His well-developed style could have been a prediction for an artistic career.

7.2.9 Number 9

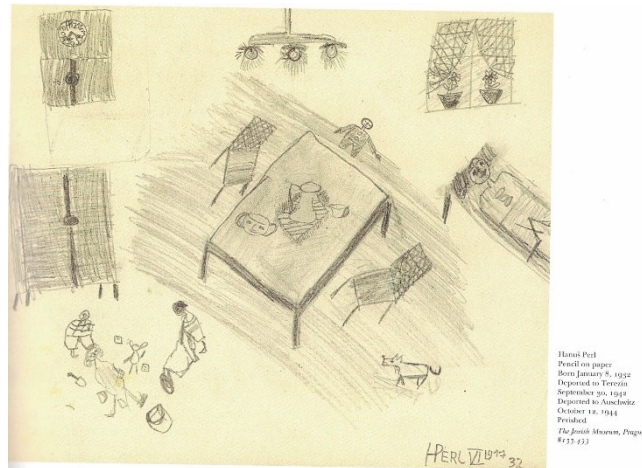


Plate 7.9 Source: Dutlinger, A. D. (Ed). (2000). *Art, Music and education as strategies for survival: 1941-45* [image, p. 121]. Herodias.

First Impression

The Artist of this drawing was Hanus Perl. He was born on the 8th of January, 1932. He died on the 12th October, 1944. The first impression of the drawing is of dissociated snapshots of memories. A second look gives the impression of *My wish: Plenty of Space for my Family*.

Content Analysis

The Natural objects in the drawing consist of five humans, a dog, a cat and two flowerpots. Human made objects shown are: one bed, two chairs and one table (containing one jug, one cup and one baby cup), two cupboards, one clock, one lamp with three lights, one window, one baby pram, one bucket and four sand-play-toys.

Elements of design indicate that the drawing was executed on yellow paper (probably cardboard). It shows extensive shading on all items except on the beach sketch. Crisscross lines cover the chair and the curtains.

Interpretive Analysis

Special components convey the mood of the drawing. In this presentation there is emptiness displayed but with the furniture overpowering the design.

The elements of design convey the mood and the theme as longing for the lost family life, enjoyed together previously. Perspective has been attempted. The child wants to show photographic realism. Shading brings disassociated objects together. The real world as both imagined and remembered is presented.

The balance of natural and human-made objects shows human-made objects predominant in size and quantity. This might convey that this child seems to like technical drawings and has problems finding symbols representing people.

The self and/or relationships to others is presented in several small scenes. The self is probably the boy in the drawing. The bigger figure could be the father. However, both are represented with no feet, possibly meaning they are grounded and cannot run away. The father has no arms which might indicate that he is totally powerless in this situation (Di Leo, 1983).

Some unusual features are present. The beach scene could have been added later to fill the page and achieve some kind of balance. The mother with the pram is wearing trousers, the little brother has arms and feet, while the sister is covered in sand. A cat is watching and a dog is running towards them. An unusual element is a cat at the beach. Also unusual are the buttons on the shirts of the father and the boy, which according to Di Leo (1983) point to maladjustment (p.8).

Developmental Analysis

This drawing falls into the category of 7-11-year-old (Haring, 2012). This child was probably ten years old at the time of the drawing. Realism is added to expressionism. The child has worked on size, placement of figures, shape, proportion and perspective (Haring, 2012).

There is something unusual about the age group presented: The three glaring lights over the scene are disturbing. Depressing, disassociated and isolated images have been produced by this child.

7.2.10 Number 10



Plate 7.10 Source: The Jewish Museum Prague (1993). *I have not seen a butterfly around here. Children's drawings and poems from Terezin* [image, p. 34]. The Jewish Museum Prague.

First Impression

The last of the Holocaust children's drawings is by the artist Irena Karpelesova who was born on the 30th December, 1930. She died on the 23rd of October, 1944. The first impression of the drawing is of a kind of stage set for a celebration. Disturbingly, a certain sense of lifelessness prevails.

Content Analysis

In relation to the content analysis of the drawing several objects can be discerned: one table with a candelabrum, two windows with two flowers, two trees or perhaps walls to present three walls of a room. The objects are both natural and human-made.

The elements of design are present in the extensive shading that has been used on yellow paper/cardboard. The space has been filled very well. Two trees or walls screen the table [the shading could have been used as "artistic intent" (Di Leo, 1983, p. 22)]. Mainly straight lines are shown. Perspective has been attempted when drawing the table.

Interpretive Analysis

Warm colours provide the overall mood of the drawing. A mysterious golden light has been displayed. A person is seen behind the window possibly looking in.

The theme of the drawing speaks of a solemn celebration, of the Jewish custom of *Lighting of the Menorah* or a Candelabrum. Is this an *Outside or Inside Celebration*?

The elements of design used convey the mood and theme of this arrangement. The drawing is symmetrical, with both sides being equal and well balanced but slightly off centre. This draws the attention of the viewer to the candelabra. The effect is balanced by a black container under the table. The choice of yellow light symbolizes important spiritual or intuitive knowledge (Bach cited in Bertoia, 1993). The original title was “*Table with a Hanukkah lamp*” as stated by The Jewish Museum in Prague (1993, p. 87). It is the remembrance of the festival of light (eight successive candles are lit from the ninth in the middle).

An imaginary world is presented based on memories, almost dreamlike. According to Di Leo (1983) this means “a remembrance of things past” (p. 199). The overall drawing shows the face of a child (the windows look like eyes). Natural and human-made objects are pleasantly arranged in a well-balanced design. The drawing is symmetrical, a line could be drawn through the middle.

The self and/or relationships to others are not presented in this drawing.

Some unusual features are evident: two trees can be seen on either side of the table. According to Di Leo (1983, p.168), trees represent the self. In closer view people and buildings can be discerned outside the windows. Life goes on outside and does not include this child. She might be yearning for a different time in life. The inside room is full of light as the child might remember the lighting of the candles as peaceful and sacred. According to Wellings (2001) light is a symbol of “joy and hope, a sense of spirit, immortality” (p. 33).

Developmental Analysis:

This drawing falls into the category of 7-11-year-old (Haring, 2012). Spatial problems have been overcome by adding side lines and shading. Perspective has been attempted.

There is something unusual about the age group presented. The warm, light colour speaks of feeling the warmth in the religious symbols of the Jewish culture but the black colour used for the walls and under the table, points to intuitive knowledge of death.

7.3 Conclusion

The researchers' background, culture, personal taste and the knowledge of the atrocities of the Holocaust might have influenced the interpretations of the ten children's drawings, presented here. Nonetheless, employing the CID method while viewing the drawings, brought various insights. The Holocaust children's drawings speak of happy family and religious memories, fairy tales, and observations of nature. They also let us glimpse the children's world view: that is, how their minds explored the emotional pain of living far away from home and family; and how they longed to escape into a bright future.

Having applied the CID method to the Holocaust children's drawings, the next chapter will focus on interpreting the information using research literature and theoretical perspectives outlined earlier.

Chapter 8

Discussing the Holocaust in relation to theory and literature

8.1 Introduction

This chapter presents the results of the researchers' investigation into the Holocaust children's drawings. It applies Bronfenbrenner's theory of bioecological child development to the findings. It displays the circumstances of how the children during the Holocaust- time in Terezin, and in the ghetto situation, navigated the world around them. The quilt below was created in memory of the Jewish children who lost their lives in the Holocaust. It stands as a symbol for the butterflies and the freedom the children missed in Terezin.



Plate 8.1 Source: Butterfly quilt (2019). [Online image].

<https://www.pinterest.com.au/pin/498773727466331225/visual-search/>

8.2 Children in Terezin

Liminality

Butterflies have no wings left

Death is imminent

The interpretations of the Holocaust children's drawings have confirmed that cognitive advance and artistic ability in child development does not necessarily follow definite stages as suggested by Piaget and Vygotsky. Developmental stage theories might be based on "Western culture and expectations" as Einarsdottir et al. (2009) explain (p. 218). This perception might also have predisposed this researcher. However, the use of the CID method disclosed that children's drawings of distress often show a very personal expression or style, rather than a drawing ability based on developmental stages as Piaget or Vygotsky seem to have theorised (Haring, 2012). The Holocaust drawings especially set a confirming example of these findings. Artistic development does not appear linear but rather seems to grow parallel to cognitive and skill development, influenced by society and culture, constantly changing.

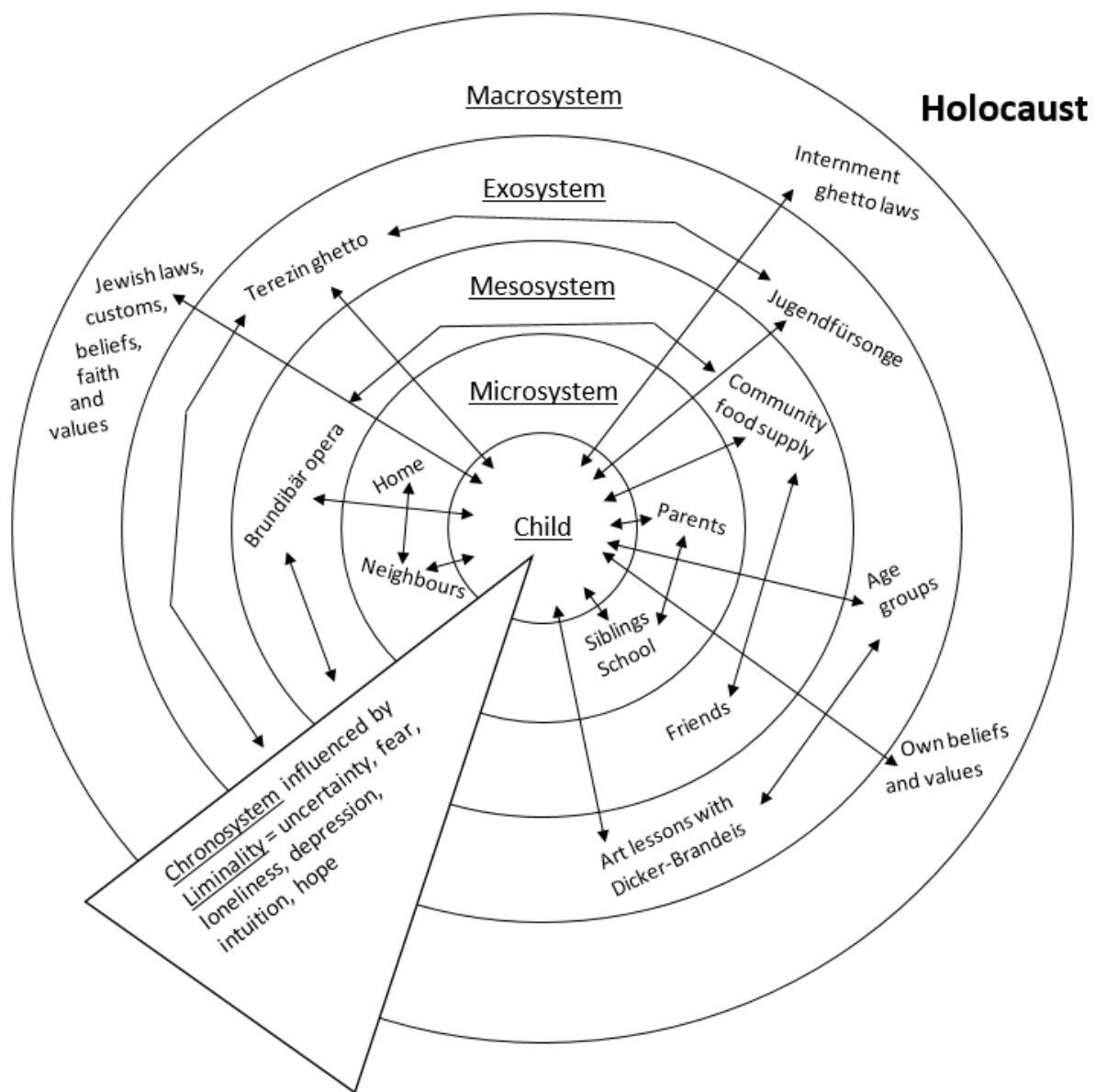
Further, Gardner's Multiple Intelligences (MI) theory can be applied to the Holocaust drawings. Gardner described this intelligence as a potential to understand spaces and patterns, and to be able to transform them. These statements offered a viewpoint when interpreting the drawings of the Holocaust children for this thesis. To illustrate this: Visual-Spatial intelligence (2.10.3) is a kind of intelligence shown in Gabi Frei's drawing (7.2.7). This child has already found her own unique style, presenting trees seen from below, carefully placing and spacing people and trees. It is unusual for this age group (11 years). Logical-mathematical intelligence (2.10.2) can be detected in other drawings. It is expected that children with this intelligence might have helped in many ways, perhaps distributed bread like seen in Weissova (2008) (7.2.3), or organised the crowd of children in Terezin who were distraught by the cramped and insecure conditions during the Holocaust years. Musical-rhythmic intelligence (2.10.4) has been expressed in the production of the opera *Brundibaer*, which involved many talented children in the Terezin ghetto. Further Intrapersonal intelligence (2.10.7) can be detected. It is proposed that some of the older boys and girls in Terezin developed this intelligence by watching, reflecting, and then acting in a selfless manner towards other children. Another intelligence proposed by Gardner is Naturalist intelligence 2.10.8. which certainly can be considered as drawings displayed nature, hinting

of wellbeing in a child's mind when viewing drawings **7.2.1, 7.2.2, 7.2.5, 7.2.7** and **7.2.10**.

The last one reminding of the cultural and spiritual influence in a child's life, here presenting Jewish values in a desolate place, giving strength to the Existential intelligence this child had **(2.10.9)**.

Additionally, Bronfenbrenner's bioecological theory must be mentioned, which speaks of environmental social and cultural influences and can be affirmed by the interpretations elicited in this thesis via the CID method. The Holocaust children were encouraged by their parents (in this case by Helga Weisssova's father) or their art teacher, Friedl Dicker Brandeis (possible influence in Margit Koretzova's drawing, 11 years **(7.2.1)**). Especially noticed must be the distinct style of Vilem Eisner, a 13-year-old boy **(7.2.8)**. At this age Piaget and Vygotsky would have expected a striving for realism. However, Vilem's painting expresses his emotions experienced in the claustrophobic situation in Terezin. While Hanus Perl's drawing **(7.2.9)** expresses depression and despair. Giving meaning to emotions characterises the Holocaust children's drawings. Additionally, the impact of environment, society, and culture on the artwork of the Holocaust children might be explicitly explained by Bronfenbrenner's theory of bioecological child development. Next, Bronfenbrenner's ecological model of development is applied to the children in the Holocaust. Figure 8.1 presented below is an adaptation of this model.

Figure 8.1: Bronfenbrenner's ecological model of development (Vialle et al., 2000, p. 185), adapted to the children in the Holocaust.



The microsystem in the centre of the diagram shows the child in its immediate surroundings, where it interacts with parents, siblings, the school, childcare centres, local communities and Synagogue activities. It can be assumed that the children of the Holocaust received love and care from their parents as taught by Jewish Torah instructions. These early relationships set a path for later life. They are *bidirectional*, meaning that children and parents influence each other (Berk, 2005). Equally important are *third parties*, such as teachers, or community leaders who try to establish positive relationships with the child (Berk, 2005). These might continue into adulthood. The quality of the relationships both with immediate family and wider community would have greatly influenced the Terezin children's

ability to survive in the corralled and claustrophobic conditions of the ghetto. They would have had to rely significantly on peer support and friendships with other same age children in their group or houses. It has been documented that gatherings of children, in defiance of the imposed rules, “bowed in a mock reverence to prison guards” (Stargardt, 1998, p.161).

The mesosystem would have brought more outside influence to the Terezin children. It can be assumed that children not only were guided and supervised but also got emotional and physical support from the Jugendfuersorge that was established by the Jewish elders in hope for the future. The elders were responsible for the equitable distribution of the daily food supply to the children. In this respect discipline would have played an important part in the interaction of all children with the elders. Schools were not allowed by the ghetto guards, therefore, children had no regular lessons but must have learned from each other. It can be assumed that there were continuous interactions of all children in Terezin, probably older ones looking after younger ones. Some older boys published a very small newspaper, containing poems and drawings, growing resilience in the ever-diminishing hope in their desperate situation. Some girls had lessons by Friedl Dicker-Brandeis, an established artist and teacher. She collected these drawings into two suitcases, hiding them until one day they could be shown to the world (selected drawings have been interpreted in this thesis). She gave the children hope and the pleasure of being creative, remembering the good times in their previous lives.

Next, the exosystem encircling the child, contains relationships which are not directly connected to the children, but influence their development in many ways. In the case of the Holocaust children, the Terezin ghetto incarceration was probably endured as were the mass of other children in similar situations elsewhere. The ghetto life was totally out of the control of anyone except the SS guards who followed instructions from higher ranked leaders. The aim was to ensure the total annihilation of the Jewish people, especially the children.

The macrosystem gives children’s lives permanence as it includes “the values, beliefs, customs, laws and behaviour patterns shared by their culture” (Vialle et al., 2000, p. 186). Children would have had memories of their life before the transportation into the liminality of time and space in Terezin. The children’s drawings that survived provide a glimpse into the macrosystem’s influences in their lives. Two highlights happened during the years the children spent in Terezin. One was the visit of the International Red Cross, which had been carefully orchestrated by the SS to give the impression of a well-organized holiday resort and for a while improved the living conditions of the children. The other was the presentation of the opera “Brundibaer”, which included a score of child actors, and was so popular that it was

performed 55 times (Stargardt, 1998; Toltz, 2011). It gave the children hope because good was winning over evil.

The chronosystem in this context would have been the time the children spent in Terezin and the interactions with the system of the ghetto and their relationships with others. Their physical, cognitive, and socioemotional development would have been severely tested by the restrictions and stagnation of the concentration camp imprisonment. Every day must have been the same for the children as more Jewish people arrived, were sorted into healthy to work on farms or factories or weaker ones to die of typhus or sent in transports to Auschwitz to be killed. Others were punished and the children watched their chastisement. These observations would have deeply affected them as their lives revolved around fear.

8.3 Conclusion

The children of Terezin had no control over their immediate surroundings, however, the environment they lived in affected their bioecological development profoundly.

In the next chapter the world of children, who have been living through a cyclone in Queensland, will be explored. Ten selected drawings will be interpreted using the CID method.

Chapter 9

CID Interpretations of Children's Drawings of Cyclone Larry

9.1 Introduction

In this chapter the results of the interpretation of children's cyclone drawings, using the Content-Interpretive-Developmental (CID) method, will be presented. Ten drawings have been selected from the 2006 published booklet "Cyclone Larry: Tales of survival from the children of North Queensland" (Mothers Helping Others [MHO]). The wide selection was based on expressiveness of the cyclonic experience and not on age. The research content is both visual (shown in drawings) and textual (supplied as narratives). Some narratives have been added, possibly recorded by the mothers who collected the artwork, supported and gave further insights to the interpretations of the drawings. Other considerations are: living conditions may have been inadequate after the cyclone. The accessibility to materials, resources and space might have been limited. Perhaps adults and other children as well as the Meteorological photo of the forming cyclone as seen on TV might have influenced the children.

9.2 CID – QLD Cyclone drawings

9.2.1 Number 1



Plate 9.1 Source: Mothers Helping Others (MHO), (2006). Cyclone Larry: Tales of survival from the children of North Queensland [image, p.74]. Mothers Helping Others Inc.

First impression

The first of the cyclone drawings is by the artist Lachlan, who was a student at St. Rita's Preschool, South Johnstone. The first impression of the drawing is of a family in the middle of a Whirlwind producing a vortex.

Content Analysis

In relation to the content analysis of the drawing the following objects can be observed: four humans and numerous green and brown objects. Besides the four humans there are twelve natural objects such as a tree, a beetle, and bushes.

The elements of design include moving lines, as well as round and straight lines. There is limited colour use, only black, brown and green. As Malchiodi (1998) has stated: "5-year-olds often use a single colour...when details such as line and shape become important, colour use is subordinated" (p. 116). Conveying emotions felt, is more important for this child than a colourful drawing.

Interpretive Analysis

The overall mood of the drawing shows how the child remembers the force of the cyclonic wind which seemed to encircle the family, lifting them off the ground (here off the baseline). They are floating between the earth and the rainy skyline (reminiscent of the Wizard of OZ). Limited colour use also points to an emotionally overpowering experience of the cyclone (Malchiodi, 1998, p.116). The human beings have fearful big eyes. They have no hands or feet, which according to Di Leo (1983) points to powerlessness while trying to survive in the destructing natural elements (p.122).

The theme of the drawing is the experience of cyclone Larry. The elements of design used convey the mood and theme of the drawing: Dynamic circling lines convey the movement of a cyclone. It seems that the two children are affected most as tight lines encircle them.

The accompanying narrative tells:

"This is cyclone Larry. The wind hit the trees, my house and the car. The lights won't work now".

The theme of the narrative is "Experiencing and observing Cyclone Larry".

An imaginary world is presented based on a real experience. Swirling lines (the cyclone) are moving around the family in this imaginary drawing. The relationship of natural and human made objects is unbalanced: The natural world is out of order, disturbing the

human world. This conveys that the world as known has been attacked by forces beyond human control.

The self and the relationships to others is presented as a picture of the family. We may assume that the child has presented the family in this drawing (father, mother, the child as self and a baby). It seems a close-knit family, protecting the child, as all arms are touching. The cyclonic wind encircles the family. All are presented without hands or feet; which according to Di Leo (1983) means that they feel threatened and have no power over the environment (p. 122).

Unusual features are present as the cyclone seems to be circling the family and lifting them off the ground. This image fills completely the middle part of the page, in between the baseline of diverse objects like grass, bushes, trees, the brown earth and the rainy sky.

Developmental Analysis

This child could belong into the age category of 2 – 4-year-olds (Haring, 2012). We can assume that this drawing was made by a four-year old as humans are depicted as tadpoles (Haring, 2012; Malchiodi, 1998). An unusual feature is the depiction of a cyclone. This child has a clear idea of what a cyclone movement looks like on a satellite image.

9.2.2 Number 2



Plate 9.2 Source: Mothers Helping Others (MHO). (2006). Cyclone Larry. Tales of survival.

From the children of North Queensland [image, p. 64]. Mothers Helping Others Inc.

First impression

The second cyclone drawing is by the artist Vic, who was in Year 5 of Goondi State School. The first impression of the drawing is the *Peaceful Aftermath*, showing the effect of the cyclonic wind. It is a memory of what happened.

Content Analysis

In relation to the content analysis of this drawing what can be seen are a house, a tree, an outdoor clothesline, grass and clouds. There are two human made objects and three natural objects. The elements of design feature straight lines, which seem to have been drawn with a ruler. According to Malchiodi, (1998) this might indicate that the child feels unsafe. Curved lines have been used for the tree and the clouds. Perspective has been attempted and detailed technical observations have been included. The stereotyped house, a Queenslander, is still standing strong. The green fresh colour is giving the impression of recovery.

Interpretive Analysis

The mist-like rain depicted enhances the overall mood of the drawing. The atmosphere around the house feels calmed after the cyclone. It looks peaceful. The theme of the drawing is about recovery.

The elements of design used convey the mood and theme of the drawing. There is a strong sense of composition. Items are pleasingly arranged. They are well balanced.

The accompanying narrative states:

“When the cyclone came it started getting windy and the power went off. During the cyclone we moved into the hall. The house was shaking so we moved into the bathroom. When the eye came, we went to my dad’s friend’s house to see if we could stay there... After the cyclone Dad went to our house to see if it was OK. The house was Ok but the carport had fallen down. The backyard was covered in trees and branches...a palm tree fell across the clothesline”.

The theme of the narrative is the remembrance of the cyclone and not feeling safe.

The real world is presented as the child remembers it. It is depicted with clear lines and in detail. Natural and human made objects are well balanced. They are pleasantly arranged. The balance of natural and human-made objects convey that the world is in harmony again, showing the fresh green colour of recovery.

The self and relationships to others are not present. No people or the self, have been added. Some unusual features are present. The broken outside clothesline might have fascinated the child as steel has been twisted by the cyclonic fury. There is no door on this side of the house. We can assume that the crooked stairs were torn from the front and are now lying under the house.

Developmental Analysis

This drawing belongs into the age category of 7-11- year-olds (Haring, 2012). The artist might have been an 11-year-old child. The source states that the child is in Grade 5. Due to technical observations- the clothesline is presented in perspective and in detail, we can assume that it was a boy who produced this drawing.

9.2.3 Number 3



Plate 9.3 Source: Mothers Helping Others (MHO). (2006). Cyclone Larry. Tales of survival. From the children of North Queensland [image, p. 15]. Mothers Helping Others Inc.

First impression

The third number of the selected cyclone drawings is by the artist Kate of Prep class K in the Good Counsel Primary School. The first impression of the drawing tells that *We have survived!*

Content Analysis

In relation to the analysis there can be seen two human beings and a tree, as well as a wavy ground-line, heavy blue raindrops and a black sky. All objects are natural.

The elements of design display two tadpole-like human beings, drawn as circles with straight arms and hair. Mainly wavy lines are shown. Some kind of perspective has been achieved as the humans are placed in different areas: one on the front, another one further in the background.

Interpretive Analysis

The overall mood of the drawing conveys a joyful atmosphere because the two children, which might be the self and a sister seem almost jumping in the rain despite the very heavy, black clouds overhead. The theme of the drawing relates to *Survival! Perhaps the cyclonic wind has passed.*

The elements of design used convey the mood and theme of the drawing. The tree has a strong trunk. According to Di Leo (1983) this is a sign of a strong emotional personality (p.168). A baseline with a flower and waving grass is present, meaning that the child's world is well grounded.

An accompanying narrative tells:

“We were at Auntie Rita’s when the cyclone came. Water came in through the roof and wet inside the house. The trees fell down everywhere. It made me feel happy because I don’t like trees”.

The theme of the narrative is about recalling memories. The real world is presented in the style of a very young child. The natural and human made objects are unbalanced as the wind-bent tree seems overpowering. This conveys that the tree and the cyclone are overwhelming for this small child. The self and relationships to others are presented as a close relationship between the two children: both are waving their arms; they are almost jumping and calling out to each other. Each one is smiling. Both have no hands or feet which to Di Leo (1983) means that they are powerless. However, it seems that for this child the rain is the most important part of the story as the dark clouds overhead express. Some unusual features are present. The strong black cloud and the very heavy raindrops are unusual. The child is telling the story of the cyclone after it went through the area.

Developmental Analysis

This drawing falls into category 2-4 years as both children are depicted as “tadpoles” (Haring, 2012). Unusual about the age group presented is the statement that the child does not like trees.

9.2.4 Number 4



Plate 9.4 Source: Mothers Helping Others (MHO). (2006). Cyclone Larry. Tales of survival. From the children of North Queensland [image, p.1]. Mothers Helping Others Inc.

First impression

The fourth drawing is by the artist Miranda from the Good Counsel Preschool in Innisfail. The first impression is of something dangerous shaking the house. What happened is all in one picture.

Content Analysis

In relation to the content analysis of this drawing there are six objects: two trees, one house, cyclonic winds, clouds and rain that can be seen. All are natural except the house which is human made. The elements of design include circling, twirling lines and strong colours: red, black, green and blue. The dangerous cyclone is illustrated in dark black, while the house is shown in the perilous situation of being blown away.

Interpretive Analysis

The overall mood of the drawing draws the viewer's attention because of the many details represented. Strong colours and different memories are rolled into one illustration of the cyclone. The theme of the drawing is the cyclone impression the child tried to capture from her memory. The elements of design convey the mood and theme of the drawing. The cyclonic wind is depicted as a circle in black colour. The rain comes from dark blue clouds. The red house draws the attention of the viewer. It is a disturbing scene, however, rainbow colours in the background speak of hope (Teele, 2000, p. 2).

The real worlds is presented. The house, the trees and the cyclone impressions are all combined into one drawing. The balance of natural and human made objects conveys how the human made object, the house, suffers under the onslaught of the cyclone and seems to

shudder: The environment (cyclone) is overpowering. The self or other human beings are omitted. The cyclone and the red house are the most important parts of the drawing. Some unusual features are evident. Unusual is the stereotyped house, shaking in the cyclone assault. The black moving lines might represent the cyclonic wind.

Developmental Analysis

This drawing belongs into the age category of 4–7-year-olds (Haring, 2012). The child could be six years old as the drawing shows a rather impressionistic design with a shorthand version of a house. Colour is used subjectively and emotionally (Haring, 2012).

Unusual about this age group is the composition which is well arranged: the cyclone is presented in two designs in this drawing. One shows the black swirling cloud, the other a simplified circular movement. The shaking house with the crooked windows expresses the impact of the cyclone which the child felt while waiting for the cyclone to pass.

9.2.5 Number 5



Plate 9.5 Source: Mothers Helping Others (MHO). (2006). Cyclone Larry. Tales of survival. From the children of North Queensland [image, p. 68]. Mothers Helping Others Inc.

First impression

The fifth drawing selected is by the artist Jordan, who was a student in Year 5 at Goondi State School. The first impression of this drawing is of snapshots of the child's memory, and how the backyard looked after the cyclone

Content Analysis

In relation to the analysis of the drawing there are three human made objects and six natural objects that can be seen. Two houses, two trees, two humans, a truck, two birds and the cyclone can be discerned. The objects are both natural and human made.

The elements of design include straight lines for the stereo-typed houses, circular lines for humans and oblong lines for oversized leaves.

Interpretive Analysis

Mainly green colours connect the memories of fragmented objects which provide the overall mood of the drawing. The theme of the drawing is 'Our backyard after the cyclone'. Special components of the elements of design convey the mood. Colours and lines express the idea that life is not normal yet.

The accompanying narrative tells that

"After the first half of the cyclone we went to my house and we saw our powerline was down. Before the cyclone started again, I looked out at the backyard and four of our side trees had fallen on the clothesline....After the cyclone was over, we went to look outside".

The theme of the narrative illustrates: *This happened while the cyclone passed.*

The real world is presented and is quite realistically depicted. Perspective has been attempted but human beings are looking rather like tadpoles or stereotyped stickmen. This might be a regression to a previous style. The balance of natural and human-made objects conveys that the houses and the truck are an important part of the experience for this child. However, the fallen trees and the powerline stand in the foreground, shown in the same size as the house. Each object is separately presented, and the space between them might be as important as the objects (Berger, 2001). Relationships are presented in this drawing. People are safe in the house but two humans seem to be screaming; their arms are in the air. They have no hands or feet. According to Di Leo (1983) they are powerless (p. 122), running helplessly between houses in the cyclone. Some unusual features are present. A cassowary is walking in front of the house. The powerlines are down. Leaves on the ground might have been added later.

Developmental Analysis

The age category this drawing belongs to, is that of the ages 7-11 years old. However, it shows regression in the expression of the humans to a younger age (Haring, 2012).

It is unusual for this age group that the child remembers different parts of the cyclone experience. They are like snapshots coming together in one drawing.

9.2.6 Number 6

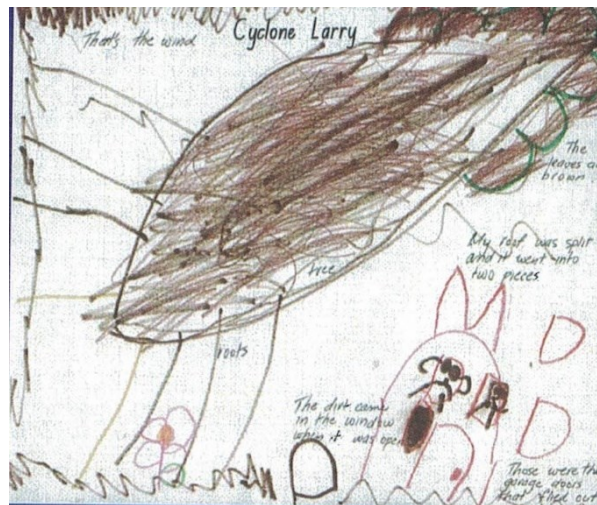


Plate 9.6 Source: Mothers Helping Others (MHO). (2006). Cyclone Larry. Tales of survival. From the children of North Queensland [image, p. 15]. Mothers Helping Others Inc.

First impression

Drawing number 6 is by the artist Bianca, who was a student in Prep F in the Good Counsel Primary School. The first impression of the drawing is of the cyclone stalking the house.

Content Analysis

In relation to the content analysis there can be seen one house with two people, broken door pieces, a flower on the grassy baseline, the cyclone and floating leaves. The objects are both natural and human made. The elements of design include strongly executed lines to represent the wind, as generated by the cyclone. The storm seems to be contained in a cloud shape. Limited colour is used: dark brown and light brown lines are drawn.

Interpretive Analysis

Overall, the drawing exhibits a dark mood, foreboding disaster. The theme of the drawing is the experience of the overpowering cyclone. The elements of design have been used to convey the mood and theme of the drawing. The cyclone is shown as a massive brown/black/green cloud walking over the ground and the houses. The house shows rounded lines and seems to shake under the onslaught of the cyclone.

An accompanying narrative tells:

“I ate and slept when we were downstairs in the cyclone. There’s a little room so we can go in there and we brought some mattresses and pillows down. The gutters came off and after the cyclone the roof was leaking. It was loose and we had to get another one in the same colour. It was very messy outside. The garage door flied out when it broke. We went upstairs and there were leaves in the side and everywhere on the glass door as well. I was a bit scared and a bit brave, a lot brave actually”.

It can be assumed that explanatory notes were recorded by an adult while the child was drawing. It says: That’s the wind, the leaves are brown, my roof was split and it went into two pieces, tree, roots, the dirt came in the window when it was open and those were the garage doors that flied out.

The theme of the narrative is the memory of different times during and after the cyclone. Objects which were destroyed by the wind are also remembered. The real world is presented. The drawing shows the emotional impression the cyclone had on the child’s memories. Natural and human made objects are unbalanced as the cyclone is overpowering the house. It is predicting that the environment is stronger than any human. Relationships of Self to others can be detected. We can assume that the father and the child are watching from separate windows in the house as the storm unfolds. The father looks rather unhappy. Some unusual features evident are: the father shown with glasses and a cigarette. His unhappiness is probably because of the destruction outside of the house. Details of the damage have been demonstrated in a childlike style.

Developmental Analysis

The age category this drawing belongs to is in the range of 4-7 years (Haring, 2012). Realism has been attempted by a small child although a stereotyped flower and a house are shown (Haring, 2012). Some unusual features are evident. The child observed how the cyclone stripped the leaves off the trees, driving them in front of the wind. The limited colour use of browns in this drawing is unusual but could be due to only these colours being available. Emotions felt during the cyclone and observations of the environment after the cyclone have been compressed into one drawing.

9.2.7 Number 7

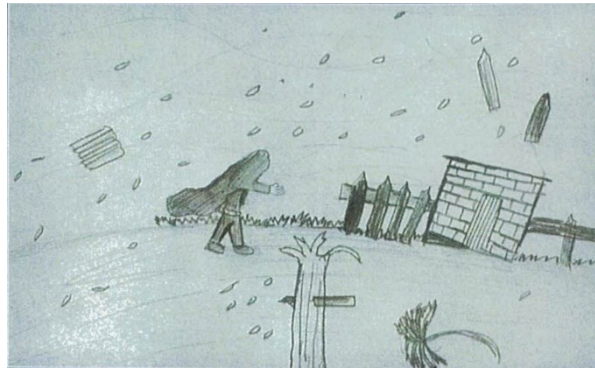


Plate 9.7 Source: Mothers Helping Others (MHO). (2006). Cyclone Larry. Tales of survival. From the children of North Queensland [image, p. 57]. Mothers Helping Others Inc.

First impression

The seventh cyclone drawing is by the artist Robert Marsh, who was a student in Year 6 at Mission Beach School. The first impression of the drawing is of a dangerous *Walking in strong wind*.

Content Analysis

What can be seen in relation to the content analysis include one person, a chicken coop, an impaled fencepost in a broken tree, a bending palm, a fence, grass, flying objects and rain. The objects are both natural and human made. The elements of design in this pencil drawing have been used in a realistic presentation, which shows strong lines, shading and limited colour use. According to Malchiodi (1998) “when details such as line and shape become important, colour use is subordinated” (p. 116).

Interpretive Analysis

The light green colour provides the overall mood of the drawing. A dangerous situation-walking in the cyclone-is depicted. The theme of the drawing is: ‘Outside in the cyclone’. The elements of design used convey the mood and theme of the drawing.

The walking person has been realistically depicted as walking towards the hen house against the cyclonic wind with a protective coat over his head.

An accompanying narrative tells:

“On Monday it was cyclone day. Most people arose in the dark, waking up to a cyclone. But some people didn’t even sleep because they were so terrified. The radio was on ‘more news on the cyclone it has just been upgraded to category 5’. We soon lost power and the houses started shaking. My trees started

dancing and Larry began to whistle, it had 200 – 300 kilometre per hour winds which made the bark strip away from the trees”.

The theme of the narrative is the impact of cyclone Larry. The real world is presented in a realistic way. The balance of natural and human made objects is in turmoil in the wind and rain, conveying that humans are at the mercy of the elements.

Relationships to others are expressed in the child's concern for the human, possibly the father, who is in a precarious situation. Some unusual features are present. It can be assumed that the child observed the father walking against the wind to look after the chicken coop. A tree has been impaled. The flying corrugated iron impresses how dangerous the situation was.

Developmental Analysis

The age category this drawing could belong is 11-14 years. This child might be 12 years old. He has tried to use perspective and realism (Haring, 2012).

It is unusual for this age group to achieve perspective and action. Also unusual is the choice of the theme for this drawing: The father is walking in dangerous conditions to check on the chickens. This is a detailed drawing based on the boy's meticulous memory.

9.2.8 Number 8



Plate 9.8 Source: Mothers Helping Others (MHO). (2006). Cyclone Larry. Tales of survival. From the children of North Queensland [image, p.12]. Mothers Helping Others Inc.

First impression

The eighth cyclone drawing is by the artist Mathew, who was a student in Pre K class of the Good Counsel Primary School. The first impression of the drawing gives the sense of *Security is found inside the house.*

Content Analysis

In relation to the content analysis of this drawing a house, two people, a tree, bushes and the representation of the cyclone are denoted. The objects depicted are both natural and human made. The elements of design include straight lines for the stereotyped house, and twirling, wavy lines for the cyclone. A limited colour scheme was chosen that included black, light brown, pink, and areas of dark green.

Interpretive Analysis

The overall mood of the drawing is one of mayhem around the house. The theme of the drawing is the cyclonic action which is going on outside of the house and safety inside the house. The elements of design used convey the mood and theme of the drawing. The twirling, coloured lines surround the house but the child is in a protected space inside the house.

An accompanying narrative talks about the situation:

“In cyclone Larry we were in the bathroom. All the trees were across our driveway and Daddy took some trees away and some people with chainsaws chopped some trees and took them away. I was frightened of the noise.”

The theme of the narrative is the feeling of being safe in the house during the cyclone but the noise of the chainsaw cutting up fallen trees also frightened the child.

The real world is presented in the style of a very young child. Natural and human made objects have been carefully arranged with the house in the middle and the cyclone filling the page. Both occupy an equal space.

The balance of natural and human-made objects conveys that the self (presumably the small child in the drawing) feels safe while the elements are destroying the outside.

Some unusual features are evident. A small person can be seen depicted in tadpole style which could be interpreted as perhaps the self. The style of presenting this person differs from the person in the foreground which has long hair and a hair-bun on top of the head, perhaps the mother?

Developmental Analysis

The age category, this drawing falls into is that of ages 2 – 4 (Haring, 2012). This might be the drawing of a very young child. The drawing shows a stereotyped house and a tree. Scribbles stand for clouds (Haring, 2012). It is unusual that this child has attempted to present two people in different symbols. A damaged tree with a strong brown trunk has been added to the side of the house. According to Di Leo (1983) a solid tree trunk points to a strong personality (p.168).

9.2.9 Number 9



Plate 9.9 Source: Mothers Helping Others (MHO). (2006). Cyclone Larry. Tales of survival. From the children of North Queensland [image, p. 36]. Mothers Helping Others Inc.

First impression

Number 9 of the Cyclone drawings is by the artist Sheryl, who was in Year 5 at Goondi State School. The first impression of the drawing is one of *After the cyclone* or *My ruined place* or *Birds in a damaged cage*.

Content Analysis

In relation to the content analysis of the drawing a chicken house, three birds, a tree, leaves and a border on top can be seen. Both natural and human made objects are shown. The elements of design include mainly straight lines, except for the tree and the birds. There is limited use of colour for the main drawing. Except for the top of the drawing where a border of green, blue and red lines has been added as a pattern in a rainbow design. The dominant colours include black, green and brown.

Interpretive Analysis

Strong colours provide the overall mood of the drawing. The normal world has been disturbed by the cyclone. The theme of the drawing is the cyclone's effect on the chicken coop and the birds in it. The elements of design used convey the mood and theme of the drawing by employing black and dark brown colours. These heighten the experience of remembering the destroyed chicken house.

An accompanying narrative tells:

"It all started at 3 am. I woke and told Dad the window was going to break...I had to go and sleep with my sister, but I still couldn't sleep because of the noise...I saw Dad's poor rooster out in the cold. Dad went out and saved all the

chickens. He put them in a safe dry cage. When Dad came back he said the wind nearly blew him away...At school we told the class of our scariest moment and how we felt in the cyclone”

The theme of the narrative is the child’s memory of her dad caring for the helpless birds during the cyclone. The real world is presented. It is a moment the child remembers after the cyclone. Although the chicken coop is destroyed, the roof is torn off and the chickens are disturbed, a tree is still standing strong even though there are lots of leaves on the ground.

The chicken have been drawn as squawking with open beaks because they are disturbed by the cyclone which damaged the chicken coop. They are huddling against the walls of the coop. Natural and human made objects have been well balanced: the chicken coop is the main object and therefore dominates the drawing. It is balanced by the tree on the left side. The balance of natural and human-made objects conveys that the child cared for the chickens. The self and other relationships are not presented in this drawing. An unusual feature is the rainbow-like border that has been added. The rainbow can be interpreted as a symbol of hope (Teele, 2000, p. 2).

Developmental Analysis

This drawing would fall into the age category of 7 - 11-year-olds (Haring, 2012). Stereotyped symbols have been used for the tree and the birds. Also, a title has been added (Haring, 2012).

It is not unusual for this age group to attempt perspective in their drawings. However, the balance of objects and the strong colours chosen point to a talent in design.

9.2.10 Number 10



Plate 9.10 Source: Mothers Helping Others (MHO). (2006). Cyclone Larry. Tales of survival. From the children of North Queensland [image, p. 61]. Mothers Helping Others Inc.

First impression

The artists of drawing number ten were students of Innisfail State School, who designed a collage they named: *Positive Puzzle*. The first impression is of many different colours, of butterflies, trees, people and a rainbow, reminiscing of *Puzzle pieces of a cyclone*.

Content Analysis

In relation to the content analysis there can be seen twelve puzzle pieces, containing a bird's eye view of eight people, five birds, seven trees, two tree stumps, bushes, grass, four butterflies, two destroyed houses, four electricity posts, one fence, clouds, rain, and a rainbow. The objects are both natural and human made. The elements of design include mainly straight lines, except rounded ones for people, butterflies, trees and clouds or half circles for interlocking puzzle pieces. A variety of different colours have been used in shades of green, blue and dark brown.

Interpretive Analysis

Different colours provide the overall mood of the drawing. It is a colourful and joyful presentation. The theme of the drawing is a completed puzzle which shows that here is destruction partly due to cyclone Larry but the middle two pieces reaffirm that the future will be better than the present. The elements of design used convey the mood and theme of the drawing. Dark brown colours and light blue colours, standing for the destruction caused by

the cyclone, have been used for the different drawings. However, for the positive two middle puzzle pieces strong colours, namely red, yellow, orange and dark blue, have been applied. The theme of the drawings speaks of the devastation of the environment and people surviving while the inner part conveys a positive view for the future.

The real world is presented. Animals and people are shown, also destroyed houses and fences. All objects have been pleasingly arranged expressing a balanced design.

The balance of natural and human-made objects conveys that nature can be destructive but also life giving. The rainbow connects the puzzle pieces as a symbol of hope (Teele, 2000, p. 2). Two colourful butterflies suggest renewed life and newly found freedom.

The self or relationships to others are not present and it can only vaguely be assumed that the people are family members or stand for all the people who survived the disaster of the cyclone. Some unusual features are evident. A brown bird is shown frontal. The twelve puzzle pieces are arranged in rows of four and encircle the two colourful middle pieces.

Developmental Analysis

It is unclear how many or which students have submitted pieces for the puzzle. However, it can be assumed that the students were 7-11 years old as birds and people have been realistically presented (Haring, 2012). It is unclear how the puzzle pieces were collected and who arranged them in this pleasing way.

Other Considerations

Accessibility to materials, resource and space might have influenced the design.

It was probably completed at the Innisfail State School with several children working together to produce this puzzle collage of the cyclone experience.

9.3 Conclusion

Living through Cyclone Larry was a highly emotional experience for the children of North Queensland. In drawings and narratives, they spoke of their fears and hopes. In their stories the children recorded the three stages of the cyclone: the preparations before the cyclone arrives, the time during the cyclone, and finally the aftermath. However, in their drawings they showed the time during cyclone Larry when their lives were at risk while the house was shaking and battered by the force of the wind. Several children documented the damage done, especially to the trees and the powerlines. They were deeply influenced by their experience.

Having applied the CID method to the cyclone children's drawings, the next chapter will focus on interpreting the information using research literature and theoretical perspectives outlined earlier.

Chapter 10

Discussing cyclones as an example of natural disasters in relation to theory and literature

10.1 Introduction

The previous chapter discussed the CID interpretations of children's cyclone drawings. The interpretations suggest that children understand the dangers cyclones present. However, despite the distraction and losses experienced, the children looked forward to the future. In this section natural and human-made disasters, disaster preparedness and resilience are discussed. The next section will present the interpretation of the drawings in relation to the theoretical perspectives. The photo below was created to show how cyclones can change the environment from a peaceful scene to one of destruction.



Plate 10.1 Source: Image by courtesy of Dr. Chrystopher Spicer, granted 11th February, 2020.

10.2 Natural and human-made disasters discussed

According to the “World Disaster Report 2001” (as quoted in Keeney, 2004), “Every year, disasters affect tens of millions of people, cause economic losses of tens of billions of dollars, and kill tens of thousands of people” (p. 2). In recent years, natural disasters such as earthquakes, droughts, bushfires, floods, and cyclones appear to have increased due to climate change (Boon, 2014). Van Aalst (2006) hypothesizes that climate change is mainly due to “anthropogenic greenhouse gas emissions,” which might trigger more extreme weather (p. 5). We can assume that future generations will be severely affected by further increasing disasters (Boon, 2014; Kousky, 2016).

Natural disasters can happen unexpectedly; vary in frequency and intensity; and cause enormous destruction, loss of life and property (Fuhrman et al., 2008). They are “frightening events and difficult for us to understand because they strike indiscriminately and we have no control over them” (Woods et al., 2014, p. 10). Children, in particular, find it difficult to accept natural disasters as “chance happenings.” Due to their young age, children may perceive a natural disaster as a punishment for something they did (Shaw, 2012), as the “magical thinking of young children can lead to misinterpretation of events” (Coffman, 1998, p. 376).

Keeney (2004) defines disasters as “events that exceed the capacity of the people affected to recover from the adverse effects” (p. 1). Research has shown that children are amongst the most vulnerable during and after a disaster due to their developmental life stage (Boon & Pagliano, 2014). Elangovan and Kasi (2014), as well as Grindlay and Breeze (2016), state that the impact on children who experience a disaster will be much stronger than on adults and might lead to psychological, emotional, and social difficulties that last well into adulthood. Kousky (2016) warns that in the next ten years, 175 million children will be involved in a natural disaster. As disasters, both natural (e. g. cyclones, flooding, earthquakes) and human-made (e. g. oil-spills, terrorist attacks, nuclear explosions/radiation) have increased in recent time; children will not only experience disasters, but are also exposed to these events daily in the media, increasing their fear of living in an unpredictable and unstable world (Boon & Pagliano 2014; Fuhrmann et al., 2008; Haring et al., 2018; Wooding & Raphael, 2004). According to Sorin (2003), *fear of the unknown* is the strongest emotion a child might ever feel (p. 121). If this is exacerbated by visual content, depicting disasters without much context provided, children may develop feelings of extreme fear,

helplessness, and empathy for the suffering of innocent people, which in turn may lead to lasting trauma particularly in sensitive children (Haring et al., 2018).

Research has shown that disaster preparedness can be most effective if discussed openly and if delivered appropriately in schools and communities (Boon & Pagliano, 2014). According to Fuhrmann et al. (2008), it is important to “educate [about disasters], but not to scare children” about disasters (p.113). However, how a child responds to disaster depends on a “complex interplay of pre-existing vulnerability, differing stressors and differing impact” (Wooding & Raphael, 2004, p. 10). Overall, researchers have found that teachers need to carefully select, view and screen the material they want to deliver in their classes; bearing in mind the age and developmental stage of the students. Further, they must have a professional and intuitive knowledge of the psychological make up of individual students (Boon & Pagliano, 2014; Haring et al., 2018). As Boon (2014), Dufty (2014), and Sorin (2003) found, knowledge and realistic fear gives children a feeling of power over an unpredictable situation, increasing resilience, thus aiding in situations of disaster preparedness, disaster recovery and the building of resilience.

Resilience is a term that increasingly is being employed in the disaster literature. Indeed, “resilience” was the focus of the World Disaster Report 2016 (WDR, 2016, pp.12–13). The term has been defined as a word that might have varied meanings in different languages or cultures. Universally it can be assumed that resilience means an individual’s or a community’s ability to “bounce back” after a disastrous experience. However, the WDR authors ask: “Bounce back to what?” (WDR, 2016, p.14). It certainly would not mean going back to the same situation people found themselves in before their predicament, particularly in disaster situations. Therefore, building resilience would mean to update essential factual knowledge and train people to react appropriately when disaster strikes, thereby nurturing disaster preparedness (Izadkhah & Hosseini, 2005).

Following the natural disaster of Hurricane Katrina, a teacher-based intervention developed in Israel was implemented (Baum et al., 2009). Termed “The Building Resilience Project” (BRP), workshops trained teachers to cope with their own trauma reactions to be able to help children who had been exposed to disaster (in Baum et al., 2009, p. 63). The authors state that “emotional processing, returning to routine and distraction” serves to develop resilience in children. Boon et al. (2012) found that “resilience includes factors such as the will to live, perception of a situation as challenging, a sense of commitment and control, a sense of meaning, self-efficacy and learned resourcefulness” (pp. 385–386). The authors see resilience as a “dynamic process that develops in individuals over a period of

time” (p. 386). To encourage resilience in children there is a need to not only educate them in disaster preparedness, but also for important adult “allies” such as teachers and parents to provide them with the assurance that they “can still go on, grow, and strive for a future of hope despite their fears” (Berson & Baggerly, 2009, p. 378).

The World Disaster Report (WDR, 2016) concludes that due to improved preparedness, many community disaster effects have been reduced. As scientists predict further extreme events due to climate change and an increase in population growth globally, the WDR (2016) demands that internationally, pre-disaster education is absolutely necessary. Boon and Pagliano (2014) report that school disaster education is obligatory, as knowledge about possible disastrous events in certain areas of the world can help the population to actively introduce protective measures. Disaster education has been found to be most effective if delivered in schools and disseminated by students into family and community. Mangione et al. (2013) suggest using “innovative pedagogies” to distribute information about disaster preparedness, labelling this information “risk education” or “safety education.” They demand that a program should motivate, “creatively engage learners,” build problem-solving abilities, and establish “personal responsibility” for disaster preparedness (pp. 130–132). Ronan et al. (2015) note that disaster education hardly exists internationally, even though research and literature has supported its implications in recent years. They evaluated Disaster Risk Reduction (DRR) courses, questioning whether universal DRR programs actually achieved their purpose: to “decrease risks and increase resilience” (p. 58). Lane and Catling (2016) and Ronan et al. (2016) ask for pre-service teacher training in geography-related disaster preparedness, which is still missing in their university courses.

10.3 Children living through a cyclone

Liminality

Cyclonic winds, pelting rain

Life transformation

The drawings for this topic were chosen from a wide range of children between age 4 to age 12. The cyclone drawings of the pre-school children show their artistic development as similar to Piaget’s and Vygotsky’s defined chronological stages. The older children’s drawings cannot be placed into the stage systems as their artistic development shows drawings unique to each child. Some exhibit advanced drawing ability (9.2.7 and 9.2.9) as

might be seen in this age group, while another child regressed to earlier symbols of including stickmen (9.2.5). A precise technical drawing (9.2.2) is depicted by Vic. This can be linked to Gardner's theory which proposed logical mathematical ability. These might be detected in the children's thinking and reasoning about the cyclone situation. However, this ability is missing in the drawings of the 4–5-year-olds. They described their emotional involvement, their fear when becoming conscious of the life-threatening situation during the fury of the cyclone. It can be proposed that young children might suggest that the cyclone's rage and devastation somehow was their fault (Coffman, 1998; Shaw, 2012), due to their magical thinking (10.2). They are unsuspecting that cyclones are accidental happenings, started and sustained by certain weather conditions. Yet, early artistic talent can be deduced from the drawings of Miranda (9.2.4), who has attempted some kind of perspective and with swerving lines communicates a colourful expression of her experience.

The Logical mathematical ability could be detected in the drawings of the older children, 11 and 12 years, who observed the devastation, presenting in detail the damage to houses, trees and further surroundings. They had been able to logically plan and prepare for the cyclone together with their parents, watch its development and reason how to cope with the aftermath of the storm, solving problems of reconstructing their lives (Mutch & Latai, 2019). The planning to rebuilding is expressed in the last drawing (9.2.10). Here symbols of survival demonstrate for life in the future. There are people smiling, electricity lines are restored, butterflies and birds are flying, trees and flowers emerge again and over all a rainbow appears.

Bronfenbrenner's theory of bioecological child development is again applicable in the second topic context (see Figure 12.1). It can be theorized that the experience of living through a cyclone has a powerful influence on children's physical, cognitive, emotional, spiritual, and social development in later life. It may have helped the children to experience a different side of nature they were not aware of previously. This could lead to insights which would alter their interpretations of the world.

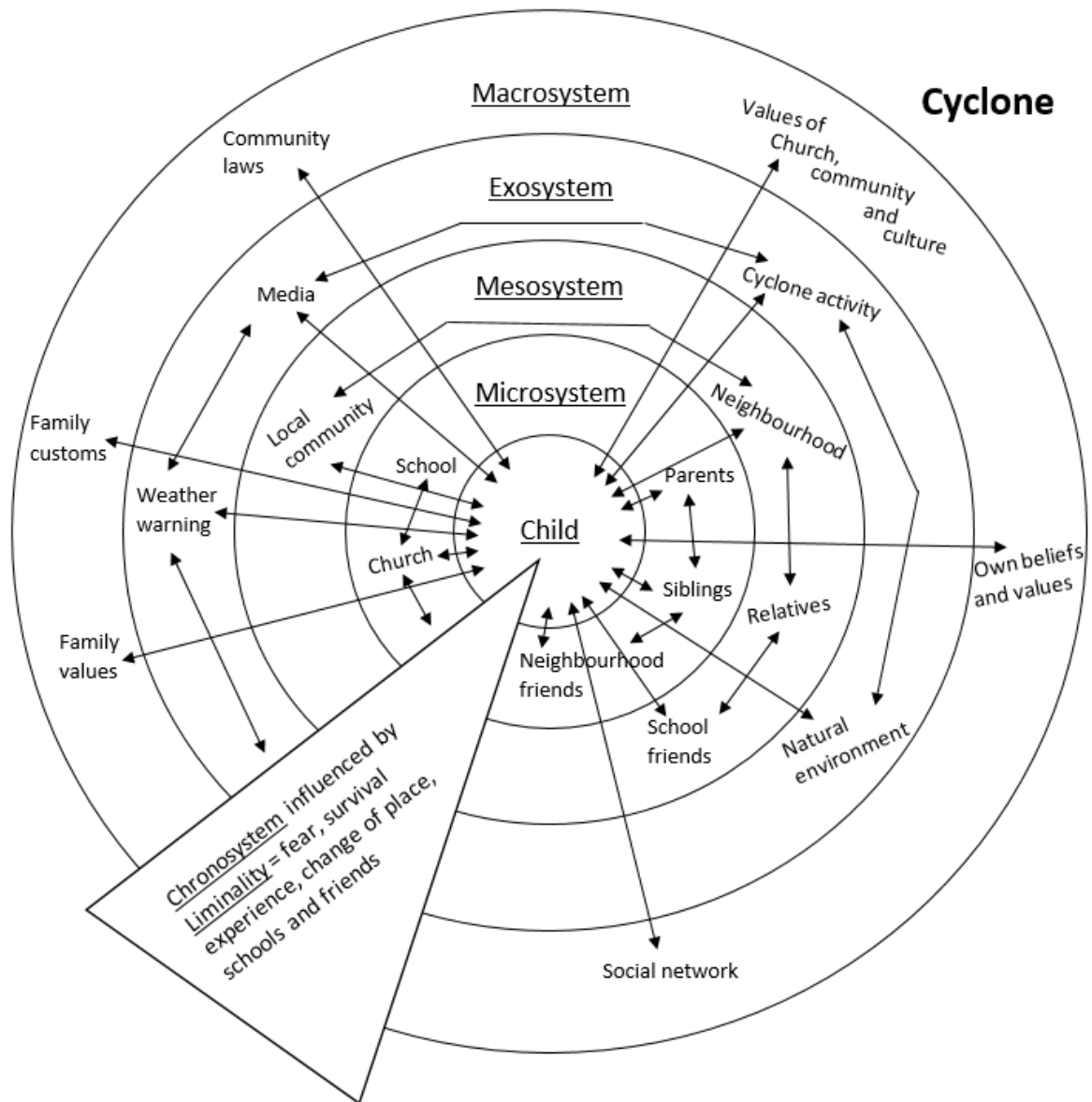
When in 2006, Cyclone Larry hit the Queensland coast, the children of Innisfail and surrounds experienced some life changing moments. According to Bronfenbrenner's theory (2005), children in the microsystem would be re-actively responding to people, objects, information and the environment around them (Boon et al., 2012). An intense and close relationship between parents and children developed as parents actively involved the children in the three stages of the cyclone: the *lead up* required extensive preparation; the *landfall* was a frightening experience for most children, and the aftermath, or *lessons learned* led to

physical work during the clean-up and rebuilding of the damaged environment. Further, psychological insights and personal growth were apparent at each stage.

As the individual children are assumed to be placed at the core of the cyclone circumstances-each one is interacting and reacting throughout the different encircling systems of Bronfenbrenner's theoretical model (Darling, 2007). The collection of drawings and stories from the publication: Mothers Helping Others (2006) [of which some have been utilized in this thesis], gives evidence of this complex situation. In the *lead up* to Cyclone Larry children's voices gave a clear indication of their involvement during the interacting effects of microsystem and mesosystem: hope, fear and parental encouragement were reported. Children, while sometimes overlooked, did actively take part in the cyclone preparation, helping their parents with shopping for emergency supplies; clearing yards to avoid loose objects becoming airborne; and packing suitcases in case of evacuation (MHO, 2006). Parents' anxieties impacted on children's perceptions as children wondered if they were going to die in the cyclone (MHO, 2006). In particular younger children have the least coping strategies and rely entirely on parents, neighbours, grandparents and friends to support them in these distressing circumstances (Dogan-Ates, 2010; Woods et al., 2014).

Next, Bronfenbrenner's ecological model of development is applied to the children in the cyclone. Figure 10.1 presented below is an adaptation of this model.

Figure 10.1: Bronfenbrenner's ecological model of development (Vialle et al., 2000, p. 185), adapted to the children in a cyclone.



While in the *landfall stage* of the cyclone children observed their surroundings, recounting damage outside the house and inside, while constantly observing their parents' behaviour of coping with the disaster. Some children noted that their parents prayed at the height of the storm (MHO, 2006) when the house was swaying in the cyclonic wind, windows broke and rain destroyed their beds and toys. During the exosystem stage children and families needed the help of friends to shelter them. They accessed community services as the aftermath of a cyclone is a time of clean up and rebuilding (Mannix, 2012). Children observed that the community helped each other and that outside help came with police, army, volunteers, and charities. Some children's worlds were dramatically changed as children lost their homes and possessions. Friends were lost, due to some families needing to relocate to liveable premises and often different schools. They also experienced the loss of the usual conveniences like shopping, having a water supply and electricity. It can be assumed that the macrosystem values helped the children to cope with the loss of many things which had been taken for granted. It also became a time of reflection as their worlds changed and people drew on inner strengths in reconstructing their lives. Children seemed to experience trauma because of the destruction of their personal environment. Woods et al. (2014) state: "In the immediate aftermath of a disaster--the acute post-disaster phase--stress, grief, depression, anxiety, and dissociative symptoms are all normal reactions to an abnormal situation" (p. 1).

During the chronosystem time the lessons learned were many. Children demonstrated changes to their perceptions of life, their parents, their community and natural events. Some seemed to realise that their parents were not omnipotent, and others demonstrated fear, but the majority seemed to conclude that nature can be destructive but also life giving. Most children seemed to express that living through the cyclone was an asserting event, which gave them inner strength and resilience. They recognized the importance of family and working together with community, police, army, and charities during the aftermath of the cyclone. Art and narrative gave children a voice to describe their feelings and insights after the disastrous cyclone event (Wooding & Raphael, 2004). Children's voices must be listened to and not be overlooked, as they are an important part in the overall picture of the cyclone experience.

Bronfenbrenner's theory applied to the cyclone drawings gives an accurate perception of the children's experiences. Their observations during the cyclone and their insights gained while watching the reactions and behaviours of the adults, provide valuable contributions to our perceptions of natural disasters, especially disasters such as cyclones. The impact of the

environment, society, and culture on the artwork of the cyclone children might be explicitly explained by Bronfenbrenner's theory of bioecological child development.

10.4 Conclusion

Living through Cyclone Larry was a highly emotional experience for the children of North Queensland. In drawings and narratives, they spoke of their fears and hopes. In their stories the children recorded the three stages of the cyclone: the preparations before the cyclone arrives, the time during the cyclone, and finally the aftermath. In their drawings they showed the time during cyclone Larry when their lives were at risk while the house was shaking and battered by the force of the wind.

Traumatic experiences have a lasting effect on a child's life. Therefore, the plight of children living in abusive situations, as expressed in ten drawings, will be interpreted, using the CID method.

Chapter 11

CID Interpretations of Abused or Traumatized Children's Drawings

11.1 Introduction

In this chapter the CID method is used to interpret ten drawings of abused children. The drawings were selected from a variety of internet sources. The selection was based on the criterion of which drawings would best have expressed thoughts and feelings the children experienced during the abusive situation. Using the CID method, the researcher suggested possible interpretations. The research content is both visual (shown in drawings) and occasionally textual (added as narratives or short exclamations, as supplementing the drawing or possibly supplied by the domestic violence shelter). The male and female adult images are perceived as representing the mother and father respectively. In some of the drawings a small child is depicted, possibly the self. Further, the accessibility to materials, and the availability of resources or space might have impacted the drawings. Equally no mention is made of adults or other children or the effect of the living conditions which might have influenced the children.

11.2 CID- Abused Children's drawings

11.2.1 Number 1



Plate 11.1 Source: Roach, J. (2015). Assessment of domestic violence should not be culture sensitive [Online image]. *Ukhumanrightsblog*.

First impression

The artist of the first of the selected abuse drawings is an unknown child. The first impression of this drawing is of *Domestic violence*, depicted by a very young child. Overwhelmingly strong emotions are expressed. Something violent happened! It seems to be a moment in a sad and unresolved situation.

Content Analysis

In relation to the content analysis two objects can be seen. Both are natural objects.

The elements of design include round and straight lines, also circles and rectangles. Strong black lines are shown. As Malchiodi (1998) states: “5-year-olds often use a single colour...when details such as line and shape become important, colour use is subordinated” (p. 116). Conveying emotions felt, is more important for this child than a colourful drawing. Spaces have been well used.

Interpretive Analysis

The overall mood of the drawing is one of an angry and sad situation which the child remembers. The theme of the drawing is *Fighting*. Probably during domestic violence.

The elements of design used convey the mood and theme of the drawing in strong black lines, almost as if trying to capture the essence of what happened.

The child has shown what it has observed: both people have big round eyes. In one person the eyes are angrily staring with an irate V shape drawn on assumingly a male's head. In the other person tears are flowing from damaged eyes. Both people are deeply upset. Both have downward mouths. They are clearly marked as male and female in appearance. The person interpreted as *mother* has no hands or feet. From the image interpreted as being male and the father, it is obvious that the child can depict people as having hands and feet. This could mean that the mother has no power (Briggs, 2012; Di Leo, 1983). The mother has ruffled hair, implying that a fight has happened. Emotions are well expressed as father is standing angrily and strongly with hands formed like black balls (expressing dominance), while mother is rather helpless, tears streaming down her face. The real world is presented. An actual situation has been depicted very realistically for such a young, probably five-year-old child. The self and relationships to others are not presented. An unusual feature is present, namely the hands of one person being depicted as black balls on the assumed male image.

Developmental Analysis

This drawing falls into the category of 4–7-year-old children (Haring, 2012). Figures of humans might show abbreviated forms, hands and feet might be omitted (Golomb, 2004; Malchiodi, 1998, Schirmacher, 2002). Figures might be floating on the page (Malchiodi, 1998). Child “artists paint what they perceived” (Schirmacher 2002, pp. 208/209). What is unusual about the age group is that the child has captured in a few strokes the whole situation as if it is happening just now.

11.2.2 Number 2



Plate 11.2 Source: The National Child Traumatic Stress Network (NCTSN) (2014). Children and domestic violence. How does domestic violence affect children? [Online image].

http://www.kscourts.org/court-administration/B.P.-Training-Material/2019/NCTSN_children_domestic_violence_affect_children.pdf

First impression

The artist of this drawing is an unknown child. The first impression of the drawing is of *Mother and father fighting*. It seems that dad hits mum, while the children are hiding under the table. Domestic violence and insecurity of the children watching it, is what might be depicted here!

Content Analysis

In relation to the content analysis there are four people shown. Four objects are natural. The house with door and windows is human made. The elements of design include straight lines, except for the circles for heads. The people are presented as stick-people, with clothes drawn over them. This could possibly show feelings of insecurity in the artist (Haring, 2012). The father image has blue pants while the mother image wears a red dress. They are both presented with strong lines while the children are shown in brown. The added windows balance the elements in the drawing. The colour brown was chosen for people, black for the table and blue for baseline, door, windows and tears. The colour choice might have been dictated by the only colours available. The mother's red dress alerts to the crime happening. The heavy black table is the protecting element for the children.

Interpretive Analysis

The overall mood of the drawing is a frightening incident. The theme of the drawing is *Domestic violence*. The elements of design used convey the mood and theme of the drawing as strong lines express the scene where the father is hitting the mother. She tries to avoid his slap in the face as both arms are outstretched to balance herself. The father is taller than the mother, his body is strong (dark brown was used for the father and the mother), and shows dominance. His face has an open, downturned mouth and appears to be yelling. The windows are like prison windows (stereotyped) and are too high to be reached. The door is closed with no time for negotiations. The father is expressing anger and is towering over the mother figure (almost strangling her). His hands look like claws. The mother is crying. The children are hiding under the table which is depicted with strong black lines. An older child, who is also crying demonstrates *parentified* behaviour by protecting the baby. A baseline connects mother and father, they are shown as standing on the line. However, the father has one foot in the air, possibly denoting an unstable personality.

The real world is shown. The child has attempted to depict a situation as realistically as possible. The balance of natural and human-made objects convey a sense of instability.

The self and relationships to others is shown in this scene. The self is presented as being smaller, holding and protecting the baby. The father is stronger than the delicate mother, perhaps hinting that this situation is unfair and utterly wrong. Her head is oval shaped but the father's head is bigger and rounder. Both child and baby have round faces with dot eyes and downturned mouths. The mother and the child are crying tears.

Developmental Analysis

This drawing belongs into the category of 4–7-year-olds (Haring, 2012). Houses “are based mainly on stereotyped/prototypical /shorthand versions of a house” (Haring, 2012, p. 104). “Colour is used subjectively and emotionally” (Haring, 2012, pp. 104/105).

There is an unusual feature about the drawing from the age group represented. The strong black table the children are hiding under. Also, the empty space representing the house has been filled by two barred /stereotyped windows and a door to achieve balance in the drawing.

11.2.3 Number 3

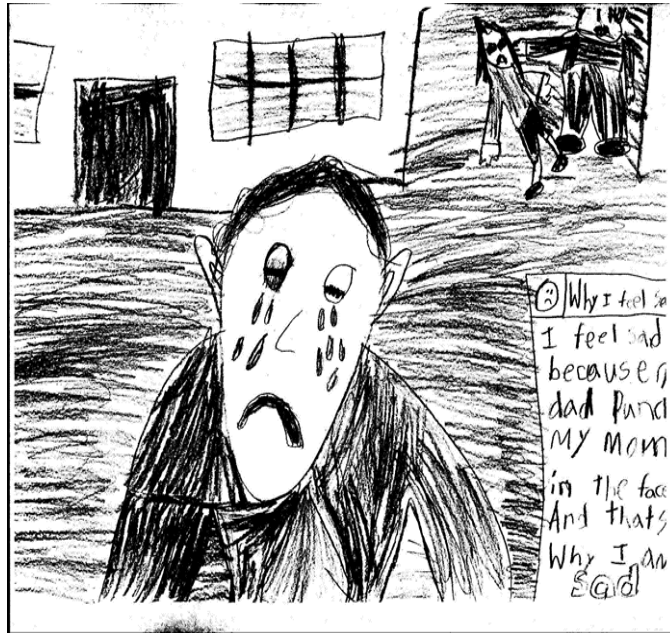


Plate 11.3 Source: Inside Hubbard House (2011). Peace begins at home [Online image].

<https://hubbardhouse.wordpress.com/2011/01/25/dvandchildren/>

First impression

The artist of drawing number three that has been selected for interpretation, is of an unknown child. The first impression of the drawing is of a very sad and disturbed person. Also, something is going on in the background.

Content Analysis

In relation to the content interpretation there are three people, one house and a wall on the right side as well as a note of explanation to the situation of why the child feels sad.

The objects are both natural and human made. The elements of design include rectangles used to depict the house, the door and the windows, as well as for the 'sad' note. Perspective has been attempted: the house and the fighting couple have been moved to the back while the child is in the foreground. The incident seems to happen outside of the house. Excessive shading is used for the door, the people in the background, the child's clothing and on the background. Careful use of white space for the house and an overpowering black colour help depict an incident the child has chosen to explain.

Interpretive Analysis

Dark black shading provides the overall mood of the drawing. It is a very pessimistic and depressing situation. The theme of the drawing points to *Domestic violence*.

The elements of design used convey the mood and theme of the drawing. There is an overuse of black shading that denotes that the child is obviously very upset and depressed (Di Leo, 1983, pp 22/23). Overpowering sadness is depicted as represented by the crying child in the foreground. Father and mother images are shown in the background between two houses. Father is a big, strong-built, stocky person characteristic of dominance. His facial expression shows a downturned mouth, perhaps a moustache. The mother is more delicately depicted with round eyes and an open mouth. She seems to be falling as the father's punch hits her face. The boy's face in the foreground has a sad down-turned mouth, downcast eyes and streaming tears. The door is closed and the windows are stereotyped like prison bars. He feels separated. No one thinks of him.

The accompanying narrative tells:

Why I feel sad. I feel sad because dad punched my mom in the face. And that's why I am sad.

The theme of the narrative is violence committed by a family member (dad) to another member (mum). A scene from the real world is depicted. The two people, a child and a house are shown in a very well-balanced design. The oversized child's face in the foreground tells the story of disappointment and disgust about the father's actions and behaviour towards the mother. The self and relationships to others are presented here. The child is severely concerned and saddened about the domestic violence happening. He is in the foreground, showing how this affects him. There must be deeper issues in the family because the door is like a gaping hole and the windows look like enforced prison bars. Some unusual features are present. The fighting couple in the background is very realistically presented. The viewer experiences the actual moment of this incident happenings. The faces of the images are quite distinctive.

Developmental Analysis

This might have been the drawing of an older child (12 years) in the 12-14-year age group as he has attempted perspective and has achieved realism (Haring, 2012). By working on the size of the objects, the placement of the figures, colour chosen and the scene depicted the child has produced an impressive drawing.

11.2.4 Number 4

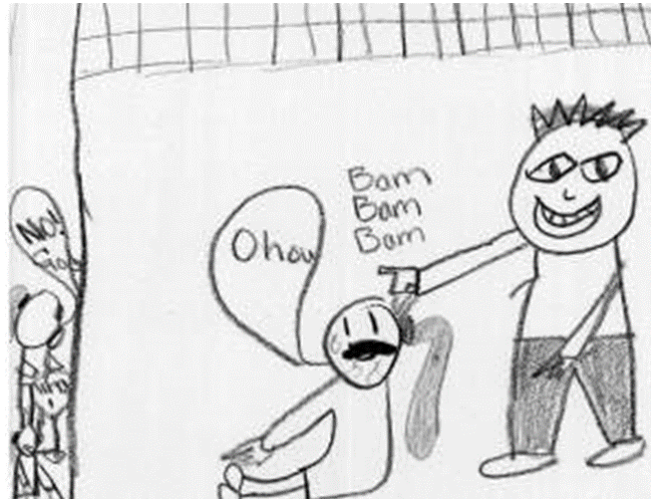


Plate 11.4 Source: Krook, V. (2010). National Children's Awareness Month [Online image].
<https://hubbardhouse.wordpress.com/2010/06/>

First impression

The fourth of the abused children's drawings is by an unknown child. The first impression of the drawing is of a man hitting a girl. He obviously enjoys what he is doing. Siblings outside might be hearing what is happening.

Content Analysis

In relation to the content analysis there are four people present and one object which might be the roof of a house. All objects are natural except one human made object which possibly represents one wall of a house with a roof. The elements of design include straight lines for the house, the roof, and people. Oval lines have been used for the faces. Important parts have been shaded (e. g. trousers of the father, hair and eyes). The girl has been pushed on the floor with her mouth blackened, possibly covered with blood.

Interpretive Analysis

The overall mood of the drawing is rather disturbing as something sinister is happening. The theme of the drawing points to Child abuse. The elements of design convey the mood and theme of the drawing. The violence is happening inside the house as a dark strong straight line could represent a wall. A roof encapsulates the moment the child wants to convey. The perpetrator looks happy as his image has a wide grin, exaggerated smile, with teeth showing and big, staring eyes. There is a sense that the perpetrator is enjoying the violence as one hand looks like a gun that is being pointed at the girl. Red hot anger is expressed via the spiky hair. The girl is helpless as she is sitting on the floor. The mouth

possibly is depicting blood. Her face has only slits for eyes as she is crying several big tears. The father image towering besides her is suggestive of dominance.

There is no accompanying narrative, however, speech bubbles give the impression that the other siblings outside are trying to tell the father to stop hitting the girl. Sound words are inserted into the drawing: *BAM-BAM-BAM*. The girl is crying: “*Oh ow*”. The children are shouting outside of the house: “*No! Go!*” The baby is crying: “*Wo*”.

The theme of the narrative is the emotional involvement of all members when child abuse or violence happens in a family. The real world is presented realistically.

The balance of natural and human made objects conveys that the children are marginalized, they are squashed to the side of the house. The humans are drawn in correct size to the house, however, the balance is uneven as the father is the overpowering figure, while the house contains what is happening. The self might be the older girl represented with the same ponytail as the other outside child, who is unable to get into the house and help her sister. Both she and the baby have no faces. This could mean that for the child who depicted the scene the moment of violence was most important and therefore more detail was included for both child and father.

Some unusual features are present: There is no door in the house, meaning, that the girl cannot escape and the children cannot get in to help her. The roof looks rather like having prison bars. It is a cloistered situation.

Developmental Analysis

The drawing falls into the category of 7- 11-year-olds as some kind of realistic presentation has been attempted. The human figures are presented in detail (Haring, 2012).

11.2.5 Number 5

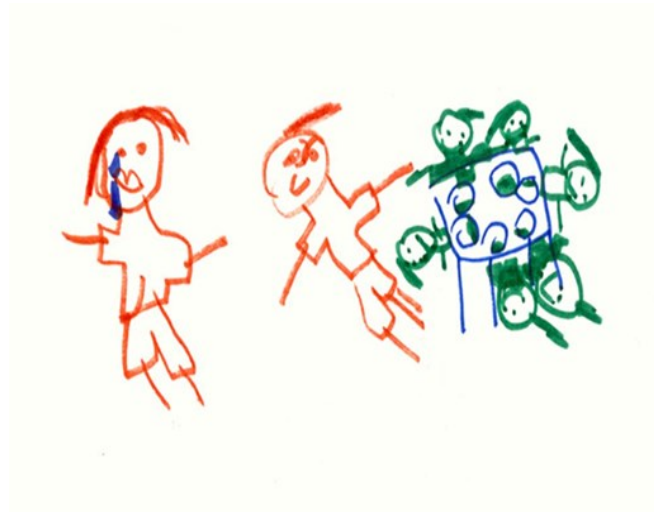


Plate 11.5 Source: Washington State CASA. (2014). Living with fear and abuse [Online image= slide 17/63]. <http://slideplayer.com/slide/2932838/>

First impression

The artist of drawing number five is an unknown child. The first impression of this drawing is of something sad that must have happened because the mother, who has tears streaming down her face, is running away from a very angry father. Six children are sitting around a table with six plates.

Content Analysis

The content analysis shows that there are two people and six children as well as a table with six plates. The objects are both natural (humans) and human-made (table and plates). The elements of design include simple straight red/brown lines, used to depict the bodies of mother and father, with both heads having eyes and mouths. The children are depicted in a green colour with different sized heads. The table and the plates are blue. Perspective has been attempted for the table and the way the children are seated around it. Males and females are shown with similar clothes but are discernible by different hairstyles. Movement of the two main people has been achieved by slanting the two figures as if they were running away; with the father following the mother.

Interpretive Analysis

The overall mood of the drawing is a disturbing one. The children appear to be happy with smiling mouths while the two adults seem to be upset about something with the mother shedding tears about the incident. The mother seems to be running away about something that might have happened at the dinner table. There are deeper issues in this family. Are there too

many children and not enough food? The theme of the drawing might be psychological abuse. The elements of design convey the mood and theme of the drawing as the two people in the foreground seem to be moving or running after each other. The father is following the mother with an angry face. The table with the children seems to be of secondary importance.

The real world is presented very clearly, as observed by the child. The drawing is well balanced with the two components of the story in the foreground or background. The self could be one of the children at the table, watching what is happening. It might be that the children are unaware of the problems except for one child possibly the self who has turned around from the table, looking back and obviously unhappy about what he/she sees.

Some unusual features are present. Unusual is the fact that in this scene all people involved are without hands or feet. This is usually interpreted as a sign of powerlessness (Briggs, 2012; Di Leo, 1983). There could be issues in this family which have not been resolved.

Developmental Analysis

This drawing belongs in the category of the 4–7-year-olds as simple line stick-people have been drawn (Haring, 2012). Also, there is limited detail shown. Unusual about the age group presented is that the different ages of the children are discernible by their smaller or bigger heads. Movement of the two main people has been achieved by slanting the two figures as if they are running away.

11.2.6 Number 6



Plate 11.6 Source: Cedillo, L. (2010). Peace begins at home [Online image].

<https://hubbardhouse.wordpress.com/2010/09/10/peace-begins-at-home/>

First impression

An unknown child has produced this drawing. The first impression is one of *Why is the mother crying?* The child seems to be shouting. Added is a speech bubble, showing: *Stop yelling at each other!*

Content Analysis

In relation to the content analysis there are three people in this drawing and also what appears as the roof of a house. The objects are both natural and human made.

The elements of design include straight lines for the body of the people and rounded ones for the heads. The space has been used very well to balance the three people. Colours of brown, grey and blue have been applied carefully to distinguish between parents and child. Mother and father wear the same clothing, while the child is colourfully depicted and differs in size.

Interpretive Analysis

Grey shadows and dark brown colours provide the overall mood of the drawing. There is sadness and suffering. The mother seems to be crying. The theme of the drawing is one of domestic violence, probably psychological abuse. The elements of design, here the dark brown and blue colours, convey the mood and theme of the drawing. The colours indicate that the child sees himself as different to the parents in size and in the colour chosen. There is no accompanying narrative, however, the child is depicted as shouting: “Stop yelling

at each other!” as the speech-bubble informs. The child fears that the fight in words will escalate into a physical fight. A scene from the real world is presented. Natural and human made objects are both carefully balanced in this drawing. This incident might have happened outside of the house as the roof at the top of the page indicates.

The self, assumed to be a boy, is of smaller size than the parents. He is short, has spiky hair and wears a colourful outfit, that is, a yellow shirt with blue sleeves and brown pants. He is turning his head away and is shouting to stop his parents yelling at each other. He might be fearful, that the yelling will escalate into violence.

Some unusual features are present such as the father and mother have been labelled as MOM and Dad. Both wear the same outfit, possibly a sports uniform. The tops are blue and the trousers are grey. Mom’s trousers are shorter. Both have arms and hands (rather *handness*). Mother’s head is round, has longer hair and her eyes are big and downcast, with tears running down her cheeks. She looks extremely sad. The father’s face seems bigger, the mouth angry and his eyes are staring. There is an angry V-shape on his forehead. All three people have outstretched arms and their skin-colour seems to be brown. The roof of the house shows straight lines like prison-bars. Some small designs, similar to roof shingles, have been added.

Developmental Analysis

This drawing falls into the category of 7-11 years old. Realism is added to expressionism (Haring, 2012). The human figure is presented in detail and in its own style, showing personal control over the drawing (Haring, 2012).

Unusual about the age group presented is the speech-bubble with the text, containing the words the child has been shouting during the incident.

11.2.7 Number 7

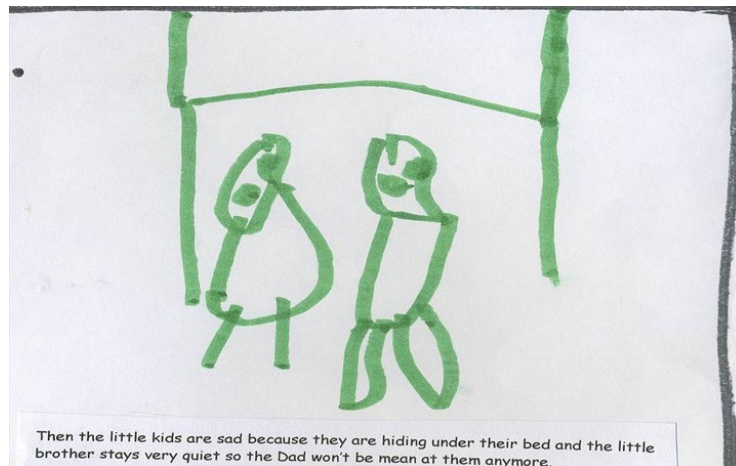


Plate 11.7 Source: Jewish Woman Magazine (2008). Drawing by a young child at safe harbour shelter in Richmond, VA. [Online image].

<https://jewishwomeninternational.wordpress.com/2008/10/09/109-drawing-by-a-young-child-at-safe-harbor-shelter-in-richmond-va/>

First impression

Number seven of the abused children's drawings is by an unknown child from a Women's shelter. The first impression of the drawing is the question of *What is happening here?* There are two green objects under a roof. Both people shapes are looking up. It seems to be a drawing by a very young child.

Content Analysis

In relation to the content analysis there are two human beings and a table depicted in the drawing. The objects are both natural and human made. The elements of design include the colour green (perhaps the only colour available) and two small human like objects under a roof. Straight lines for the roof and curved lines are used for the two humans depicted.

Interpretive Analysis

The overall mood of the drawing is of a strangely eerie situation. It shows a surprised moment or frightening circumstances which two children find themselves in.

The theme of the drawing is of two lost and scared children. The elements of design convey the mood and theme of the drawing and include the shapes of the two humans which are very irregular. They seem to be looking up at something with big, round eyes. The accompanying text underneath the drawing says:

“Then the little kids are sad because they are hiding under their bed and the little brother stays very quiet so the Dad won’t be mean anymore.”

The theme of the narrative is about being scared of the father. Something from the real world is presented. The real world is depicted in a very simple way. Natural and human made objects are close together. Both children seem to depend on the human made object, namely a bed for shelter. According to the narrative a moment of psychological abuse is depicted. The older child, possibly the self, as seen here slightly bigger than the other child, is hiding with the younger one under the bed away from their father. They do not want to be seen: they are non-existent. Some unusual features are present. Both children have legs but no feet. They are also depicted as having no arms or hands which is indicative of the two children being totally powerless (Briggs, 2012; Di Leo, 1983).

Developmental Analysis

The drawing belongs into the category of 2-4-years-olds as it shows tadpole shapes used by very young children to depict people or it could be a regression due to the frightening experience (Haring, 2012).

11.2.8 Number 8



Plate 11.8 Source: Dahl, M. (2014). What kids reveal about their homes [Online image].
https://www.thecut.com/2014/12/what-kids-drawings-reveal-about-their-homes.html?mid=facebook_scienceofus

First impression

This drawing is by an unknown child who lives in a chaotic home environment. The first impression of the drawing is of a gloomy strange atmosphere. A dysfunctional family has been depicted. A miserable situation is presented here.

Content Analysis

In regard to the content analysis there are four people shown, some grass and a gate. The objects are both natural and human made. The elements of design include straight black lines. They depict a male and female person as well as a very small child. On the right-hand side another person has been crossed out with dark red and black lines. This balances the design as there is another black scribble on the left-hand side, which according to Di Leo indicates depression (1983).

Interpretive Analysis

The overall mood of the drawing is dark and depressing. The theme of the drawing seems to be a family outing turned negative. The elements of design used convey the mood and theme of the drawing. Black colours and the straight lines, together with the excessive shading, produce a gloomy effect. A dysfunctional family is depicted and raw human emotions are presented with strong bold strokes. One person, possibly the self, feels that he/she does not belong to the family, is fenced off and has been scribbled over. The real world is presented. The child has tried to show that he/she is living in a miserable situation. The people are the most important images in this drawing. The gate is of less importance but

shows the disconnection of the child to his/her family. The self, which seems to be the one behind the gate and scribbled over, feels cut off from the family which might be a re-partnered situation where there is a new baby. The child feels that a separation has happened, is cut off from the family and is unimportant as no one looks at him/her. The father seems angry. The mother is looking sideways and a person, probably the self is isolated behind the fence.

Some unusual features are present and raw human emotions are depicted. The father is an overpowering person portrayed with dark black eyes and mouth; angular lines have been used for his body and his face. He seems angry. The mother looks scared, skinny and helpless, almost wrapped up, unable to move. The baby in the middle is very small and has almost no body. It looks tadpole like, possibly symbolic of regression of the artist. Unusual is the fact that neither mother nor baby have a mouth. They are unable to speak up. Mother and baby have no arms, which is indicative of helplessness. The father has feet. His arms could be held on the side of his body or crossed over in the back. There seems to be no loving connection between the family members. What is disturbing is that the mother has been scribbled over. She was either too difficult to draw for the child or it could mean that the child would have liked to eliminate her as well.

Developmental Analysis

This drawing belongs into the category of the 4–7-year-olds as figures of humans show abbreviated forms, with hands and feet sometimes being omitted (Haring, 2012). However, the child might be older as strong lines and an own style could be detected. It is possible that a form of regression might have happened, leading to a caricature-like expression of the family. Something atypical for drawings from this age group are the way that mother's and father's necks have been depicted.

11.2.9 Number 9

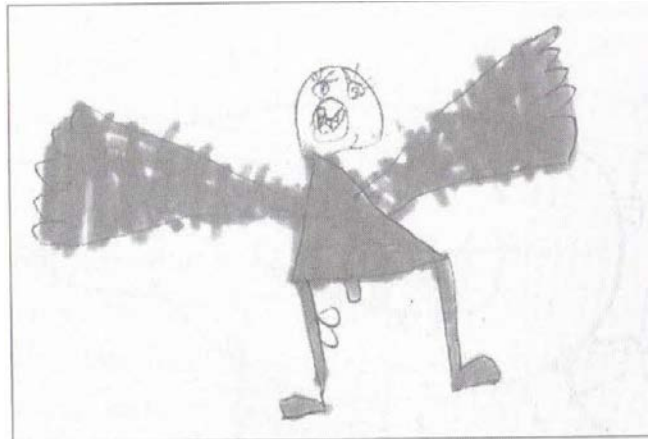


Plate 11.9 Source: Briggs, F. (2012). Child protection. The essential guide for teachers and other professionals whose work involves children [image, p. 227]. JoJo Publishing. The child's original work was coloured red (F. Briggs, personal communication, June 8, 2013).

First impression

Number nine of the selected drawings is by an unknown child. The first impression of the drawing is one of an uncomfortable feeling of the observer as the strange human figure is depicted as if it is flying. The round face looks like the face of an animal with ragged teeth. On a second look one notices that genitals have been added by the child, which raises the question of possible *Child sexual abuse*.

Content Analysis

Relating to the content analysis only one person can be seen in this drawing. The elements of design include straight lines; and a triangle serves as the body. The arms are also triangles, reminiscent of wings. The space has been haphazardly filled with the colour red in quick strokes. The person has arms, legs and a face. Details have been added to the circular face, including a big open mouth, jagged teeth and big eyes with lashes.

Interpretive Analysis

The overall mood of the drawing is an eerie one. This person scares the child! The theme of the drawing could be sexual abuse by someone terrifying.

The elements of design used convey the mood and theme of the drawing as a dangerous situation that has been illustrated. The choice of the colour (the original drawing is in dark red as cited in Briggs, 2012) points to a highly emotional experience. Details of the face and the strange wing-like arms added, distract from the seriousness of the situation.

Reality is presented as real as possible by the child. The abusing person is most important in this drawing. It is unusual for small children to display genitals.

Developmental Analysis

This drawing falls into the category of 2–4-year-olds as children at this age discover basic shapes. Also, objects might be drawn with little concern for size or proportion (Haring, 2012). It is unusual for children in this age group to add genitals in their drawings, although abused children will draw these (Briggs, 2012; Di Leo, 1983).

11.2.10 Number 10



Plate 11.10 Source: Wasif, S. & Asgar, V. (2012). Child sexual abuse: For some children, home is the most dangerous place [Online image]. <https://tribune.com.pk/story/342190/child-sexual-abuse-for-some-children-home-is-the-most-dangerous-place/>

First impression

Drawing number ten is by an unknown child. The first impression of the drawing is of a family visiting their uncle. It could have been an idyllic image of a family. However, something is happening here that makes the observer feel ill at ease. The page is torn on all sides and in the middle; also, on the left side that shows the uncle. That person has been scribbled over.

Content Analysis

The objects appearing in the drawing are five people, a house, clouds and the sun, birds and grass. The objects are both natural and human made. The elements of design used include blue clouds, a yellow sun and green grass which underline the idyllic setting. The humans and the house have been carefully drawn with different coloured pencils. Each is clearly recognizable. They have been cautiously placed and spaced. The uncle has been scribbled over with black lines. The stereotyped house has a bright red roof which can be interpreted as pointing to danger.

Interpretive Analysis

The overall mood of the drawing produces an uneasy feeling in the observer. The theme of the drawing might be *Child sexual abuse*, committed by the abuser who might be

well known to the parents. The elements of design used convey the mood and theme of the drawing as the drawing of a family has been changed with the uncle scribbled over and the children's mouths being turned downwards. The boy has named all people in the drawing: *Mom, dad, sister, me and uncle*. He is aware of the uncle's sexual abuse. He wants to alert the parents. A real situation is presented. It is a very realistic scene of the real world.

The balance of natural and human made objects portrays a complete picture of a family visit to their uncle's house. The balance of natural and human-made objects conveys that apparently the world is perfect as family, clouds and sun seem to illustrate. The self and the relationships to others is carefully presented. The boy has labelled himself as Me. He wants to alert the parents to the uncle's abuse of his sister. He is hiding behind the parents, desperately trying to warn them. He is putting up his hand as if saying: "I know something that's happening in uncle's house." His mouth is turned downwards because mom and dad are not listening to him but smile and turn to uncle. All are holding hands, except the sister and uncle. She is afraid of looking at the uncle. The red roof of the house spells: Warning! Something is happening here. The parents might not believe the child because they trust the uncle. They smile and look in his direction. The unusual feature present is the scribbling over of the uncle's body which might indicate a hate of the abuser.

Developmental Analysis

The boy's drawing would be in the category of the 7-11 age group. The human figure is depicted in detail with personal and sexual characteristics of body and clothing (Haring, 2012). Unusual about the age group presented are the expressions of the faces. The uncle is clearly marked with glasses and can therefore be identified. Also, his house with the red roof has a path that is leading away, indicating perhaps that the uncle does things which lead away from 'normal' behaviour.

11.3 Conclusion

Child abuse causes significant harm to the developing child. It is a very disturbing time for a child when being the victim of abuse or a bystander during domestic violence. This might produce trauma which negatively influences children throughout the lifespan. Their suffering becomes obvious from these drawings.

Having applied the CID method to the abused children's drawings, the next chapter will focus on interpreting the information using research literature and theoretical perspectives outlined earlier.

Chapter 12

Discussing child abuse in relation to theory and literature

12.1 Introduction

In this chapter the plight of children who experience abuse and neglect is discussed. This personal disaster can have different forms, resulting in lifelong suffering and inability to form healthy relationships. Further, difficult issues relating to child abuse are explored, as well as how giving a child agency can help to transform the abuse. The photo below depicts a forlorn child helplessly trying to escape an unbearable situation of abuse.



Plate 12.1 Source: Gowmon, V. (n. d.). *When children believe “I am wrong”: The impact developmental trauma has on belief systems and identity* [Online image].

<https://www.vincegowmon.com/when-children-believe-i-am-wrong/>

12.2 Children's personal disasters

"A child's fear is a world whose dark corners are quite unknown to grownup people"

(Green, n. d.)

Personal disasters like physical abuse, experiencing domestic violence or the divorce of parents can have a devastating effect on children. According to Nicastro and Velasco-Whetsell (1999) these events traumatize children deeply, even more than any major community disaster would. Personal disasters destabilize a child's normal development, produce fear, and threaten a child's future survival. Although fear is a part of childhood's psychological growth, research has shown that fear is different in individual children and can negatively influence the development of positive resilience to disasters (Leppma et al., 2015). Fear has been defined as "a distressing emotion resulting from real or perceived threat" (Leppma et al., 2015, p. 261). Reactions of children to fear involve their "thoughts, emotions, and physical sensations" (Leppma et al., 2015, p. 263). These fear-induced reactions might lead to anxiety, anxiety disorders and further adult psychopathology (Leppma et al., 2015). Becoming aware of negative and positive emotions might then help the child to develop a sense of control over their fears and further resilience (Gueldner et al., 2020). However, fear in children can escalate; especially in young children, who might misinterpret a situation while they are exposed to domestic violence. Kitzmann et al. (2003) report that "children in violent homes commonly see, hear, and intervene in episodes of marital violence" (p. 339). It has been reported in the media that almost 50% of marriages will end in divorce (Australian Institute of Family Studies, 2022; Øverland et al., 2012). Increasingly children will witness inter-parental conflicts, domestic violence, divorce and resettling with mother or father. Atkinson et al. (2009) confirm that being tangled in domestic conflict "is universally threatening for children" (p. 290). The devastating effect violence in the home has on children, will be explored next.

12.3 Children living through abuse

Liminality

Fear, blame, shame, deep depression

Life not worth living

The abused children's drawings display the multifaceted nature of the children's experiences of domestic violence. The chosen drawings display the children's feelings at the moment they suffered from cruelty. Firstly, Piaget's and Vygotsky's theory as applied to the abuse drawings will be discussed. This discussion will be followed by the application of Gardner's and Bronfenbrenner's theories.

Critics have stated that Piaget's theory spoke primarily about cognitive development and Vygotsky's about cultural influences rather than artistic development. Correspondingly, Louis (2005) in her research found "an increasing dissatisfaction with the 'classical' model of artistic development" (p. 339). In this thesis the chosen drawings are presenting a variety of depictions of the children's experiences, of which only the drawings of the youngest children (**11.2.1**, **11.2.7**, **11.2.8** and **11.2.9**) could be linked to Piaget's and Vygotsky's stage theories. However, in their artistic expression they are superior to the older children's drawings. Particularly, the drawing **11.2.1** is a true depiction of the event this child experienced. He has captured his emotions in an impressive abstract style. It conveys his deepfelt feelings to the viewer.

The ten interpreted drawings indicate deep emotional involvement correlating to Gardner's Multiple Intelligences (MI) theory as they reveal Interpersonal intelligence in children (**2.10.6**). Not only being aware of their own fear, distress, and disappointment (Gardner's Intrapersonal intelligence, **2.10.7**), they express empathy in their drawings. By telling in a picture about the disturbing event, the children included observations that they felt for others (the mother is crying: drawings **11.2.1**, **11.2.2**, **11.2.5**, **11.2.6**). A further example is drawing **11.2.2**, where the child in tears is parenting the baby while hiding under the protective table. In drawing **11.2.4** the children outside, unable to stop father hitting their sister, shout in desperation for him to stop. Colour use for these children was of subordinate value, but expressing the emotions felt during the disturbing event, has been of priority.

Two drawings fall into the category of sexual abuse. Drawing **11.2.9** portrays the abuser. Young children often might depict the offending person or as in drawing **11.2.10** displays the frustration the boy feels that no one listens to children's accusations of abuse.

By providing teachers with guidance on the interpretation of children's drawing as possibly being indicative of some abuse issue that needs to be explored by appropriate professionals, teacher knowledge is broadened. The next chapter further adds to teacher information about child abuse as discussed and described in theory and literature.

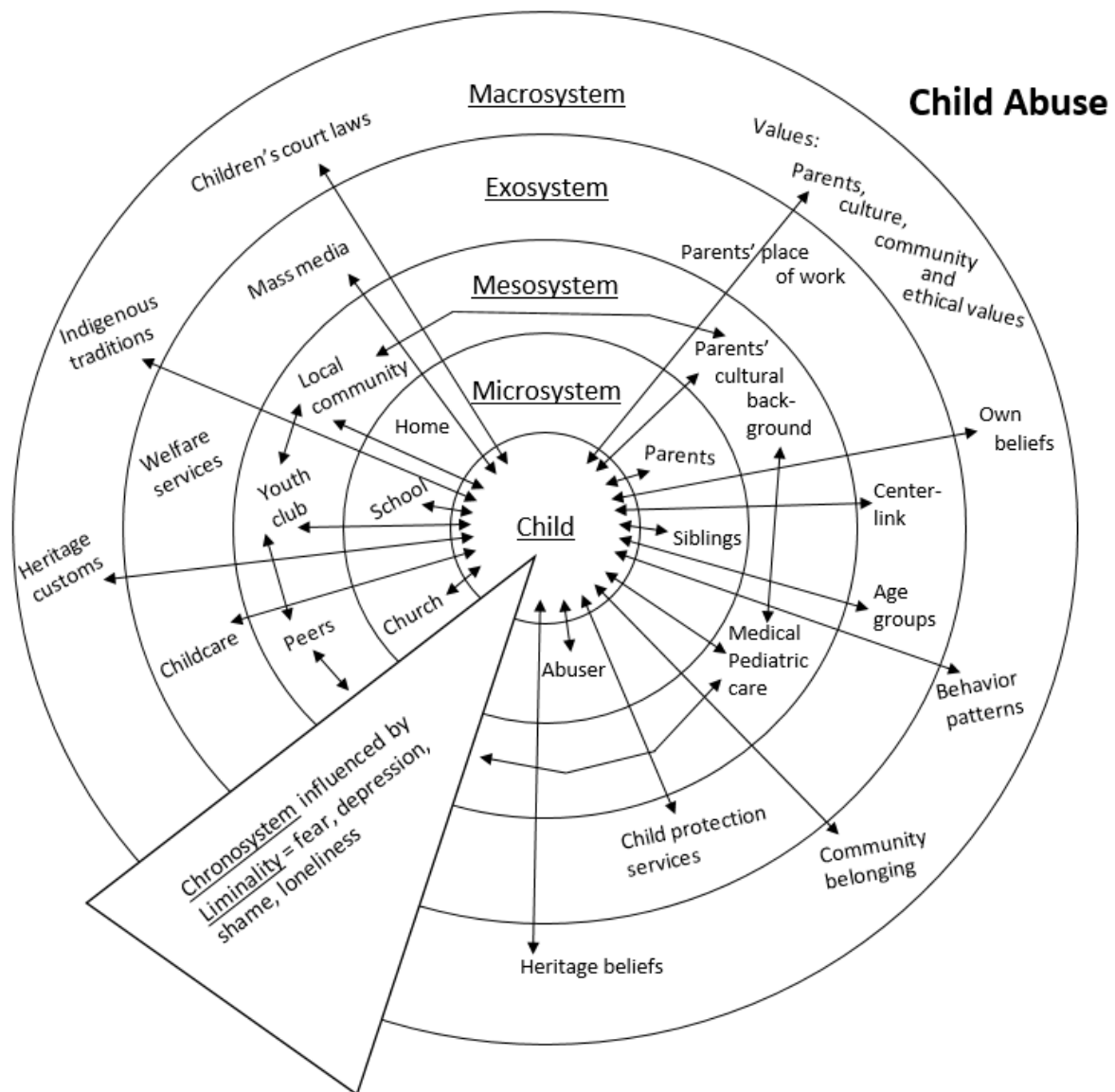
Research has confirmed the adverse effect domestic violence and abuse can have on a child's development (Gimson & Trehella, 2014). Bronfenbrenner's model (see Figure 12.1) highlights the important influence the microsystem's environment can have on later life. Parents and caregivers are the first in children's lives who have a profound influence on their lifespan development. The quality of these first relationships sets the path for future interactions.

Social and emotional wellbeing depends on the early attachment to a responsible caregiver (Hardy, 2007). Bowlby and Ainsworth's attachment theory (Bretherton, 1992) states that if these emotional ties are not established early in a child's life but rather abuse and neglect have been paramount, then the malleable and adaptive brain will be changed structurally (Perry, 2002). This results in a survival mode which might be highly destructive for future relationships with parents, carers, teachers, schools, and the wider community (Frederico et al., 2010; Perry, 2009).

In the mesosystem a child might come in contact with church activities, sports groups, and care facilities. Members of these third parties are often in a position of authority as guardian, mentor or supervisor and have a great influence on the developing personality of a child (Berk, 2005). This leaves the child open to abuse by trusted people, of which sexual abuse is the most profound as it destroys confidence, ideals and faith (Briggs, 2012). Having experienced extreme or frequent abuse can produce complex trauma (Supin, 2016). This has a negative impact on the child, leading to mental health problems as well as a habit of violent behaviour in their future families, producing the "intergenerational cycle of domestic violence" (Holt et al., 2008, p. 802).

Next, Bronfenbrenner's ecological model of development is applied to the children experiencing abuse. Figure 12.3 presented below is an adaptation of this model.

Figure 12.1 Bronfenbrenner's ecological model of development (Vialle et al., 2000, p. 185), adapted to the children experiencing child abuse.



According to Bronfenbrenner the exosystem has an indirect effect on a child. Domestic violence may be fuelled by drug and alcohol abuse, financial problems in the family or job loss due to redundancy. Child safety agencies can remove children who experience domestic violence which often includes physical, emotional, sexual abuse and neglect (Briggs, 2012; Haring et al., 2019). The Australian child protection laws require to keep children safe. However, removing a child from a destructive situation does not mean that the child will grow into a healthy, mature adult. Research shows that disturbed attachment relationships are further influenced by all parts of the child's environment (Hardy, 2007).

When the child feels continuously bombarded back and forth with impressions from all above-mentioned systems, the world becomes a dangerous place to live in. As the child responds to perceived stressful situations the survival mechanism learned previously in life, kicks in unconsciously and could destroy any helpful suggestion a carer or teacher might offer. For example, children, having lived in multiple carer situations, might have the belief of being a victim of the system, prohibiting them insight into their own maladjusted behaviour being the destructive force in any relationship (Gimson & Trehella, 2014).

In recent years bullying and especially cyberbullying has come to the attention of society as child abuse. These influences are totally out of the child's control, but they experience shame, blame, and damage to their self-respect (Shariff, 2012). The macrosystem could offer mental stability to a confused and shamed child. According to Bronfenbrenner, this system "includes values, beliefs, customs, laws and behaviour patterns shared by the culture" (Vialle et al., 2000, p. 186). Culture provides a background to our experiences, and the way the world is understood. If children grow up in a certain culture it provides them with a sense of belonging to a community. Religious values and traditional practices help the child to cope with anxiety and depression but only if children can trust and learn from experienced guides. Schools can offer a safe haven for abused children if teachers are aware of trauma and special program delivery.

The chronosystem describes a child's development in time. A child with trauma will have physical, cognitive, and social development problems due to the highly impactful abuse and changed brain-structure. Development might not come from an inner disposition. Circumstantial variations in the environment will be perceived as threatening and therefore help has to come from a qualified therapist. Art therapy has proven to be effective, indicating that only a trusting relationship will assist the child to become a healthy member of society (Malchiodi, 2012; Mutch & Latai, 2019).

12.4 Conclusion

In this chapter child-abuse and its devastating effect on children's lives has been explored. It was found that the social and emotional wellbeing of a child depends on an early trusting relationship with a loving and responsible caregiver. Further, that culture and religious values can provide a sense of belonging to an anxious abused child. Art therapy may offer help to alleviate childhood trauma. In the next chapter results from the three areas of this research will be translated into teaching recommendations for instructing these difficult topics.

Chapter 13

Inspirational Teaching and Teacher Resources

13.1 Introduction

“We ought to be helping our students discover new seas upon which to sail rather than old ports at which to dock”

(Eisner, 2008).

The following chapter talks about the teaching of difficult subjects in the classroom setting. The Australian curriculum demands the teaching of the Holocaust and disasters (Australian Curriculum, 2022), but also informs teachers of child abuse (Falkiner et al., 2017; Walsh et al., 2011). Document analysis of children’s drawings of the three topics of the Holocaust, Queensland cyclones and child abuse as presented in children’s drawings, informed the development of teacher resources, translating research into practice (Dadvand et al., 2022; Grimshaw et al., 2012; Koroscik, 1994). The teaching resources include a background discussion and a lesson plan on Holocaust teaching and cyclone disaster teaching, explaining why, when, and how these difficult topics should be discussed in class. A third part in this chapter gives teachers insights into the mind of an abused child (Translating research into poetry, **13. 27**).

The lesson plans include teaching instructions and incorporate poetry as an alternative pedagogical discourse to support teaching, diverse learning needs, and intelligences as addressed by Gardner’s theory. These theories can be effectively employed in the classroom catering for each individual child (Moran et al., 2006). Also, in every class there are “frequently non-verbal conceptual thinkers” (Carson, 2019, p. 27), who would need imaginative interactions to develop their emotional learning. The teaching suggestions enable children to become wholistically engaged, or as Yorks and Kasel (2006) proclaim, to invite “the whole person” into the classroom (p. 46). According to Gardner some children possess Musical-rhythmic intelligence, which is of value in the following teacher resources where poetry and music has been suggested. Others will prosper when their Interpersonal intelligence and Naturalist intelligence is employed, while performing the poems or learning about different cultures and natural disasters.

Teachers need to be prepared that difficult topics can be disturbing for children as these areas are often changing due to global happenings (Falk, 2014). However, teachers are reluctant to discuss difficult topics to avoid critical discussions in the classroom (Schmidt et

al., 2007) or evade using primary sources (Potter, 2011) as “the material reality of what has happened and the subjective experience of traumatic knowledge” (Zembylas, 2014, p. 390) might be disturbing for their students. However, when teachers use poetry in “carefully constructed lessons” it might help to deal with difficult topics which possibly could be sources of trauma for the children in their classrooms (Potter, 2011, p. 284).

Creative suggestions are expected to help alleviate trauma and to prepare children to become resilient when facing distress in the future (Dadvand et al., 2022; Fuller, 2020). Moreover, being informed and “having an internal locus of control” (Wood & Bandura as cited in Gueldner et al., 2020, p. 6) enables a child to develop agency. Therefore, the following teaching suggestions can be seen as a prototype when teachers need to decide on what or how to teach about the Holocaust or disasters like cyclones.

13.2 To teach or not to teach The Holocaust (in Hebrew, sho'ah)

The term *Holocaust* as used in the English language, refers to the systematic destruction of European Jewry at the hands of the Nazis during World War II (Yad Vashem, 2022). The disaster of the Holocaust, which occurred between 1939 and 1945 in Europe, has been documented from many different perspectives and is remembered yearly in various countries as a mark of respect to the Jewish people (Kane, 2010). An ongoing debate has developed about whether to teach children about the Holocaust, when to introduce the topic, and especially how to present this information in a child-appropriate way (Short, 2003). According to Fuhrmann et al. (2008) “teachers have to walk a fine line of incorporating information” when teaching about disasters (p. 112) to avoid disturbing sensitive students or implementing “shock tactics” by relying solely on facts (Salmons, 2003, p. 139). Equally questionable is the teaching of this topic through fictional literature not based on facts to make the horror more “palatable” for children. This, however, could detract from their understanding the seriousness of the suffering and murder of six million Jewish people (Rutland, 2010; Stargardt, 1998). As Epstein et al. (2013) report, whichever way this topic is viewed, “teachers find the Holocaust a challenging subject to deal with in the classroom” (p. 107).

Blatter and Milton (1981) reported how helpless adults feel about the Holocaust “being an evil beyond imagining...that [makes] sensitive human beings...wrestle endlessly with the torment of the unanswerable” (p. 10). As teachers, one must be even more sensitive when introducing this, and other disasters, to children.

The role of “emotional learning” must be considered in this context, as studies have shown that children remember how they felt when taught about disasters (Rutland, 2010, p. 87). According to Rutland (2010): “One image burnt into their mind can resonate indefinitely” (Cohen, as cited in Rutland, p. 87), thereby causing lifelong trauma (Epstein et al., 2013).

It is argued that art, such as poetry, can be utilized to teach children about sensitive issues like the disaster of the Holocaust (Wilson & Kahn, 2008). Basic facts have been incorporated into a poem (in following text) to provide an authentic impression to school children of a similar age as the protagonist. The narrator of the poem is an eleven-year-old child who writes from her perspective as a concentration camp prisoner. It is never made clear whether she survived. Students are carefully led into this time of historical significance by developing ethical considerations and activating empathic responses.

13.3 Presenting difficult issues 1

Considering the complexity of this historic disaster and the impact it might have on sensitive young children (Epstein et al., 2013; Wilson & Kahn, 2008), teaching the Holocaust is problematic for teachers at all levels. Mandated curricula require the teaching of Disaster Education of social and historic events such as the Holocaust. Teachers are required to find a balance between presenting the accurate but horrific facts and watered down accounts that almost fictionalize these events (Fuhrmann et al., 2008).

13.3.1 Why teach the Holocaust?

Over the years, several pertinent questions relating to the teaching of the Holocaust have been asked. For example,

- 1) Why teach the Holocaust when it is “emotionally confronting for both our students and ourselves” (Keith, 2013, p. 57)?
- 2) Why share this extremely “painful history” of the Jewish people with young children (Kane, 2010, p. 114)?
- 3) Why is teaching the Holocaust “explicitly mentioned” in the curriculum (Lander, 2013, p. 10; Salmons, 2003, p. 139)?
- 4) Why teach the Holocaust when this involves complex ethical and personal choices for teachers, when we are “looking at humanity in extremis:” a problematic issue that “theologians, philosophers and artists have...wrestled with [because] of the moral, social and spiritual implications” (Lander, 2013, p. 10)?

- 5) How can teachers “jam” this multidimensional subject into a few hours of teaching history or other subjects like ethics, religion, citizenship, or English (Keith, 2013)?

The current chapter provides compelling arguments as to why teachers should teach the Holocaust. Although there are varying opinions about when or how to teach the Holocaust, authors are in agreement that this is a necessity, as we live “in a world in which genocide has become rather commonplace” (Keith, 2013, p. 57). The “genocide” (a term coined by Lemkin (as cited in Lander, 2013, p. 10) of six million Jews is an example of humankind in an extreme situation (Lander, 2013). It is hoped that, by teaching this, students will understand why “racism, stereotyping and discrimination” can result in mass murder (Short, 2003, p. 120; Wilson & Kahn, 2008).

Lander (2013) wants students, when taught about the Holocaust, to become aware of the “capacity for violence and compassion” in every human being (p. 12). It is envisioned that the important “moral, social, and spiritual” values taught (Lander, 2013, p. 10) will lead students to gain insights and make informed choices when confronted with injustice in our modern world (Salmons, 2003). According to Rutland (2010), Holocaust education “can provide an important educational framework to promote...positive interfaith and interethnic relations,” given that teachers are aware of suitable Holocaust teaching material and the emotional needs and reactions of their students (p. 75). It is not only a moral obligation to remember and teach the Holocaust, but also a tribute to the one and-a-half million children (similar in age to the students being taught) who lost their lives in this historic genocide.

13.3.2 When to teach the Holocaust

Researchers have found no agreement on when or how to introduce the Holocaust. Ziv et al. (2015) note that “there are no clear-cut answers” (p. 521). Kane (2010) responds to the question of when to teach the Holocaust by saying, “It is hard to know what is age-appropriate. Some things are difficult to know and tell at any age” (p. 115).

The Israeli Ministry for Education has designed in 2014 a new curriculum to teach the Holocaust from kindergarten on, in connection with the Holocaust Remembrance Day (Ziv et al., 2015). However, researchers have questioned the introduction of this material at such an early age, as children might develop anxieties when confronted with facts about the Holocaust. It is debated whether children in the early years of school are cognitively ready to understand what is being taught, as they might become stressed and wonder if it could happen again (Kane, 2010). Ziv et al. (2015) then question whether a “purposeful creation of trauma,

albeit in a protected environment, may be necessary for effective cultural learning” (p. 525). However, this means reliving memory and passing on group trauma (Epstein et al., 2013). Epstein et al. (2013) question whether it is appropriate, even in primary school, to teach the Holocaust. They cite Short (2003), who states that any children under the age of twelve, after hearing about the Holocaust, would be traumatized by the accounts of genocide. Others think that teaching disasters to primary students might achieve better understanding, producing empathy and moral learning (Wilson & Kahn, 2008). Young children’s trauma could be worse than any insights gained from exposure to the topic, making it difficult for teachers to cope with distressed children. Teachers should consider Newman’s warning about trauma in childhood (as cited in Kezelman & Stavropoulos, 2012) affecting the developing brain, causing psychological problems and susceptibility to stress, as this can influence mental health in later life. Furthermore, research has not shown evidence that children who have been informed of the atrocities of the Holocaust display more empathy to others than those who have not been taught about it (Ziv et al., 2015).

Short (2003) suggests that, rather than teaching moral values using the example of the Holocaust, it is necessary in Western countries to first instruct children about “Jewish culture and identity and the Jewish roots of Christianity” in order for them to understand the complexity of the issue (p. 128). Koestler (as cited in Salmons, 2003) wants to impress on the general population that “it is their duty to know and to be haunted by [their] knowledge” (p. 148); therefore, students within the English school system need to know about the Holocaust before age fourteen in order to remember the reasons and brutality of the Jewish genocide.

In the Australian Curriculum, the Holocaust is presented in grades 9 and 10 as part of history studies. For Lander (2013), this seems to be an age where the genocide of the Jewish people can be studied in its full “complexity and diversity of the human experience” (p. 10).

Whatever way a country’s curriculum demands, the teaching of the Holocaust in primary or secondary school needs to be carefully prepared (Epstein et al., 2013; Ziv et al., 2015). The unspoken expectation is that teachers teach to “the heart as well as to the mind” (Sorin, 2004, p. 1).

13.3.3 How to teach the Holocaust

As stated above, the Holocaust seems to be best taught in middle school, between grades 7 and 10, when according to Kohlberg and Hersch (1977), moral reasoning progresses with cognitive development in adolescence. The topic, however, poses a challenge for many teachers, as they are often misinformed about its historical, ethical, and cultural complexity

(Keith, 2013) and must face their own emotional reactions. Lecomte, as quoted by Epstein et al. (2013), states that “teachers often lack in-depth knowledge” (Epstein et al., 2013, p. 105) and might resort to textbook use as a “safe fall back” option (Keith, 2013, p. 57). To avoid overwhelming emotional involvement for themselves and their students, teachers might employ fictional writings (Epstein et al., 2013) and disregard factual material. However, researchers warn of “oversimplification” of a multifaceted historical event (Salmons, 2003, p. 147). They ask that children’s literature be truthful and present accurate, historical facts.

Totten (2000, as cited in Epstein et al., 2013) reports that teachers have discussed with their classes, for example, short passages from *The Diary of Anne Frank* (Frank, 1954) or from *I Have Not Seen A Butterfly Around Here*, a collection of poems written by children in Terezin during the Holocaust years (Frankova & Povolna, 2011). These are usually accompanied by fictional videos, posters, and excerpts from survivor reports. Danks (1996) encourages teachers to use survivor literature like Elie Wiesel’s story and poem *Night* which, according to Danks, “presents at least four journeys, a geographical one, a historical one, Wiesel’s relationship with his father, and Wiesel’s own journey with his personal faith” (pp. 101–102). Teachers tend to assume that students will identify with the victims and empathize with their plight (Epstein et al., 2013).

Finding appropriate teaching material can be a problem, as a thoughtful search depends on teachers’ assessment of their students’ intellectual and emotional levels. Various Holocaust teaching material can be obtained from “Resources for Educators—United States Holocaust Memorial Museum,” “Teacher Resources—Centre for Holocaust Education,” and from “Teacher Resources—Sydney Jewish Museum.” However, as Keith (2013) declares, these might require between two and twenty hours to complete. He proposes that busy teachers use short biographical cards, developed by the United States Holocaust Memorial (USHMM), which in one lesson give students an impression of the diverse fates of different Jewish people at various times during this historical era (Keith, 2013). This would be in agreement with Salmons’ (2003) position, which urges teachers not to forget that each of the six million Jewish people was more than a number; each had a unique story. An excellent compilation of suitable teaching material, including web links, can be found in the article by Wilson and Kahn (2008) on the use of poetry when teaching about the Holocaust in middle school.

It is suggested that, prior to teaching the Holocaust in modern multicultural societies, teachers acknowledge that there may be students in their classes who might have come from different ethnic and cultural backgrounds and could also have experienced horrific events in

the past (Salmons, 2003). Provision could be made within the school system for the guidance officer to be prepared to offer counselling support for affected students.

Franklin (2011) calls for literature to set “an imaginative access to past events, together with new and different ways of understanding them that are unavailable to strictly factual forms of writing” (as cited in Epstein et al., 2013, p. 107). This statement is in agreement with Zak’s research (2013), which explains that stories, when personal and emotional, are better remembered than mere facts, because they involve more parts of the brain. The following poem: *Terezin Reflections*, engages students’ imagination to empathize, as the “act of imagination...is an act of empathy” (Franklin as cited in Epstein et al., 2013, p. 107). The poem is based on Holocaust facts and insights gained when applying the CID method to the Holocaust children’s drawings. It describes the life of a fictitious young Jewish girl, Hannah, growing up in the Terezin ghetto from 1941 to 1945. She may or may not have survived the Holocaust. In each verse snapshots of Hannah’s life are given, showing her struggle with the conditions of her situation.

Terezin Reflections

*Do I look Christian or rather Atheist?
Was there Jewishness in my gene?
Would someone have put my name on a list
To be sent—a tiny wheel in a machine—
To Terezin?*

*Forced into the “Schleuse” trembling I stand
In a sea of confused, constrained people,
Lonely clutching my suitcase in hand...
Through the gate I can glimpse the steeple
Of Terezin.*

*“The Kristalnacht made people run wild.”
My Jewish mother said: “Let’s go away.”
My headstrong father countered mild:
“We are German. We can stay...
Around Terezin”*

*In school one day I was taunted!
“You don’t look like a Jew!”
This cruel memory has haunted
My dark nights too
In Terezin.*

*I proudly recited the holy “Shabbat” blessing
And pleaded for the secret to stay,
But propaganda made them transgressing:
That night they took my mother away
Outside Terezin*

*There is hunger, disease, starvation living here.
The hearse today did not bring any bread
Watched by the Exhausted with fear,
But took away dead bodies instead
Behind Terezin.*

*My diary does not answer the questions asked!
Which culture made me a target of hate?
Whatever happened in our religious past?
What will be my fate
At Terezin?*

*Your name is “Hannah” my ‘friends’ said.
You are blue-eyed, tall, blond and of Aryan race-
You are not Jewish. “How can I forget?”
Would I be called ‘Christian’ in a different place
Than Terezin?*

*At night the spider of sadness spins
In the darkness of the ghetto wall
Then the soft voice of my mother wins*

*Over the darkest thoughts of all
About Terezin.*

*On Tuesdays and Thursdays only, Friedl calls
For us to paint free—
Opening up the walls
For imagination to see
Beyond Terezin*

*The train's rhythmic rattle deadens my fear
As my heart clings to life, I pray
People in striped pyjamas, so many are here
Is "Sho-ah" whirling us away
From Terezin?*

13.3.4 Commentary on the poem

The following section has been compiled as a resource for teachers by firstly presenting a textual commentary by way of explanation of the poem, followed by a discussion of the poem's structure and then an annotation of the concepts and sources to help with interpretation of the poem.

The above review suggests the need for additional, imaginative ways to teach the Holocaust to students. The poem *Terezin Reflections* was based on "Looking Jewish," an article by Richardson (2003, p. 815) which discussed stereotyping influenced by culture. Richardson discusses her own "life experiences and strategies... [as a] bi-racial/ethnic/cultural/sexual person". In Jewish law, a child born to a Jewish mother is considered Jewish, but children born to a Jewish father are only considered Jewish if the mother is also Jewish (Janowski, 2016). Richardson (2003), however, states that although she has a Jewish mother, people do not recognize her as Jewish, and her "looks and identity do not map onto a sociological category" (p. 815). In this poem, similar problems are faced by Hannah, an eleven-year-old, half-Jewish child. Her thoughts are similar to Anne Frank's Diary (Dotlich, 2008) and the story of Hanna's suitcase (Levine, 2003), as described in the next section.

13.3.5 Reflections on key points of the poem

The poem reflects on the environment Hannah lives in and her thoughts about the situation in Terezin which she is helpless to change. Flashbacks, such as “Forced into the Schleuse trembling I stand,” give impressions of life in Terezin. They speak of relocation away from home to a place of liminality; security and stability are lost. Hannah, thinking about her fate, intuitively feels threatened: “lonely clutching my suitcase in hand”. This refers to a child’s suitcase found in Terezin bearing the name “Hana” (Levine, 2003).

The “Schleuse” is “the sluice,” where people are sorted into old and young; unable to work or healthy and strong; capable of toiling in the fields or working in factories. German Jews had felt secure because of their German nationality; however, they were deceived, told that they were traveling to a holiday resort. Instead, Terezin was a waiting station towards the gas chambers of Auschwitz. Living conditions were appalling (“There is hunger, disease, starvation living here”), and thousands of people died of diphtheria. This would have been a further trauma for a young child.

One of the major themes of the poem is identity. In the first verse, Hannah questions her identity. One important point deals with being of Jewish descent, which brought individual people to the mass genocide of the Holocaust. To make students aware of stereotyping, teachers could use these questions—such as “What does being Jewish look like?”—as a starting point for a discussion. This could lead to students questioning their own genetic makeup; whether it could have contained “Jewishness” (“Was there Jewishness in my gene?”); and if, therefore, they would have been eliminated in the Holocaust. In fact, the genocide of the Jewish people was run like a machine, indifferent to individual people and their age, nationality, or profession.

Another theme is the experience of guilt and deceit. Hannah has a very close connection to her mother. She feels responsible for her mother’s transportation and probable death in Auschwitz. Childlike, Hannah had trusted her friends in school and recited the Sabbath blessing to prove that she was Jewish (“And pleaded for the secret to stay”). She now thinks she has profaned these important words and that with this action she denounced her mother. However, remembering her mother’s voice gives her comfort during depressing moments (“At night the spider of sadness spins / In the darkness of the ghetto wall” ... “Then the soft voice of my mother wins” ... “Over the darkest thoughts of all”).

A further theme relates to problems of adolescence. Hannah writes, “My diary does not answer the questions asked.” Hannah would have needed an adult adviser. Her thoughts center around questions of the meaning of her life in Terezin, depression, suicide (“the

darkest thoughts of all”), and her love of life (similar to Anne Frank). As a comfort, she is looking forward to the painting lessons of Friedl Dicker-Brandeis—a well-known artist and teacher who perished in Auschwitz together with her students (Leshnoff, 2006)—where she can experience a “timeless state of flow” and feel free from the walls of Terezin.

When teaching the poem, teachers could start by having children read the poem quietly, then one child reading aloud, followed by discussions. Further on, different verses could be read in a chorus with several students. Children and teachers might then write their own verses or draw their impressions. Creative teachers can no doubt find other ways to utilize this poem in their teaching of the Holocaust. Overall, the poem adds to current resources and could be used with other multimedia resources. The next section explains the poem’s structure.

13.3.6 Comments on the poem’s structure

The poem incorporates repetition and rhyme. For example, the first line of the poem contains seven words. The last line repeats a refrain with different prepositions, showing that Terezin is the focus. Terezin was considered the “showcase” of ghettos; a “model prison” especially “beautified” by the SS (Schutzstaffel, Protection Squad) for visits of the Red Cross (Stargardt, 1998; Brush, 2004). Additionally, the poem is written in rhyme to make it easier to remember. “Musical elements [rhythm and regularity] help to make the poem more memorable. ...Since poems were traditionally spoken; a poem had to stick in the mind” (Moustaki, 2001, p. 88). The rhyme follows the pattern of AB AB C in each verse.

Meter, which is similar to our heartbeat, is a feature of this poem. It is often used in nursery rhymes and songs (Moustaki, 2001). In poetry meter refers to a repeated pattern (Hamilton & Livingston, 1983). Further, the poem contains examples of alliteration—“the train’s rhythmic rattle”—metaphor—“the spider of darkness”—relating to being caught in a net of depression. The following section provides additional detailed information regarding Jewish culture and the Holocaust.

13.4 Introduction to the teaching section for Grades 7–10

The following section has been compiled as a resource for teachers who would like to introduce the above poem to their students. It contains the concepts and sources for the poem.

To make children aware of different cultures and particularly of the Holocaust, while studying Social Studies in Australia in Grades 7-10, a teaching supplement ‘Terezin Reflections’ was added to explain the poem. Each line includes historical, cultural or

religious referenced facts connected to the lives of the people in the Terezin ghetto. Poetry can be a “powerful resource in social studies” according to McCall (2004), when teaching in a multicultural society, acknowledging cultural diversity, and discussing social justice (p. 172). Poems will “evoke emotional responses” in students (Faulkner, 2007, p. 228) to “transform the way – [they] look at the world” (Faulkner, 2007, p. 230), thereby “crossing race, class and culture boundaries” providing “emotional and intellectual experiences” (Cahnmann, 2003, p.35). This is in agreement with recent Australian curriculum requirements (2022) which state that:

“Students are provided with opportunities to explore different perceptions of people, places, ideas and events... They explore how people, ideas and events are connected over time and increasingly interconnected across local, national, regional and global contexts.... They examine the rights and responsibilities of individuals and groups over time and in different contexts”

The following section extends on the above comments by providing detailed information about the content and the sources of the poem. In this way it provides a resource for teachers charged with teaching about the Holocaust.

13.5 Explanations to assist interpretations of the poem’s content

Each verse of the poem “Terezin Reflections” is explained below and verified in detail with references added. It starts with Hannah’s reflections in verse 1, then verse 2 sets the scene.

Do I look Christian or rather Atheist?

Do people look like a Christian or an atheist? What do Jews look like? Or Moslems? This refers to the questions asked by Richardson (2003) and the children’s book “The poisonous Mushroom” [der Gift- pilz] by Hiemer (1938), which was used as Nazi propaganda.

Was there Jewishness in my gene?

Under Hitler every German had to prove that he/she was not Jewish but of Aryan descent. “Aryan: A 19th-century linguistics term used to describe the Indo-European languages. The term was subsequently perverted to refer to the people who spoke those languages, which the Nazis deemed superior to those people who spoke Semitic languages. Thus, Aryan came to describe people of proven non-Jewish and purely Teutonic racial background” (<http://www.jewishvirtuallibrary.org/jsource/glossA.html>).

The Nazis held the belief that historically all races were fighting for supremacy (based on Darwinian theories), this would finally lead to the victory of the superior Aryan race (<https://www.jewishvirtuallibrary.org>).

“On November 14, 1935, the Nazis issued the following definition of a Jew: Anyone with three Jewish grandparents; someone with two Jewish grandparents who belonged to the Jewish community on September 15, 1935, or joined thereafter; was married to a Jew or Jewess on September 15, 1935, or married one thereafter; was the offspring of a marriage or extramarital liaison with a Jew on or after September 15, 1935”.

(<http://www.jewishvirtuallibrary.org/jsource/Holocaust/36qs.html>)

Would someone have put my name on a list

There was the fear that a Jewish sounding name (like Rosenberg-Rosemountain; or Morgenstern-Morningstar) could have appeared on a list as Jewish and the person had to prove to be Aryan, the name was tainted and the person would have been watched by the Secret Police (Posner, 1997).

To be sent- a tiny wheel in a machine

The system devised by the Nazis did not differentiate between child, old or sick. Dutlinger (2000) states, that the children “were persecuted along with their families for racial, religious, or political reasons” (p. 26). Hannah is only a child: a tiny wheel in a system/machinery of destruction (Weil as cited in Frankova & Povolna, 2011).

To Terezin?

In 1941, one of several ghettos for Jewish people was established in Terezin (formerly: Theresienstadt), Czechoslovakia, for the purpose of deceiving the Jewish population [claiming that it was a retirement settlement (Blatter & Milton, 1981)], and the German people [propaganda told them that the Jews were provided a ‘privileged’ place to live (Brush, 2004, p. 861)].

Forced into the “Schleuse” trembling I stand

Die Schleuse: “represents the function of a “sluice”, an artificial conduit that carries a flow (usually water) through a channel controlled by a gate keeper” (Brush, 2004, p. 862). Here: “the Schleuse in Theresienstadt, where the very old, the very young, and the very sick were funnelled toward extermination” (Brush, 2004, p. 862). The people were divided into two categories: those who were young and strong and could work and those who were not (Brush, 2004).

In a sea of confused, constrained people

People often waited two days before they could enter Terezin. It was a ‘sea’ of “fear and confusion” (Brush, 2004, p.862). Thirty-five-thousand people came through Terezin (Brush, 2004); 12 000 were children (Stargardt, 1998, p. 191).

Lonely clutching my suitcase in hand.

People were allowed only one suitcase. They packed often unsuitable clothing because they were told that they would go to a spa (Brush, 2004). This is also a reference to “Hanna’s Suitcase”, a true children’s story about the Holocaust (Levine, 2003).

Through the gate I can glimpse the steeple.

Of Terezín

Terezin is 60km north of Prague, approximately in the direction of Dresden. (www.outsideprague.com/terezin). Terezin had been a garrison place for retired soldiers (Stargardt, 1998). “Established in early 1942 outside Prague as a model ghetto, Terezin was not a sealed section of town, but rather an eighteenth-century Austrian garrison” (http://www.jewishvirtuallibrary.org/jsource/Holocaust/wiesenthal_glossary.html#59).

A small wooden tile shows a church with a steeple in Terezin. It was made by a former Jewish Czech concentration camp inmate (<https://collections.ushmm.org/search/catalog/irn1257>)

This is a reference to the gate of one of the factories Jewish people had to work in. It had in the top part the writing of: “Kraft durch Freude” (power through joy- powered by joy), or a slogan like “Only our labour makes us free” [*Arbeit macht frei*], placed at the entrances to a number of Nazi concentration camps (www.jewishvirtuallibrary.org/jsource/Holocaust/aumb6.html). In this connection it was highly satirical as the Jewish prisoners were forced to work there.

“The Kristallnacht made people run wild”

“Kristallnacht: ("Crystal Night" or "Night of the Broken Glass"). Pogrom (massacre or riot against Jews) carried out by the Nazis throughout Germany and Austria on November 9-10, 1938. The name Kristallnacht refers to the glass of the shop windows smashed by the rioters (<https://encyclopedia.ushmm.org/content/en/article/kristallnacht>)

Pogrom: “A Russian word designating an attack, accompanied by destruction, looting of property, murder, and rape, perpetrated by one section of the population against another”. (<http://www.jewishvirtuallibrary.org/jsource/History/pogroms.html>).

My Jewish mother said, “let’s go away”.

If only one part of the family was Jewish, that person would be arrested. A Jewish person might have been born into that faith or converted to it; the same applies to other religious faiths. “Jews defy all conventional definitions of a people or nation. We lack a common race, culture, or historical experience”

(http://www.chabad.org/library/article_cdo/aid/45132/jewish/What-Makes-a-Jew-Jewish.htm) “Throughout our 3300-year history, what has defined us as Jews is a relationship and commitment” [to God].

(http://www.chabad.org/library/article_cdo/aid/45132/jewish/What-Makes-a-Jew-Jewish.htm).

Many Jewish people at that time migrated to other countries, preferably to America; children were sent over already in 1930. [“Various organizations attempted to facilitate the emigration of the Jews (and non-Jews persecuted as Jews) from Germany”]

(<http://www.jewishvirtuallibrary.org/jsource/Holocaust/36qs.html>).

My headstrong father countered mild:

“We are German. We can stay...”

Around Terezin”

We do not know about the father but he was certain that because they were German, they would not be harmed (‘mild’ because he wants to calm mother). Jewish people thought that nothing could happen to them until it was too late. The same applied to the German people: at first, they were full of enthusiasm for Hitler, then it was too late and any form of resistance was forcefully squashed (Posner, 1997). “The camp commandants were sworn to secrecy under threat of certain death to keep their activities top secret. They were forbidden to tell anybody, including their own families, what their work entailed” (Boyne, 2006).

In school one day I was taunted!

Children too can be cruel to each other. ‘To taunt’ means to insult someone... [“to sneer at in a cruel and hurtful way” (Manser & Thomson, 1997, p.1257)].

“You don’t look like a Jew!”

What did the other children think, Jews would look like? (Richardson, 2003). Did their parents tell them (stereotyping?). This relates to the children’s book “The poisonous Mushroom” (Hiemer, 1938); “The Jewish nose is bent. It looks like the number six” (<http://www.calvin.edu/academic/cas/gpa/thumb.htm>). “Jews have curly, dark, unbraidable hair? Big noses and lips? Dark skin? Short fat legs?” (Richardson, 2003, p. 815).

This cruel memory has haunted

Why is this a haunting memory? The child feels responsible for the mother’s arrest and possible death.

My dark nights too

Dark nights make fear even worse, especially in Terezin. “Depression occurs when a vulnerable child interacts with a stressful environment” (Josephson, 2007, p. 744).

In Terezin.

I proudly recited the holy “Shabbat” blessing

Proudly: Jews have a long history. They believe that they are God’s chosen people. “This is the idea of the Chosen People -- a nation of individuals who have been given the opportunity to sense G-d's closeness... it was the Jews that introduced the world to monotheism and a system of ethics and morals that has shaped the modern view of life and its purpose” (http://www.chabad.org/library/article_cdo/aid/160993/jewish/Are-the-Jews-the-Chosen-People.htm)

The child might be young: perhaps 11 years old because she falls for the taunting and reveals to her friends that she is a Jew by reciting a special blessing in Hebrew that her mother taught her (Richardson, 2003), which welcomes in the Shabbat:

Barukh atah Adonai, Elohaynu, melekh ha-olam [Blessed are you, Lord, our God, King of the Universe]

Asher kid’shanu b’mitzvotav, v’tzivanu [who sanctifies us with his commandments, and commands us

L’had’lik near shel Shabbat (Amein) [to light the candles of Shabbat (Amen)

(<http://www.jewishvirtuallibrary.org/jsource/Judaism/Shabbat2.html>).

And pleaded for the secret to stay,

What is the secret? Her mother taught her the Shabbat evening blessing. Being very young she believes that her friends will not tell anyone.

Shabbat: “But as the sun goes down, a new day is being ushered in: the day for which we toiled the entire week, a day of rest and tranquillity, the holy Shabbat”

(http://www.chabad.org/generic_cdo/aid/323422/jewish/Candle-Lighting.htm).

But propaganda made them transgressing:

Propaganda means indoctrination; “The organized circulation by a political group, etc of information, misinformation, rumour or opinion, presented so as to influence public feeling” (Manser & Thomson, 1997, p. 989). Transgressing: “to go beyond the limits set by, break or violate... a rule” (Manser & Thomson, 1997, p. 1306); it means here that her friends told someone. Jewish people were often denounced by their neighbours, they were then arrested by secret police, usually in the middle of the night, taken to a special camp or shot. The same happened to people who were hiding Jews; “Non-Jewish men and women- ...who, “helped rescue Jews without regard to the personal consequences”

(<http://www.jewishvirtuallibrary.org/jsource/glossR.html>), often at the risk of their own lives.

That night they took my mother away

Outside Terezin.

“Jewish birth (actually mere evidence of ‘Jewish blood’) was sufficient to warrant the punishment of death”

(http://www.jewishvirtuallibrary.org/jsource/Holocaust/What_makes_the_Holocaust_unique.html).

There is hunger, disease, starvation living here.

There was not enough food for so many people. Countless got sick because of the cold or unhygienic conditions and died. (“Theresienstadt was a big infirmary...no place on earth could have shown so many sick and crippled at one time” (Weglein, 1998, as cited in Brush, 2004, p. 863).

The hearse today did not bring any bread

The hearse was used for transporting food, especially bread, and also to take the dead away from Terezin (Stargardt, 1998; Weil as cited in Frankova & Povolna, 2011).

Watched by the Exhausted with fear,

But took away dead bodies instead

Behind Terezin.

The people were malnourished and exhausted by the continuous angst. They showed the Jewish look: “Hans Guenther Adler, the most noted survivor-historian of Theresienstadt, intimates that although inmates of the ghetto never looked any more Jewish than any other cross-section of European humanity, there was one respect in which, he claims, they did come to resemble one another, as well as Nazi caricatures- in the so-called Jewish –look, the hooded gaze of the exhausted, the anxious and the prematurely aged” (Stargardt, 1998, p. 214).

My diary does not answer the questions asked!

This relates to the “My Diary: Anne Frank 1929-1945” (Dotlich, 2008). A diary is used to express our innermost thoughts and fears.

“Self-reflection encourages deliberate investigation into thoughts, feelings, attitudes, beliefs or intentions” (Wood, 2013, p. 9).

Which culture made me a target of hate?

Why do other cultures invent stereotypes?

“Stereotypes... when people meet for the first time, they often try to guess an individual’s ethnicity based on last name, an accent or even skin colour” and react according to their cultural myths. Baum “argues [that] these [cultural] myths, which are usually unconscious, can take root as hate in some minds” (Baum as cited in Lu, 2001, p.1).

Whatever happened in our religious past?

What will be my fate

At Terezin?

The Jewish past has been full of persecution and expulsion from different countries.

(Botticini & Eckstein, 2007; Noakes, 2004).

Weil (as cited in Frankova & Povolna, 2011) and Stargardt (1998) assure us that the children knew nothing of their destiny, however, the older ones must have worried what would happen to them as many children were taken away and there were rumours in the ghetto (Stargardt, 1998). Life was totally unpredictable at all times because no one knew whose name would be called, usually at night, to get ready for the train to Auschwitz. Hannah in 1945 must have

been a teenager of 15 years. The Terezin ghetto existed for four years from 1941 to 1945. (http://www.yadvashem.org/yv/en/education/courses/life_ghettos/pdfs/reading7.pdf).

Your name is “Hannah” my ‘friends’ said.

Hannah is a typical German name (Levine, 2003).

You are blue-eyed, tall, blond and of Aryan race-

The Aryan race apparently looked like that. It was thought that it was a superior race because all other races were defective (Richardson, 2003).

You are not Jewish. “How can I forget?”

She cannot forget her mother and what might have led to her arrest. Jewish people who were “rescued lived under constant fear of being caught; there was always the danger of denunciation by neighbours or collaborators”

(http://www.yadvashem.org/yv/en/righteous/stories/rescue_networks.asp).

Would I be called ‘Christian’ in a different place

Than Terezin?

She would have fitted into any Christian society because of her looks and would have been at an advantage. People would not have looked at her disapprovingly (Richardson, 2003). “Like Whiteness, Christianity is so universalized and naturalized throughout American culture that if one looks like a White American, one is assumed to be a Christian. Identified and being labelled by others as *Christian* has major benefits” (Richardson, 2003, p. 816). “Being Christian imparts privileges and protections which the recipient takes for granted- or may not even be aware of” (Richardson, 2003, p. 817).

At night the spider of sadness spins

The spider of sadness here spins a web of deceit, of fear and depression. Hannah is caught in a place of no return as hope is growing smaller with every day of release from this situation. For six million Jews life ended in a – “tunnel with no opening”- (Frankova & Povolna, 2011, p.9). “An entire race of people had been condemned to death-” ... [an entire culture and] “an entire way of life was destroyed” (Krystal, 2006, p. 43).

In the darkness of the ghetto wall

Depression is like darkness and the town is totally walled in: children (and adults) were not allowed to go outside of the Terezin walls (Weil as cited in Frankova & Povolna, 2011)

Then the soft voice of my mother wins

Over the darkest thoughts of all

About Terezin.

She remembers her mother's voice and what she taught her. This helps her/ gives her resilience to get over injustice, sadness and thoughts of suicide. "Adolescents can become suicidal when their hopelessness seems without end and their problems seem without solution" (Josephson, 2007, p. 744).

On Tuesdays and Thursdays only, Friedl calls

Some children (mainly girls), had art lessons by Friedl Dicker Brandeis (1898-1944), a "Jewish artist, intellectual and political activist in Vienna before the Second World War" (Linesch, 2004, p. 57), perhaps "the first art therapist" (Glazer, as cited in Linesch, 2004, p. 59). "She taught them art and gave them hope ...to create a better world" (Spitz, 2012, p. 2).

For us to paint free-

Children enjoy free drawing (Day & Hurwitz, 2012; Kindler, 2010). "Children's drawings are unique individual narratives about themselves within the world" (Malchiodi, 1998, p. 192). "Drawing is a language that children master in their quest to understand their world and to express their feelings" (Golomb, 1992, p. 305).

Opening up the walls

where imagination can see

Beyond Terezin

Imagination frees them to experience freedom and hope for a future. For the children of Terezin Dicker Brandeis provided a "form of escape from joyless reality; it was a delight and therapy" (Frankova & Povolna, 2011, p. 84). Friedl Dicker Brandeis perished in Auschwitz together with her students in 1944 (Frankova & Povolna, 2011). Four thousand children's drawings and paintings were smuggled out of Terezin after the liberation on 8th May, 1945 (Stargardt, 1998).

The train's rhythmic rattle deadens my fear

As my heart clings to life, I pray

Monotonous noises lull us into a state of no care. For Hannah this means she stops thinking about her problems and puts herself into a continuous prayer state because she is still young

and wants to live. “Monotony ...[is] conceptualized as the result of constant, extremely predictive or repetitive stimulations...It is a functional state of the central nervous system characterized by the decrease of the level of cerebral activation and is accompanied by sleepiness, a lower degree of attention and decreased vigilance”

(Georgescu et al., 2012, p. 337).

People in striped pyjamas, so many are here

In some places (ghettos or concentration camps) Jews had to wear a uniform that looked like a pyjama [“As the day went on, the sun shone brightly on the faces of the humiliated, already dressed in the prisoners’ striped pyjamas”

(<http://secure.yadvashem.org/store/product.asp?productid=277>)]

with a yellow star on their breast, taking the people’s individuality and producing a mass of humanity (http://www.yadvashem.org/yv/en/exhibitions/album_auschwitz/page12.asp).

"The Boy in the Striped Pyjamas" is a fictional story that offers a unique perspective on how prejudice, hatred and violence affect innocent people, particularly children, during wartime”

[www.visualhollywood.com/movies.../boy_in_striped_pyjamas/notes.pdf]

“On arrival at the camps, all the prisoners went through a selection process. The prisoners who were strong and young enough for physical labour were given [striped] uniforms ... Men were given striped caps; women received bonnets or kerchiefs for the head to complete the uniforms” (Fenyvesi, 2006, p. 351).

Is “Sho-ah” whirling us away

From Terezin?

‘From Terezin’ means here that the train brings them to the gas-chambers of Auschwitz, to certain death: there is no future (Weil as cited in Frankova & Povolna, 2011).

Sho’ah: “The Hebrew word sho'ah, which has the connotation of a whirlwind of destruction, was first used in 1940 to refer to the extermination of the Jews of Europe”

(http://www.yadvashem.org/odot_pdf/Microsoft%20Word%20-%206419.pdf)

13.6 Conclusion

This section has attempted through document analysis, to find answers to the why, when, and how to teach the Holocaust. It has been found that there are no definite answers. Most researchers agree that the Holocaust should be taught out of reverence for the six million Jewish people—adults and children—who lost their lives. Teachers can point out stereotypical thinking to students and how racist ideas can influence individuals and society; however, researchers advise against using the example of the Holocaust solely to teach moral and ethical issues. They conclude that children must be taught about other cultures and especially the Jewish culture in order to understand what happened, to be able to decide on appropriate ethical decisions. To achieve this objective, students must have gained some insight into human behaviour and reactions, and this begins during adolescence. To avoid trauma, teachers must be extremely careful about how they select material or present the Holocaust to the students in their care. It therefore needs to be carefully considered as to whether kindergarten or primary students should be taught about the Holocaust.

It is hoped that the poem presented here will start student discussions about many topics concerning the Holocaust. Suggestions for teaching, together with the poem itself, which is based on research into the Holocaust and the results of the CID analysis, may help students to find some answers to this historical disaster. The next section discusses concerns teachers might have when required to present difficult issues like natural disasters and especially cyclones to their students.

Children living through a cyclone were deeply influenced by their experience. Their observations and insights provide valuable contributions to our perceptions of natural disasters, especially disasters such as cyclones. This will be considered next.

13.7 Presenting difficult issues 2

With increases in natural and human-made disasters in recent years, children are confronted almost daily with visual material on television and other media, impressing on their minds the fear of living in an unstable world (Wooding & Raphael, 2004). Equally, Boon and Pagliano (2014) have pointed out that, when disasters happen, children are the most vulnerable. Their need for stability in their daily lives is shattered by disaster (Fuhrmann et al., 2008), and the fear of the unknown (Sorin, 2003, p. 121). Being shocked by visual material or feeling deep empathy with the victims of a disaster can produce lasting trauma in a sensitive child (Cohen as cited in Rutland, 2010).

Fuhrmann et al. (2008) advocate for disaster preparedness. They state that the quality of the lessons taught depends on the teachers: how they integrate the information into various subjects, what they consider age-appropriate, and how sensitively they deliver the material.

However, research has shown that a child's response to disaster "is a complex interplay of pre-existing vulnerability, differing stressors, and differing impact" (Wooding & Raphael, 2004, p. 10). Therefore, disaster teaching relies heavily on teachers' intuitive and professional knowledge of the children in their care so they may avoid traumatization.

Overall, researchers have found that teachers need to teach about human-made and natural disasters due to such global issues as terrorism, wars, and climate change. As such, teachers require accurate information about particular disasters. Furthermore, they need to be acutely aware of the intellectual and emotional levels of their students, as there will be differential responses to the information presented (Wooding & Raphael, 2004). In fact, knowledge and realistic fear about disasters can strengthen resilience in children (Dufty, 2014; Sorin, 2003). The next section discusses the experience of cyclones in Australia.

13.8 The cyclone in Australian Subtropics

In tropical north Queensland the cyclone season lasts from November to April. These storms can seriously affect the Queensland coastal community (Haring & Sorin, 2016). The development might be influenced by an El Nino (a drier year for Australia) or a La Nina year (more rainfall can be expected). The weather patterns depend on warming streams over the Pacific Ocean (ABM, 2016, 2022). Tropical cyclones are measured in categories from 1 to 5. [See Chapter 6 about cyclones in North Queensland]. Findings from research confirmed that children supply important contributions to our understandings of cyclone awareness and preparedness (Haring & Sorin, 2016). The next section discusses the Australian Government's attempts to educate children about disaster preparedness.

13.9 Efforts in Australia to increase disaster awareness and preparedness among children in schools

In Australia, Emergency Management Authorities taught disaster programs in schools around the country in areas where natural events have occurred. Following this, the Australian Curriculum (n. d.) finally introduced disaster and geography education for every state. This subject is taught in Years 6, 7, and 8 and again in Senior Secondary Geography (Boon & Pagliano, 2014). Dufty (2014) advises to include natural hazard activities in different subjects, ensuring that students have more than one lesson and that revision is included each year to limit forgetfulness. It has been found that generally, people are inclined to become unconcerned after a disastrous event and might be complacent in preparing adequately for another (Usher et al., 2013), especially when the event failed to meet the predicted expectations. Fuhrman et al. (2008) recommend including information about disaster preparedness “in almost any class situation, ranging from geography, history, economics, civics, social studies, language, arts, mathematics, science, physical education, health, and technology” (p. 119). Lessons in geography and science should include facts about climate change and global warming as well as disaster preparedness. Students will be challenged to discuss their own, often naïve theories based on popular TV shows or films (Lane & Catling, 2016), such as how cyclones develop and their influence on land and people (Lane & Coutts, 2012).

Teaching material can be found online in the Australian Curriculum Assessment and Reporting Authority (ACARA) site, including links to planning tools and units of work. This is supported by the State of Queensland Studies of Society and Environment (SOSE) sourcebook modules (2022). Further, Berry and King (1998) developed a program called “Stormwatchers,” a cyclone-awareness education package for upper primary school children. Using five scenarios, students are challenged to prepare for a cyclone. More recently, the American Red Cross’ (2013) Pillowcase Project: Learn, Practice, Share covers natural disasters in an engaging way that can be used in Upper Primary and Middle School. Further studies need to assess how actively this teaching material has been implemented in schools and to what effect. Fuhrman et al. (2008) discuss teaching material for disaster preparedness in geography lessons. They offer various information and web links, based on the US National Geographic standards, on how to implement disaster preparedness in academic subjects. Their review and research into the literature about disaster events produced “seven lesson-plans for elementary, middle and high school levels” (p. 113). Equally, Ronan et al.

(2015) call for further research internationally to be conducted into the effectiveness of On disaster preparedness programs.

According to Boon and Pagliano (2014), a literature review of articles published about disaster programs in Australia showed the necessity for a “thorough examination and evaluation of school-based disaster education curricula” that would actively involve children (p. 193). But, as Dufty (2009) reported, disaster management authorities usually assume that children will take knowledge from disaster preparedness programs at school to their families and the community. This, however, does not necessarily mean that parents were factually informed or that extensive preparations for disasters were actually implemented, though Boon and Pagliano (2014) observed that, if children are actively involved as agents in disaster preparedness, their families and their communities, benefit. The natural curiosity and enthusiasm of children can provide the basis for effective learning (Ronan et al., 2008), especially if a pedagogy is employed that “brings knowledge to life, practices skills, challenges attitudes, scrutinises values, [and] is a pedagogy that is active, interactive, experiential and participatory” (Selby & Kagawa, as quoted in Mangione et al., 2013, p. 132). Despite emerging efforts to include disaster preparedness in school curriculum, there is little research that discusses specific and concrete ways that such content and material can be implemented in schools in child-centred and child-friendly ways. This current research extends the theme of teaching disaster preparedness using arts-based teaching such as poetry.

13.10 The importance of arts-based teaching of drama and poetry

Arts-based teaching methods have the potential to offer innovative and child-friendly ways to inform children about natural disasters and emergency preparedness. Malchiodi (2009), an art therapist, strongly endorses the use of the arts in teaching. Citing Perry’s research into neurosequential therapeutics, she argues that in storytelling, poetry and drama, a child’s imagination gets fired, instructing the brain to develop new neuro pathways. This helps to improve resilience and will aid a child when placed in a survival situation. Malchiodi (2009) maintains that “art, play and imagination” are sensory interpolations necessary for the developing brains of children (p.1). Similarly, Alat (2002) postulates that in connection with trauma, teachers would try different approaches if they knew the positive effects the arts have on the “cognitive, behavioural and physio-somatic” development of children (p.2). Lusebrink (2004) and Frost (2005) affirm that sensitive, arts-based experiences improve children’s mental health. Arts-based methods allow teachers to try new ways to dynamically engage students in discussing different issues, particularly sensitive ones. According to Ashton-Hay

(2005), drama in particular “is highly regarded as an effective and valuable teaching strategy because of its unique ability to engage reflective, constructivist and active learning in the classroom” (p.1).

In middle and upper primary school, involvement in arts-based activities such as drama and poetry provide students with tools to make sense of the world around them and to empathise with other people (Gangi & Barowsky, 2009). In fact, according to Frost (2005), the mental health of students is improved when teachers employ art activities to help students cope with trauma. Further, arts-based activities help facilitate learning in other important core curriculum courses such as English (Gattenhof, 2014). In drama, students explore “voice, movement, situation, space and time” (p. 2). According to Ferguson (2014), drama enlivens poetry, helping to understand content and meaning. Additionally, Flensburg (2010) sees poets as “eloquent tour guides on the journey to sharpen our awareness of nature” (p.16). Smilan (2009) encourages the “poetic illusion” of drama as it supplies direct human interaction (p. 381).

Guss (2005) affirms that using drama in teaching is a necessity for children in general, as it builds a connection between ‘*Erlebnis*’ and ‘*Erfahrung*’ (meaning that the experience produces excitement as it is lived through and, when later reflected on, turns into experience) (p. 48). The next section discusses the development of a cyclone experience expressed in poetry.

13.11 Experiencing a cyclone in drama and poetry

*“The cyclone ends. The sun returns;
the lofty coconut trees lift up their plumes again; man does likewise.
The great anguish is over; joy has returned; the sea smiles like a child.”*

(Gauguin, n. d.)

The following poem concerns the development of cyclones off the Far North Queensland coast, Australia, and the influence on children who lived through the cyclone experience (Haring, & Sorin, 2016). The poem could be introduced to an upper primary classroom during social studies, cyclone research, English, or drama lessons. In the poem, three different themes are explored, described, and juxtaposed—the Aboriginal myth of the Rainbow Serpent creator, the different stages of a cyclone, and musical terms and definitions—thus achieving a multilayered effect (Guss, 2005). Each theme is elaborated further below.

According to Taçon (2005), many places within the Australian landscape give rise to the creation of myths. These locations are particularly significant, unusual, and important parts of the environment. They are said to be established by Ancestral Beings and spirits, who still care for them. The most important myth is that of the Rainbow Serpent, known by different names throughout Australia (Taçon, 2005). The mythological serpent lived near water, in billabongs or waterfalls, and created the world in the “Dreamtime” (Australia Lesson Activities—Literacy, 2001). Dreamtime “refers to Aboriginal mythologies of creation and the earliest period of human life, when interaction with powerful entities shaped landscape, the biomass and human destiny” (Hayward, 2010, p. 22). During this time, valleys developed from the winding motion of the serpent’s body, while mountains were pushed up by its muscles and tail. Its colours later appeared in the rainbow (Burge, 2013).

Although a creative and benevolent creature, the rainbow serpent was also known to produce great disasters, such as cyclones and floods, if following generations did not care for the land and keep oral mythology alive. According to the Art Gallery of NSW (2015), “the destruction of Darwin by cyclone Tracy [is] understood to be the retributive act of the Rainbow Serpent, warning against the decline of Indigenous cultural practices” (p. 1). Aboriginal spirituality is deeply entwined with everyday life and “mystical realities” and gives individuals a sense of belonging and identity (Skrzypaszek, 2011, p. 132).

The rainbow serpent is a focus of the poem discussed here. The poem itself follows the three stages of a cyclone—the developing storm, the storm making landfall, and the aftermath—and aligns each stage with a musical term (Carney, 2015). The terms have been arranged in order of the intensifying and then diminishing cyclonic storm. The poem is based on children’s experience and description of Cyclone Larry in 2006 (Mothers Helping Others, 2006): how the wind and rain changed the atmosphere, how rain-gusts and crashing trees produced an incredible noise, how the light changed from golden in colour to a misty grey, and how the rain-soaked earth had a musty fragrance until fresh rain fell after the storm passed (Haring & Sorin, 2016).

The musical terms might be already familiar to some children, as ten-to-twelve-year-old students often receive piano lessons. This poem follows a simple A, B, B, A, C structure and is written in mixed meter, modelled from the intensity and wind-strength of a cyclone (mixed meter: rhythm shifts between a metrical pattern [Moustaki, 2001]). The poem and teacher notes follow, and ideas for teaching about cyclones and other disasters are included.

Tale of a Cyclone

After the rains had stopped

For many months

The earth was as dry

As a mud-cake in the sun.

“Pianissimo,” the teacher said,

“Play softly like the cool breeze

Twirling dry leaves of the gum trees

Behind the old farm shed

Near the billabong.”

“Staccato! Now let your fingers hop

Like the Kookaburra sang to the sun

On the very first morning the world had begun

By rainbow snake’s creation of valley and mountain top

In the dreamtime.

“Animato! That’s lively now and bright-

Remember the stories of old, around campfires told

Of the rainbow snake’s thundering bold,

Dripping colour from scales in brilliant light

Through the sky.”

“Fortissimo! The rainbow snake roared

Woken from sleep, millennia deep by echoes of human construction

Trees screaming, wildlife beaming- gone in destruction

Trucks and chainsaws deplored-

Under the Southern Cross.”

*“Feroce! The serpent’s anger fiercely sparking fire,
Bellowing steam into swirling cloud
Gushing water fills creeks and rivers loud,
Toying with dreamtime desire
For peaceful beauty.”*

*“Crescendo! Remember the roof flying,
Trees creaking, crashing, windows smashing
Cyclonic wind....lashing
Hear the serpent’s annoyed sighing
About mortals’ folly.*

*“Grandioso! Play in a great style:
Eye of the storm looking down on shifting shade
Stillness sits waiting, afraid-
Watching the swirling air a while
In immense solitude.”*

*“Furioso! Violent path of cyclone returning
Due to rainbow snake’s wild scorn
Trees de-leaved like flagpoles torn;
Houses bashed, in rising waters churning
Following the Inland-Sea.”*

*“Andante! Actually walking quietly around
Families unite with friends
Troubled minds find healing hands.
Hope leaps homeward-bound.
Tapestry of life restitched.”*

*“Dolce! Play sweetly like butterflies rejoice-
Rainbow whispers colours, pleased-
Serpent for another year appeased
Dance and clap-sticks lift their voice -
Ancestral devotion renewed.”*

13.11.1 Commentary on the poem

In the poem, musical terms and definitions are explained by an imagined piano teacher. The terms have been arranged in the order of the cyclonic progression. Introductory lines preface the warm weather and resulting drought in North Queensland, Australia. Each verse is summarised below.

Verse 1: Paints the landscape and the dry condition of the land. “A billabong (‘billabong’) is a body of water, like a large pond” (Billabong, n. d.).

Verse 2: Introduces the world created by the Rainbow Serpent, as told in Indigenous mythology (Australia Lesson Activities, 2001). “The ‘Laughing Kookaburra’ is an Australian bird singing/laughing in the dawn chorus” (Kookaburra, n. d.).

Verse 3: Explains how the serpent painted a colourful world (Burge, 2013).

Verse 4: Tells of the serpent’s awakening as prophesised (Burge, 2013, p. 1). The Southern Cross is a collection of five stars “in the night sky [which] has guided travellers, intrigued astronomers and inspired poets and musicians.” (Maher, 2014).

Verse 5: The serpent produces a cyclone and floods (Taçon, 2005).

Verse 6: Describes the effects of the cyclone on trees, houses, and people (Mothers Helping Others, 2006).

Verse 7: The eye, or middle of the revolving cyclone, quietly passes over the land. (ABM, 2016, 2022).

Verse 8: The cyclone returns with winds and floods, carrying houses and possessions (Mannix, 2012) toward the mythological Inland Sea (Great Australian Inland Sea, 2018).

Verse 9: People in the community help each other to cope. Life begins to return to ‘normal’ again (Mothers Helping Others, 2006).

Verse 10: The Rainbow Serpent has been calmed. Animals reappear. The serpent goes back to sleep in the billabong. Devotion to the Rainbow Serpent has been re-established: after destruction comes renewal of myths and traditions.

13.11.2 Experiencing the poem while learning about the Australian Landscape and the dreamtime

Teachers and students will find many ways to perform and/or use this poem. Students could be challenged to set the poem to music, explain the different musical terms, and accompany this with movement and expression (Flensburg, 2010). Danielson and Dauer (1990) suggest that “creative movement to music or poetry adds to the mood and meaning of a poem” (p. 140). The poem can be read or spoken as a chant by a group of students or single voices intoning the cyclone. A chant is a “form of oral poetry...to be communally performed...something between a speech and a song” (Moustaki, 2001, p. 316). Or, as Forster (2006) writes: ... “chants are stretches of real language put into a rhythmic framework” (p. 64).

Further, costumes and background stage sets could be created by students. The following section lists ideas for teaching and learning that could be used in upper primary classes to facilitate student learning about cyclones, the Dreamtime, and musical annotation.

13.11.3 Possible questions to ask about the poem “Tale of a Cyclone”

In “Tale of the Cyclone” the imagined piano-teacher uses the child’s memory of the experienced cyclone and the Rainbow Serpent myth as a teaching tool. By evoking the imagination to remember the sound of the wind, the drops hitting the dry soil, and the changing lights and smells, the child can connect the musical terms with memory pictures.

- a) Make a list of the different musical terms and research the way they should be played.
- b) What leads up to a cyclone? What is a cyclone? What is the “eye” of the cyclone?
- c) What happens before a cyclone, during a cyclone, after a cyclone?
- d) What can we find out about the “Inland Sea?”
- e) What role does the Rainbow Serpent play in Aboriginal myths?
- f) What happens if the serpent wakes up?
- g) Why would the serpent be concerned about the current state of the environment?
- h) List the words that mean “destruction.”
- i) List words that help to describe the situation.
- j) Who are the main characters of this poem?

13.11.4 Suggestions for class activities

- 1) Draw a story-board imagining each verse, or create a collage.
- 2) Group work: write a summary of each verse in one sentence, report, discuss.
- 3) Present the poem as a vocal drama, remember “expressive features, such as emphasis, loudness, slowness” and “gestures and facial expressions” (Dinham, 2011, p.193).
- 4) Develop a drama performance with a group chorus and individual actors taking the parts of the narrator, the piano-teacher, the Rainbow Serpent, and the cyclone. The narrator introduces the first verse; then the piano teacher explains the first line while a group chorus tells what happens next.
- 5) Masks and/or costumes for the different characters could be designed, as well as different music for each verse, considering musical elements “such as dynamics, pitch, tempo, duration and tone colour” to bring the poem to life (Russell-Bowie, 2006, p. 229).

Further, sound effects of wind, rain, or machine noise, could be created by students and included in the presentation of the drama. Diverse colours in props and scenery could contribute to a dynamic visual impact to set the mood and context of the Australian landscape. The poem also lends itself to the creation of a puppet play or even a dance/movement presentation.

13.12 Comparing and investigating three similar poems

This section supplies teachers with the opportunity to select from the following three suggestions a poem suitable to the level of their students in age and cognitive ability. The students will then be able to compare and interpret the Tale of a Cyclone poem. This will deepen their understanding of what people in different parts of a country like Australia experience.

The poem “**Tale of a Cyclone**” could be compared to the poem “**My Country**” by Dorothea Mackellar (1908). This poem describes the Australian landscape, and is the origin of the saying, “I love a sunburnt country.” It mentions droughts and flooding rains, leading easily to the topic of cyclones. Students could read it and compare and contrast it to the poem “Tale of a Cyclone.”

13.13 Possible questions to ask about the poem “My Country”

- a) What does the author tell us about Australia when she compares it to her motherland, England?
- b) What does the English landscape in the first verse sound like, feel like, smell like?
- c) What does the author say about the landscape and the extreme weather in Australia?
- d) What is different in Australia, and why does she love the difference?
- e) List words chosen by the poet to describe why Australia is beautiful, but also terrifying.
- f) What is the “blessing” to the people and the land?
- g) Why would the poet be homesick for Australia when England’s weather would be gentler and more welcoming to her?
- h) Compare “My Country” to “Tale of a Cyclone.” Is there a similar love of the country, despite the extreme weather condition and the threatening cyclone? How is it shown?
- i) Why would Indigenous people tell the story of the Rainbow Serpent over thousands of years? Where is the connection to the serpent in the poem by Mackellar?
- j) Draw two pictures, contrasting the two different countries the poets talk about.

Another well-known poem that describes the often-extreme weather conditions in Australia was written by Father Hartigan (alias O’Brien) in 1921, in response to observing his parishioners. It is titled, **“‘We’ll All Be Rooned,’ said Hanrahan”** (Coyne, 2007). The poem demonstrates how people feel at the mercy of the weather, as their livelihoods depend on it. More information is available at http://www.catholica.com.au/brianstake/010_bt_print.php

13.14 Possible questions to ask about the poem “‘We’ll All Be Rooned,’ said Hanrahan”

- a) Where in Australia could this poem be situated? Why?
- b) Who is the main character in the poem, and what is his attitude to the situation?
- c) What effect does his attitude have on others?
- d) Which sentence tells us about the seriousness of what is happening?
- e) How many extreme weather conditions are described here? What are they?
- f) Which repeated line tells us about the people having to accept what happens?

- g) How do the farmers respond to each extreme season?
- h) What descriptive language does the poet use for each weather condition?
- i) What do you think happens after the poem ends?
- j) Compare this poem to the “Tale of a Cyclone.”

Include which observations, descriptions, direct speech, sounds, feelings, or smells, are similar. Read together Mueller’s story (January 12, 2011), “We’ll Wade on as We Always Do,” reported in *The Telegraph*:

<http://www.telegraph.co.uk/news/worldnews/australiaandthepacific>

[/australia/8256085/Australia-Floods-Well-wade-on-as-we-always-do.html](http://www.telegraph.co.uk/news/worldnews/australiaandthepacific/australia/8256085/Australia-Floods-Well-wade-on-as-we-always-do.html)

Further, the poem *Rainbow Serpent* was composed by Anthony Burge (2013) while walking through a dry, rocky riverbed in the Kimberly, he remembered Dreamtime stories. More information is available at <https://www.poemhunter.com/poem/rainbow-serpent/>

13.15 Possible questions to ask about the “Rainbow Serpent” poem

- a) How do the Indigenous people know about the serpent?
- b) Where can the mythical rainbow serpent be found?
- c) Which parts of the serpent can still be seen?
- d) What will happen if the serpent awakes?
- e) Besides brilliant colours, the serpent achieves several other things. How many can you find?
- f) What happens to people not keeping the law?
- g) How might animals be rewarded?
- h) What is a “totem,” and what is expected of those who have this totem?
- i) Why does the poet call the serpent “Mother of Life”?
- j) What might have motivated the poet to write this poem?
- k) Look for parallels and find differences and agreements in this poem and “Tale of a Cyclone.”
- l) Draw a storyboard or comic-strip with speech-bubbles of what the serpent says and what the people think.

Research into documents and the results of the CID interpretations of children’s cyclone drawings have confirmed that children are deeply affected by natural disasters. It is therefore necessary to supply teachers, who might not have an experience of a natural disaster, with relevant information. Concerning disasters, especially cyclones in the case of Queensland, the poem “Tale of a Cyclone” informs of cyclone development and its effect on

the surrounding environment and on people. This knowledge, supplied to children, encourages active involvement and therefore fosters resilience.

13.16 Conclusion

Increasingly, natural disasters due to climate change demand extra alertness and preparedness globally. As worldwide population growth is also increasing—often in disaster-prone areas—urgent provisions must be made to transmit knowledge about disasters and safety education. Research has documented that children can be agents for the dissemination of active, protective measures before disastrous events strike. Children display a natural curiosity and motivation to learn; therefore, schools are the places where children might be accurately informed about disasters, climate change, and global warming. This knowledge could be integrated into different subjects and brought to families and the wider community.

Proper instructions or programs might be developed which consider the age, and physical and emotional development of students in a child-friendly, age-appropriate way. As disaster preparedness has reduced loss of life and property, children have demonstrated that they have the capacity to be actively involved in disseminating important and useful disaster information and the ability to assist with disaster preparedness in their families. Therefore, disaster preparedness is now an established part of the school curricula. Also, children's voices must be listened to and not be overlooked, as they are an important part in the overall picture of the cyclone experience. Children have observed their parents' and other people's reactions to the cyclone and learned important lessons for life.

Further, document analysis of abused children's drawings revealed how observant children are and what effect it has on their emotional development when suffering from abuse. Therefore, the following section relays to teachers information of these findings, as, according to Falkiner et al. (2017), teachers are "still reluctant to make such reports" of child abuse or neglect (p. 38).

13.17 Translating research into poetry 1

“Children are like sponges, they hear, see and feel everything especially when it comes to domestic violence”

(Hubbard House, 2010).

Knowledge gained from this research has been translated into the following shape poem (shape-poem = calligram, definition: “a poem whose words form a shape...related to the poem”, Moustaki, 2001, p. 316), devised to convey to teachers messages about abuse, seen from “children’s points of view” (Pramling Samuelsson & Pramling, 2013, p. 520). The researcher has tried to express how a young child reflects on the family violence it has observed and was involved in. The poem centres on domestic violence: a father hitting a mother and child. It describes the progressing insights as the child develops agency, finally being able to “negotiate...her internal and external worlds” (Aultman, 2009, p. 1190).

Can’t anyone help me?

He hits mum, he hits me -

He hits mum, he hits

He hits mum, he

He hits mum

He hits

He

He hits

He hits mum

He hits mum, he

He hits mum, he hits

He hits mum, he hits me

I hid -

And I cried –

13.17.1 Comments on the poem

The poem has been shaped like a hand hitting the child or like a symbolic cut into the child's personality, to illustrate the child's despair and conflicting emotions. Traditionally and culturally children were not allowed to have a voice (Powell et al., 2016). Young children especially have been unable to talk about their feelings of isolation, shame, guilt, and confusion. Having to take abuse from a person, who ideally should love and protect them, is utter defeat for the child as children have no power in a violent situation. This kind of abuse may kill the soul (Miller, 1987), produce trauma and influence the development throughout the lifespan. In the poem the child is mumbling to him/herself over and over again: "I am helpless; dad hits mum; I want to protect her; he hits me too." In the child's mind there is no solution to the problem, the mind is blank. The same words would continue into an endless continuing verse because the child feels that there is no one listening or can help. Therefore, the child hides away in a dark corner and cries. As educators think about and imagine the desperate situation the child finds itself in, they desire to make learning for resilience 'childlike' to offset the distressing abuse. One way to achieve this is by employing poetry in their research findings and teachings.

Research into child abuse has informed the above poem, demonstrating to adults, the emotional impact abuse has on the voiceless victim. As Aultman (2009) states: "Poetic representation can, indeed, better represent the speaker" (p. 1189). By reading poetry we join "the world of the story-teller" (Faulkner, 2007, p. 222). Poets want us to view our surroundings with different eyes, echoing Hirschfeld: "each time we enter its [poems] wordwoven and musical intonation, we give ourselves over to a different kind of knowing: to poetry's knowing" (as cited in Faulkner, 2007, p. 218). Although poetry is "becoming the neglected genre", making way for "informational texts" in the classroom according to Seale (2015, p. 12), the value of poetry lies in the fact that poets "contribute to the cultural, spiritual, and political health of society" (Faulkner, 2007, p. 222). Thoughts and feelings expressed in poetry "resonate" especially with children (Aultman, 2009, p. 1189), as it delights the imagination. These thoughts and feelings of hope and knowing can help to generate resilience and add to agency in a child.

13.17.2 Poem continued

In the following shape-poem the concept of “no voice” of children, is moved to children having agency. The child becomes aware of the possibility of change. The child says: “I can, I can make a difference”.

I can

I can speak

I can speak up

I can draw a picture

I can make a vital choice

I can have a voice

I can heal me

I can love

I can

I

13.17.3 Poem completed

The child has experienced that someone listened and helpfully reacted.

He hits mum, he hits me – I

He hits mum, he hits – I can

He hits mum, he – I can speak

He hits mum – I can speak up

He hits – I can draw a picture

He – I can make a vital choice

He hits – I can have a voice

He hits mum – I can heal me

He hits mum, he – I can love

He hits mum, he hits – I can

He hits mum, he hits me – I

13.18 Conclusion

The above poem suggests that a perception of complete wholeness can be experienced when the child is given agency to develop self-esteem and hope. Therefore, children have to be kept safe from abuse and encouraged to develop agency. However, concerning child abuse and teachers' reporting, there is still a "discrepancy between the legal requirements and the actual practice of teachers" (Falkiner et al., 2017, p. 45). This means that teacher and preservice teacher training courses must be endorsed by schools and universities to protect children. The next section presents a poem about what could happen if a child has been sexually abused.

13.19 Translating research into poetry 2

Secondly, findings from this research have been transformed into a free-style poem ("poetry that is not written in a fixed form and contains no regular meter", Moustaki, 2001, p. 218). In this poem a sexually abused child is compared to a butterfly, which has been damaged by offensive behaviour. The idea is based on the moral Butterfly story (2015) as told to children not to meddle with nature but rather wait as it unfolds: A young boy sees a butterfly leaving the chrysalis; however, the butterfly seems stuck. In an attempt to help, the boy opens the chrysalis, unaware of the time insects need to develop their wings. Therefore, he damages the animal, leaving it unable to ever fly.

13.19.1 Child Metamorphosis Twice

- 1) Parting the Chrysalis -
born into delicate life of air and sun,
stretching unfolded wings.
- 2) Then touched by shameless hands
in mistaken belief of earthly pleasure,
cringing in fearful confusion.
- 3) Anticipating mood,
shuddering, hiding, avoiding,
longing for flight forlorn in dried tears.
- 4) Energy squeezed into wings lost,
Fear mingled with delight and shame,
vain in time and space.
- 5) Scales unable to glow in the sky's blue,
Circled by darkness of depression-
Crawling through life.
- 6) Encouraging hands, outstretched to trust -
Filled with gratitude, strength in mind:
Twirling, soaring; free.

13.19.2 Commentary on the poem

Verse 1 paints the moment the butterfly splits the chrysalis. The insect is born to enjoy air and sunlight: like a child is born pure into the world but leaves the parents to stretch its wings when first going to school, parting home, and developing independence. This is the first metamorphosis. Metamorphosis is defined as a “change of form, appearance, or character” (Manser & Thomson, 1997, p. 786).

Verse 2: Shameless hands are touching the chrysalis: the child is drawn into the adult world by the criminal behaviour of a person who is seeking his own pleasure. When

introducing the child prematurely to adult life, this leaves the child confused, cringing in fear of the abuser.

Verse 3: Shows the child's reaction. As the damaged butterfly helplessly tries to get away, the child equally tries to avoid the abuser by reading his mood, hiding, and crying powerlessly, longing to be safe.

Verse 4: If the butterfly would have developed naturally, the energy squeezed into the 'un-folding' wings would have strengthened the structure, this vitality is now lost. In the child this would mean that it feels somehow loved and especially chosen by the abuser but also, at the same time, it is ashamed. Normal child development is lost in the liminality of time and space: The abuse will affect a child throughout the lifespan.

Verse 5: As the butterfly is unable to fly, its scales will never reflect the sunlight. The child will develop depression in adulthood and further only 'crawl' in later life like the damaged animal.

Verse 6: When, however, abused children meet a person they can trust and feel encouraged by, then they will find the strength to escape the memories and will finally learn to soar. This is the second metamorphosis. This gift was denied the butterfly.

13.20 Conclusion

This chapter included discussions on the teaching of difficult subjects in the classroom like the Holocaust or disasters. It offered two extensive lesson plans which incorporate poetry and drama based on Gardner's and Bronfenbrenner's theoretical perspectives. The third section alerts teachers to the possibility of abuse children in their classrooms might have experienced. Both poems may be useful for teachers to become aware of child abuse which, according to Australian law, needs mandatory reporting (Australian Institute of Family Studies, 2020). The next chapter provides an overview of further findings of this study, the limitations, and recommendations.

Chapter 14

Discussion and Integration

14.1 Introduction

The final chapter presents the summary of the results of this study. It displays the circumstances of how children in different times, places, and situations navigate the world around them. Further, results of this research are discussed in relation to the healing sources of drawing and poetry, and how they can inform teaching, adding to educators' knowledge of detecting and healing trauma. The photo below shows the changes a caterpillar undergoes as it metamorphosis into a butterfly. It is used here as being symbolic of the changes a child might experience when trauma has been alleviated.



Plate 14.1 Source: Corrigan, C. (2020). Into the Chrysalis [Online image]. *Syndicated from* *awakin.org*<http://www.dailygood.org/story/2490/into-the-chrysalis-chris-corrigan/>

14.2 Summary of Findings

14.2.1 Similarities

While interpreting the drawings of children in troubling situations a number of similarities in children's drawings were found. In all three situations of distress, the Holocaust, the cyclone and in the abuse situation, children experienced a state of liminality. They felt helpless, out of control, being at the mercy of adults or the environment as security and stability in their lives were lost. Disturbance of home, place and culture produced confusion and anxiety. This resulted in fear of the unknown, despair and depression, which could lead to lifelong trauma. It was discovered that children have a rich emotional life, coupled with knowledge they intuitively perceived from their personal circumstances. In the Holocaust the children were at the mercy of both the enemy and also adults. They were grappling with their own reactions due to the uncertainty of the situation. Throughout the cyclone experience the children were at the mercy of a natural event when adults' fear was palpable. During the abuse, children are under the power of the abuser as long as the abuse continues. They are unable to escape on their own.

14.2.2 Differences

A number of differences was found when interpreting the children's drawings. Although liminality was discovered as being the main theme, usually as a transition stage, it became obvious that it differed in times, places, and circumstances the children (experiencing The Holocaust, a cyclone or abuse) found themselves in. For Holocaust children (1941-1945) the state of liminality ended negatively as most children in Terezin did not survive. For the children of the cyclone (Cyclone Larry, category 5, MHO, 2006) the transitional stage of liminality ended positively. The experience was cathartic, the children gained insights and started their life anew. For the abused children (abuse is a social phenomenon which has happened in all societies worldwide throughout history) this transitional stage could end positively if pathways such as art therapy or poetry therapy are employed. Otherwise, the abuse experience can have a lifelong influence, keeping the child stuck in liminal space. Drawing the unspeakable trauma helps children to relieve traumatic experiences irrespective of the situation a child may have been confronted with. This provides a catharsis for the release of strong emotions.

Although exploratory and limited in its scope, the present study has provided some significant insights concerning resilience or survival methods of children in disaster or crises.

This became apparent by the choice of themes displayed in the drawings. Memories of home and a happy childhood before the world changed together with the presentation of positive cultural symbols, happy bright colours, and depictions of beauty in nature could be considered helpful for children to develop hope and resilience.

The Holocaust children chose soothing and reassuring themes from their memory of the time before their world faded. They drew family scenes, imaginative and fairy-tale presentations as well as natural objects, relying on previous knowledge. This confirmed what Golomb (1992) and Malchiodi (1998) had observed: the Terezin children showed what other young children would usually draw, despite the horror they saw every day. Malchiodi (1998) agrees that the children presented “things of beauty” (p.159). Likewise, Stargardt (1998) had stated that unhappy children do not necessarily present negative drawings but rather draw something to please the adult, remember happier times or regress to symbols that worked before. The children of the Holocaust added positive cultural symbols: lights, butterflies and a menorah but only one ethereal sun in the selected collection was included in the top left corner. This gives an indication of intuitive knowledge of inevitable death (Haring, 2012).

The children in the cyclone recorded the cyclone’s fury in their drawings: how people, houses and nature suffered. The younger children would draw what they experienced during the cyclone (the emotional content) while the older ones drew the destruction they observed after the cyclone passed (realistic drawing and content). Positive cultural symbols were employed: butterflies and rainbows but no sun was shown. It has to be noted that due to the limited choice of drawings and commentary provided with the drawings, no general conclusion can be made as to why no sun was depicted or if trauma influenced the children’s decisions.

The abused children presented the actual immediate situation in their drawings: “This is what happened when...!” Younger ones might in fact show the abuser (Briggs, 2012), older ones the people involved: both parties (example: father and mother) and the explosive situation. The world appears as a dangerous place in which they are alone, fighting for survival. No cultural symbols have been shown, however, symbolic tears or houses reminding of a prison, appear but only one sun was included in the selected drawings.

The Holocaust children had only a few protective and nurturing adults present in their lives (example: the art teacher Friedl Dicker-Brandeis), while the cyclone children had the protection and nurturing of their parents and later their community. However, the abused children are devoid of protection if there is no early attachment to a reliable, loving person and if there is no therapeutic support like in art- or poetry therapy. Consequently, as events in

a child's life could lead to trauma, a supporting and nurturing guide before, during and after the traumatic event like in the cyclone experience would provide reassurance and hope throughout the lifespan. In conclusion it must be noted that a secure, warm, trusting and stable relationship with a responsible adult would be ideal as suggested by Gimson and Trewhella (2014), Howard (2019), Levine (2010), Malchiodi (1998), Mutch and Latai (2019), and Øverland et al. (2012) and others. Further, as children are the most vulnerable in society, they depend on parents, neighbours, teachers, and respected figures of society. In short, when children are growing up, they depend on a trusted, loving and guiding adult.

14.2.3 Advocating for arts-based teaching and therapy

“Adding wings to caterpillars does not create butterflies, it creates awkward and dysfunctional caterpillars. Butterflies are created through transformation.”

Stephanie Marshall Quotes (n. d.).

The primary aims of this research have been to find commonalities and meanings in children's drawings of disasters/crises and to determine ways to help educators make sense of children's artwork. Further, to design teaching resources that develop internal tools to enable children to handle disaster/crisis situations in the future. The drawings under scrutiny were created by children who had experienced either historical, natural, or social disasters/crises. Insights gained from this research can be translated into the academic or the school setting.

The findings from this study make several contributions to the current literature. First, clearly Piaget's and Vygotsky's theoretical perspectives along with Bronfenbrenner's and Gardner's theory provide an appropriate lens by which to make sense of how children in different times, places, and circumstances are influenced by the world around them. Second, the application of the content-interpretive-developmental (CID) analysis as presented in chapters 7, 9, and 11 has been found to be suitable for the interpretation of children's drawings. The CID method had been informed by the theories of Piaget's stages, Day and Hurwitz's 'parallel artistic development' as well as Golomb's and Malchiodi's drawing interpretations. This has been confirmed by Gadamer's hermeneutic theories. Therefore, the CID method of analysing children's drawings which has combined existing methods into an easier-to-apply form will better equip teachers to take on the task of interpreting children's drawings.

It must be noted though that theories carry the cultural values of a society and therefore might change over time. However, Bronfenbrenner's bioecological theory and

Gardner's multiple intelligence theory are insightful tools for teachers as they work with diverse children. Bronfenbrenner's theory enables educators to become aware of the influences in a child's life. Gardner's theory informs about the variety of children teachers meet in their classes, pointing to the unique learning ability of each child.

Next, this research has endeavoured to define the therapeutic efficiency of arts-based teaching and therapy. It has been revealed due to extensive research that the beneficial effects of drawing are due to children entering a time and phase of liminality. Emotions and states such as despair, depression, and fear accompanied by intuitive knowledge, memory, resilience, and wellness might be experienced. Consequently drawing, rather than talking or writing about their experiences, is especially valuable as it completely engages children in a non-verbal activity as it involves concentration, imagination, and creativity (Haring, 2012). Furthermore, drawing is not age-restricted. Several active ingredients of art therapy (Kapitan, 2012) as listed in chapter 1, have been discovered. These are: the production of Alpha waves, when being in the flow; the endorphins produced by the brain when in relaxation, and the rhythmic movement of the hands. Further, a state of concentrated drawing is comparable to the flow state or the mindfulness meditation experience, time, space and the self-seem to dissolve (Hyde, 2018; Jackson, 2012; Yaden et al., 2017). A common denominator is the fun aspect of drawing that all children naturally enjoy (Coholic, 2011; Haring et al., 2018; Lee, 2017; Malchiodi, 1998). Emotions, frozen in trauma, are released when children forget time and place while in the flow state during joyful arts-based activities (Vago & Zeidan, 2016), provided this is encouraged in a respectful, non-threatening and loving situation (Malchiodi, 1998). This process creates a positive outlook on life and therefore produces hope which builds confidence and alleviates trauma. A sensation of complete wholeness can be experienced (Vago & Zeidan, 2016).

The healing effect of drawing while in the flow, which helps children with trauma, has been translated from research findings into a poem. This unique contribution to the literature on art therapy's transformative effects summarizes the results of the above.

The Healing Effect of Being in the Flow

*Flow is the moment
When time stands still
When eternity breaks into the will
Of the SELF.*

*Known to the ancients
As centre-point in meditation
Flow is the way of mediation
between SELF/DIVINE.*

*Athletes have described this
total immersion in effortless action -
being in the zone without distraction
as enjoyable experience.*

*Artists and musicians know
this timeless state as aesthetic raptures,
while in ecstasy the mystic captures
essential one-ness.*

*Children, drawing, easily concentrate,
getting completely lost in the Flow -
Adults, being time-conscious, are slow
finding the NOW.*

*When deep-seated trauma
blocks children's minds and brain -
Being in the Flow stops the train
of disturbing emotions.*

*In quiet, timeless silence
The child's thoughts are ordered and stilled;
Radiant dreams fulfilled
With creative energy.*

This poem can open new ways to understanding how arts-based teaching and art-therapy achieves beneficial effects for children. Commentary specifically related to the poem can be found in the article by Haring, U., Sorin, R. & Caltabiano, N. (2020). Exploring the transformative effects of flow on children's liminality and trauma. *Art Research International*, 5(1), 16-46.

14.3 Child-centred arts-based suggestions

According to Perry (2002) childhood should be "a time of great opportunity." However, it is equally "a time of great vulnerability" as neural systems in the brain are developing for functioning throughout the lifespan (p. 82). Consequently, it is important to add to teacher knowledge as teachers have additional responsibility in these challenging times and do have immediate and longer-term knowledge of the students in their charge. Due to the increased duty of care, teachers need to be aware of the wellness of their students, able to detect child abuse, trauma, and depression besides teaching a subject and administering discipline. For example: teachers have to be alert to the significance and the consequences of child abuse for the future life of a child. When they are handed disturbing drawings by children in their care, they must be informed on how to respond, listen to, and encourage children; whom to report to and contact for professional help. Universities need to include specialised courses for pre-service teachers.

This research also confirms that arts-based methods allow teachers to try new ways to enthusiastically motivate and involve their students. Ashton-Hay (2005) considers poetry, and drama in particular, to be valuable teaching tools (p. 1). Arts-based interventions (either in the classroom or in therapeutic sessions) "have been found to have healing power, providing a window into the innermost psyche of a child, helping to recover their enjoyment of life, making sense of their world and 'the mystery of existence'" (Haring, 2012, based on Allen, 1995; Binder, 2011; Binder & Kotsopoulos, 2011; Bone, 2008a; Bone, 2008b; Golomb, 2004; Haring, 2012; Malchiodi, 1998; McNiff, 1998; Rubin, 1984). Creating art, especially drawing their unspeakable experiences, encourages children's resilience and confidence. They can learn to speak up and not to remain helpless and voiceless victims (Haring & Sorin,

2016), as the child had been historically perceived. Findings to date applying the CID method suggest that children's perspectives supply significant contributions to our understandings of their sense-making of the world: art, narratives and poetry give children a voice through which to express feelings, as well as being a tool for healing and encouraging children's resilience by involving them as mediators and not victims (Gibbs et al., 2013). This will be helpful in developing students' resilience and positive expectations for when confronted with future difficult times. It has been found that knowledge and realistic fear gives children a feeling of power over an unpredictable situation (Boon, 2014; Dufty, 2014; Sorin, 2003).

When teachers, parents, and society respect the rights of children, a positive direction will be taken toward child agency. The full potential of the child can then be developed. Children's voices can be encouraged to be heard when arts-based interventions are validated in teaching programs. Effective undergraduate teacher training with emphasis on arts-based interventions aimed at stimulating child agency need to be implemented in teacher preservice training courses. However, as Clarke and Drudy (2006) have found: "Teacher educators need to acknowledge that student teachers tend to rely on 'tried and tested' strategies at this stage of their career" (p. 383). Obviously pre-service teachers will need to be encouraged to experience drawing, painting, drama and especially poetry. They have to develop skills to be able to set examples to their students, to overcome preconceived ideas and to develop confidence in arts-based teaching.

14.4 The inclusion of poetry in this research

This current research presents original research work in the area of educational inquiry. It extends the theme of teaching disaster and crises preparedness as well as supporting the child exposed to trauma or at future risk, by using arts-based teaching such as poetry. It was found that poetry is a very suitable tool to teach and to encourage resilience in children. Therefore, in this research a poetic trail has been described throughout the different chapters. Butler-Kisber et al. (2003) has suggested "to move beyond the more traditional, categorizing analytic approaches" (p. 133) of qualitative research. Equally Kara (as cited in Munnik, 2016) encourages creativity in research: "a spirit of play, a resistance to binary thinking, a tendency to straddle boundaries" (p. 750). Sharing paintings or poems "enable us to tarry with the important questions of life or gain understandings about people, circumstances and relationships from a new perspective" (Glade-Wright, 2017, p. 97). Hence, as this research progressed, information was naturally translated into poems for teachers' use in the classroom. The expectation here was that it would give students a wider outlook into a

different culture (poem: *Tale of a Cyclone*) or living in a certain time in history (*Terezin reflections*). Equally, insights gained into the emotional state of an abused child morphed into poems which might connect adults with children's thinking and feelings (*Can't anyone help me?* and *Child Metamorphosis Twice*). Further, the poem: *The Healing Effect of Being in the Flow* tells of different states of being in the world, establishing the therapeutic efficiency of the flow state. Research into the topic of The Holocaust, cyclone and child abuse has been summarised into the condensed poetic form of *Haiku*. ("Haiku is a form of poetry that focuses on a brief moment in time, and a sense of sudden illumination or enlightenment" (Vineski, 2016, p. 1). These three poems emphasize the concept of liminality, describing what is happening to the children at that moment in time. The next section explains the limitations of this study and future directions to research.

14.5 Limitations and future research directions

Although exploratory and limited in its scope, the present study has provided some important insights into the holistic needs of children. This research was undertaken with the intention to affect knowledge transfer to educators. However, the research results of the small sample of children's drawings presented here would deter curriculum changes but could inform and influence the gap of research into practice (Dadvand et al., 2022; Grimshaw et al., 2012; Koroscik, 1994), which still persists. This might motivate researchers to further extensive studies into the positive effects of arts-based approaches to teaching and mental healthcare of children as suggested by Rieger and Schulz (2014).

While a limitation of this research is the small number of drawings examined here, future research using additional drawings and exploring other themes than Liminality could be valuable to our understanding of children's drawings of disaster or distress. It must be noted that this research lacked detailed information about the drawings and especially narratives from most children's drawings of the three leitmotifs. Future research could consider thematic analysis of narratives accompanying drawings as these add valuable sources of information. Also, the omission of a sun (a sun was detected in only 2 of the 30 drawings interpreted) might be further evaluated as children frequently and spontaneously include a sun in their drawings (Villarroel & Villanueva, 2017). Previously Gregorian et al. (1996) had noted that traumatized children often included a black sun in their drawings. Equally, research could examine children's recount of feelings while drawing their unspeakable distress. In addition, large scale and longitudinal studies could examine the effectiveness of art therapy especially in young children's lives. This would be valuable to

further teachers' understanding of trauma. It might inform pre-service teacher programs and community health services' agendas thus affecting children's and clients' lives.

Finally, future research might concentrate on constructing and evaluating innovative programs incorporating arts-based therapies in helping children become aware of the possibilities of having agency in distressing situations. This may provide evidence for its effectiveness and the wellbeing of these individuals in their later lives. Further, as this review has primarily taken a Western stance, additional research could investigate other cultural practices into childhood, child agency and how childhood trauma is managed.

14.6 Concluding thoughts

Knowledge Horror is a term created by Levin (2014) that puts into words the intense emotions felt when encountering the suffering of children during The Holocaust, cyclones and child abuse. Writing poetry has helped the researcher to come to terms with the effects this particular research had, which surfaced through sadness and disturbing dreams. As Richardson explains: "Some stories were painful...but writing them loosened their shadow hold on me" (as cited in Denzin & Lincoln, 2000, p. 932). When writing poetry, we leave the world of scientific analysis behind and "we enter into the world of the storyteller" (Faulkner, 2007, p. 222). Re-creating in poems the experience of pain and suffering a child would feel during times of disaster and distress, enabled this researcher to understand how the children's drawings might have evolved. Due to this, insights were gained into the richness and variety of traumatized or abused children's experiences. Further, exploring the different ways trauma might be alleviated and becoming aware as a researcher and teacher that arts-based interventions could enrich children's lives was cathartic. This then added to new understanding and self-knowledge.

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Updated resources can be found under:

Yad Vashem (2022). *The World Holocaust Remembrance Center*.

<https://www.yadvashem.org/>

Yad Vashem (2016). *The Holocaust Resource Center. Lexicon A–Z*.

<https://www.yadvashem.org/holocaust/resource-center.html>

<https://www.jewishvirtuallibrary.org/glossary>

Yad Vashem Holocaust/Wiesenthal (2014). *Glossary of terms, places and personalities*.

<https://www.jewishvirtuallibrary.org/holocaust-glossary#59>

NSDAP. The National Socialist German Workers' Party, commonly known in English as the Nazi Party, was a political party in Germany active between 1920 and 1945.

<http://en.wikipedia.org/wiki/NsDAP>

SA. [Sturmabteilung, Storm Troopers], also known as "Brown Shirts,"

www.yadvashem.org/yv/en/holocaust/resource_center

SS. [Schutzstaffel, Protection Squad]

http://www.yadvashem.org/yv/en/holocaust/resource_center/it

Aryan. <http://www.jewishvirtuallibrary.org/jsource/glossA.html>.

Nazi supremacy. <https://www.jewishvirtuallibrary.org>

Definition of a Jew. <http://www.jewishvirtuallibrary.org/jsource/Holocaust/36qs.html>

Theresienstadt. [in Czech, Terezin]. Ghetto in Czechoslovakia.

<https://www.jewishvirtuallibrary.org/holocaust-glossary#59>

Terezín is 60km north of Prague, approximately in the direction of Dresden.

www.outsideprague.com/terezin

Austrian garrison.

http://www.jewishvirtuallibrary.org/jsource/Holocaust/wiesenthal_glossary.html#59

Steeple. <https://collections.ushmm.org/search/catalog/irn1257>

Small wooden tile with the Terezin church steeple made by a former Jewish Czech concentration camp inmate.

Factory gate. www.jewishvirtuallibrary.org/jsource/Holocaust/aumb6.html

Kristallnacht. www.yadvashem.org/yv/en/holocaust/resource_center/item.asp

Pogrom. <http://www.jewishvirtuallibrary.org/jsource/History/pogroms.html>

What makes a Jew Jewish?

http://www.chabad.org/library/article_cdo/aid/45132/jewish/What-Makes-a-Jew-Jewish.htm
 Matrilineal. http://www.chabad.org/library/article_cdo/aid/601092/jewish/Why-Is-Jewishness-Matrilineal.htm
 Children sent to Amerika. <http://www.jewishvirtuallibrary.org/jsource/Holocaust/36qs.html>
 The boy in the striped Pyjamas.
<http://www.impactservices.net.au/movies/tbitSTRIPEDPAJAMAS.htm>
 Jewish nose. <http://www.calvin.edu/academic/cas/gpa/thumb.htm>
 God's chosen people. http://www.chabad.org/library/article_cdo/aid/160993/jewish/Are-the-Jews-the-Chosen-People.htm
 Shabbat Blessing. <http://www.jewishvirtuallibrary.org/jsource/Judaism/Shabbat2.html>
 Shabbat candle lighting. http://www.chabad.org/generic_cdo/aid/323422/jewish/Candle-Lighting.htm
 Shabbat. https://www.chabad.org/library/article_cdo/aid/633659/jewish/What-Is-Shabbat.htm
 Shema [Heb. *Hear*]. Title of the fundamental, monotheistic statement of Judaism,
<https://www.jewishvirtuallibrary.org>
 Rescued Jews. <http://www.jewishvirtuallibrary.org/jsource/glossR.html>
 Jewish birth.
http://www.jewishvirtuallibrary.org/jsource/Holocaust/What_makes_the_Holocaust_unique.html
 Jewish Ghetto.
http://www.yadvashem.org/yv/en/education/courses/life_ghettos/pdfs/reading7.pdf
 Denunciation by neighbours or collaborators.
http://www.yadvashem.org/yv/en/righteous/stories/rescue_networks.asp
 Striped Pyjamas. <http://secure.yadvashem.org/store/product.asp?productid=277>
 Story. www.visualhollywood.com/movies.../boy_in_striped_pyjamas/notes.pdf
 Yellow star (n. d.). *Star worn on the breast*, (taking away the peoples' individuality and producing a mass of humanity).
http://www.yadvashem.org/yv/en/exhibitions/album_auschwitz/page12.asp
 Judengelb. *German = Jewish Yellow*. (Term for the yellow Star of David badges that Jews were forced to wear in Nazi occupied lands during the Holocaust).
<https://www.jewishvirtuallibrary.org/jsource/glossJ.html>
 Sho'ah. *Whirlwind of destruction*.
https://www.yadvashem.org/odot_pdf/microsoft%20word%20-%206419.pdf

Chabad.org. (2014). *Are the Jews the chosen people?*

http://www.chabad.org/library/article_cdo/aid/160993/jewish/Are-the-Jews-the-Chosen-People.htm)

Jewish Virtual Library (2014). *Holocaust*.

<http://www.jewishvirtuallibrary.org/jsource/Holocaust/36qs.html> or
https://www.yadvashem.org/odot_pdf/Microsoft%20Word%20-%206419.PDF

Jewish Virtual Library (2014). *Glossary*.

<https://www.jewishvirtuallibrary.org/jsource/gloss.html>

Jewish Virtual Library (2014). *What makes the Holocaust unique?*

(http://www.jewishvirtuallibrary.org/jsource/Holocaust/What_makes_the_Holocaust_unique.html).

Yadvashem.org (2014). *Education courses/ life/ghettos*.

http://www.yadvashem.org/yv/en/education/courses/life_ghettos/pdfs/reading7.pdf.

Yadvashem.org (2014). *Holocaust*.

www.yadvashem.org/yv/en/holocaust/resource_center/item.asp

Yadvashem.org (2014). *Righteous stories/rescue/networks*.

http://www.yadvashem.org/yv/en/righteous/stories/rescue_networks.asp

Yadvashem.org (2014). *Sho'ah*.

<https://www.yadvashem.org/holocaust/resource-center/lexicon/s.html>

Appendices

Appendix A - PhD Musings

PhD Musings

Living in liminal space
For some years,
Defining my academic place,
Resolving my fears.

How do I still
The trauma of many a child?
Finding they fill
My dreams at night!

Getting lost in interesting themes,
Needing structure in my work,
Uniting the fractures, say what it means,
Getting used to academic quirk!

Family disruptions of research sessions,
Needs brain clearance,
But teaches important lessons
Of perseverance.

Finally, the PhD adventure comes to an end,
After 8 years---at last concretion.
Body, mind and spirit are on the mend,
Academia's initiation into completion.

Appendix B – Article: The CID lens: Looking at children’s drawings using content, interpretive, and developmental methods

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The CID Lens: Looking at Children's Drawings Using Content, Interpretive, and Developmental Methods

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Abstract: For many years, researchers have tried to comprehend the meaning of children's drawings (Kindler, 2010). They assumed that children express their emotions and their personality in their pictures, including conscious and unconscious fears, hopes, trauma, conflicts, and fantasies, opening a window to a child's mind and soul (Cox, 1992; Di Leo, 1983; Kavanagh, 1998; Kolbe, 2005; Krenz, 2004; Malchiodi, 1998). However, as Rubin (1984) observed: "deciphering a child's symbolic art messages is a complex, shifting and variable one" (74). The aim of this research was to critically analyse relevant interpretations of children's art, to find commonalities in various methods and to determine their effectiveness in particular for the analysis of children's drawings. Further, it aimed to find a workable method for educators to interpret children's drawings. The research employed a qualitative approach, using comparative document analysis to critically examine methods for analysing children's drawings. Several methods of analysing children's drawings have been suggested, including looking at drawings in relation to a child's development, classifying the content of the artworks, and trying to understand children's art from various other perspectives and interpretations. This resulted in the identification of three method categories for analysing children's art: developmental analysis, content analysis, and interpretive analysis, with three approaches from each method selected and trialled with children's drawings. The research question was: "How can we, as educators, make sense of children's drawings?" Findings from this study demonstrate a need to move from monopolistic to holistic methods of interpreting children's drawings, from a content-dominated analysis to one that includes interpretive and developmental methods. By combining existing methods into an easier-to-apply form, teachers will be better equipped to take on the task of interpreting children's drawings. The content-interpretive-developmental (CID) method of analysing children's drawings was created as an outcome of this study, with suggestions for approaches within this method to get a rich understanding. Further, this research suggests that children's art provides great insight into children's learning and development; and that children need to be guided beyond stereotypical drawing. The arts, often overlooked in schools, need to be seen as important components of curriculum, as they offer great benefits for the developing child. Educators would be interested in the meanings and messages of the child's artwork as a way of understanding the whole child and as a way to support the child's learning in an individual and personalised way.

Keywords: Interpreting Children's Drawings, Content Analysis, Interpretive Analysis, Developmental Analysis

Introduction

Works of art are mere things until we begin to carefully perceive and interpret them- then they become alive and enliven us as we reflect on, wonder about, and respond to them (Barrett 2003 cited in Day and Hurwitz 2012, 197).

Child art has not always had the attention it has received during the last 100 years. Societies in the Western world changed considerably in the past century and with it came an evolution of ideas about childhood and education (Kouvou 2005). The significance of childhood as a separate stage in a person's life became important only in the 20th century (Cleverley and Phillips 1986; Sorin 2005). At the same time an appreciation of child art developed. Changing perceptions of art equally brought an appreciation of the aesthetics of children's artwork (Leeds 1989). The change in attitude towards children produced various theories and views of childhood, which have been challenged over time by philosophers, psychologists and educators (Day and Hurwitz 2012; Golomb 2004; Malchiodi 1998). From insights, observations and research, theories and methods have been generated to understand childhood and especially child art.

Researchers have tried to comprehend the importance and meaning of children's drawings (Kindler 2010). They have assumed that children express their emotions and personality through their pictures; including conscious and unconscious fears, hopes, trauma, conflicts and fantasies; opening a window to a child's mind and soul (Cox 1992; Di Leo 1983; Kavanagh 1998; Kolbe 2005; Malchiodi 1998; Krenz 2004). However, as Rubin (1984) observed: "deciphering a child's symbolic art messages is a complex, shifting and variable one" (74) but a process that offers educators deeper insight into the learning and development of young children.

Several approaches for analysing children's drawings have been suggested by researchers, based on their experiences and observations. These include: looking at drawings in relation to a child's development, classifying the content of drawings and trying to understand children's drawings from various other perspectives. Following critical examination, this resulted in the collation of three approaches for analysing children's drawings: Developmental Analysis, Content Analysis and Interpretive Analysis. For this research, three methods from each approach were chosen to be trialled on a series of children's drawings.

Literature Review

An interest in child-art emerged in the late 19th century, followed by efforts to find frameworks or methods to effectively describe and interpret children's visual representations (Leeds 1989). Different views evolved about how to 'read' children's artwork, particularly their drawings (Anning and Ring 2004; Day and Hurwitz 2012; Kavanagh 1998; Golomb 2004; Koster 2001; Leeds 1989; Malchiodi 1998).

Developmental psychology has concentrated on stages children progress through from birth to adolescence. Different models showed the researchers' observations and findings, relating to special features a child's drawing might demonstrate at a particular time of development. These insights resulted in the labelling of stages in age groups and included 'definite' expectations of what can be found in children's drawings according to their age (Lucquet 1913, in Anning and Ring, 2004; Lowenfeld and Brittain 1987, in Koster, 2001; Dyson 1992; Malchiodi 1998).

Developmental Analysis was explored and critiqued as the 'first in line' of approaches to analyse child art. Starting with Lucquet's (1913) observation of his daughter's graphic development to the recent publication by Day and Hurwitz (2012), researchers have tried to combine specific stages of cognitive development with children's developing graphic ability.

While Developmental Analysis was first identified by Luquet in 1913, it also appeared in Piaget's (1920) work (Anning & Ring, 2004) and was extended by art educators such as Kellogg and O'Dell (1967) and Lowenfeld and Brittain (1987). This approach has been endorsed by others, including: Gardner (1980); Dyson (1992); Kindler and Darras (1997); Malchiodi (1998); Morley (1975); Schirmacher (2002); Golomb (2004); Folley and Mullis (2008); and Day and Hurwitz (2012). This research examined developmental stage theories of the above 13 authors, sifting through different views and comparing opinions on the approach's suitability to children's drawings analysis.

When psychology incorporated art-therapy, late in the 1950s, the attention of researchers shifted to the interpretation of child-art symbols and their different meanings in the therapeutic process (Day & Hurwitz, 2012; Malchiodi, 1998). Art therapists and psychologists created Content Analysis drawing tests in which 'content', or items in a drawing, were defined, counted/scored and checked against pre-conceived tables of what could be expected (e.g. eyes, ears, body-parts included) and what inferences might be drawn from unusual expressions (e.g. omitted arms or legs, excessive shading). Psychologists used these tests to determine levels of intelligence, character traits and overall cognitive development of a child, while art therapists looked for indications of emotional disturbance (Di Leo 1983; Cox 1997; Golomb 1992, 2004; Rubin 1984; Thomas and Jolley 1998). It was assumed that the drawn human figure, house or tree for example, is a projection of the child's 'Self' or that family drawings are 'mirrors' of the

relationships in the child's family (Di Leo 1983; Cox 1997; Golomb 1992, 2004; Harris 1963; Lewis and Greene, 1983; Rubin 1983).

Although the Content Analysis approach is mainly used in the medical profession by psychologists and art therapists, it has also been found to be relevant in the area of child-centred, scientific research; such as when testing for children's understanding and concern about the future of the environment (Barraza 1999; Kalvaitis and Monhardt, 2012; Sorin and Gordon, 2010). For example, Sorin and Gordon (2010) used Content Analysis in their interpretation of children's perception of the tropical landscape (2010). Drawings were scored for categories that emerged from the counting of objects, such as trees, houses, fences, etc., present in children's drawings about their environments.

As with the Developmental methods, this research investigated and compared 13 Content Analyses methods devised by various researchers (Barraza 1999; Brumbach 1977 in Di Leo, 1983; Deaver 2009; Di Leo 1983; Golomb 1992; Goodenough 1926, Harris 1963, Koppitz 1968, Naglieri 1988 in Cox 1997; Koch 1949, in Di Leo, 1983; Koppitz 1968; Machover 1949; Malchiodi 1998; Silver 2001; Sorin and Gordon 2010; Winnicott, 1971, in Malchiodi, 1998) and examined the relevance of this approach to the analysis of children's drawings.

In more recent years, the approach of Interpretive Analysis has been advocated, particularly as educational researchers have looked at alternative ways of interpreting children's drawings (Anderson 2000; Binder 2003, 2011; Binder & Kotsopoulos 2011; Golomb 2004). Interpretive Analysis is based on the assumption that children's drawings are displays of emotions, opening a window to the child's 'soul'; similar to an 'open diary' (Krenz 2004). This view is critiqued by Thomas and Jolly (1998) as being based on unconscious processes that strongly influence the researcher as theorized by psychoanalysts. Vandergrift, Platzner, Hannigan, Dresang, Lewis, Brizendine and Satchell (2000) express a similar view. They state that analyzing a drawing opens "multiple possibilities of interpretation", as many different elements in a drawing could influence the researcher's perception, such as Western-held colour symbolism (Harris 1963). However, Interpretive Analysis is said to be based on careful observations and "reflective thought" (Hansum-Ketchum 2004, 57).

Individual researchers have focused on different aspects of children's drawings. Day and Hurwitz (2012), along with Burkitt, Barrett and Davis (2004); Di Leo (1983); Golomb (1992, 2004); Kellogg and O'Dell (1967); Leigh (2010); and Malchiodi (1998) have taken into consideration the way elements of design are utilised and how choice of colour has influenced the child's composition. Some researchers have asked for the child's opinion (Bonoti and Metallidou 2010; Golomb 2004; Potter and Edens 2003), or analysed emerging literacies (Binder 2003). Further, researchers have looked at narratives, observing children while drawing and recording comments or texts that might accompany a picture (Bamford 2001; Binder 2003; Binder and Kotsopoulos 2011; Hopperstad 2010; Kendrick and McKay 2004; Kindler and Darras 1997; Schatz-Blackrose and Schatz 2010; Wright 2010). Another interpretation was based on spiritual elements in a child's drawing (Binder 2011; Bone 2008a; Malchiodi 1998; Roehlkepartain, Benson, King and Wagener 2006; Rollins 2005). While Wright (2007) recommends looking for themes in a child's drawings, other researchers have suggested using intuitive analysis for the interpretation of children's drawings; to view artwork as "mystifying" (Malchiodi, 1998, 19) or see it "with the eyes of the child" (Binder 2003, 14). Some suggest taking time between analyses, to wait for important insights (Anderson 2000; Binder 2003; Di Leo 1983; Golomb 2004; Hopperstad 2010; Kolbe 2005; Sheridan 2002; Wright 2007).

Anderson (2000) promotes the use of intuitive inquiry; warning, however, of a "dangerous attitude" of starting with pre-conceived ideas and overconfidence in analyzing data before going through a process of maturation (incubation) of insights (38-39). She advises researchers to let impressions and data settle to "allow non-linear, right brain activity to function more openly and creatively" and to wait for "unexpected insights" (Ibid), when analyzing a drawing. This allows us to 'grasp' the process of the "transformative experience" the child has expressed in the

drawing (Ibid, 31). Intuitive analysis is strongly recommended by Kolbe (2005). She states that “a sort of kaleidoscopic vision of [the child’s] drawing emerges [because] something that involves hand, head and heart, deserves to be looked at from more than one angle” (2).

Methodology

The aim of the research was to critically analyse relevant interpretations of child art: to find commonalities in various methods and to determine their effectiveness in the analysis of children’s drawings. Further, it aimed to find normative keys for the interpretation of children’s drawings to help educators to make sense. By trialling selected methods, based on artistic development, content of the drawings and other interpretations (such as elements of design, colour or spiritual elements) this research sought to find solutions to the research question, “*How can we, as educators, make sense of children’s drawings?*”

The research employed a Qualitative approach, using Comparative Document Analysis to critically examine methods for analysing children’s drawings. From this critique, three approaches were identified and from each approach, three methods were selected and trialled on seven children’s drawings. Based on these trials, the CID (Content, Interpretive, Developmental) method for educators to make sense of children’s drawings is recommended.

Selection of Methods

From each of the three approaches—Developmental, Content and Interpretive—three methods were selected to be trialled with seven children’s drawings. Each of these methods is described below.

Developmental Analysis

For Developmental Analysis, methods by Schirmacher (2002); Golomb (2004) and Day and Hurwitz (2012) were chosen to be trialled. Schirmacher’s (2002) ‘Model of Approximate Growth’ incorporates the theories of Kellogg and O’Dell (1967) and Lowenfeld and Brittain (1987) into his thesis of developmental stages of children’s drawings. Schirmacher (2002) indicated that he wanted to develop a workable sequence as levels or stages in these theories are “overlapping and ages are approximate” (Ibid 128). He suggests the following stages: Manipulating the Media: (one to two years); then ‘Making Shapes’: (two to four years); ‘Pictorial Art’ (four to five years) the child’s drawing is becoming recognizable to others; ‘Realistic’ (five to eight years) the child strives for photographic realism. According to Schirmacher (2002), the last stage includes the 15 to 25 year olds where new abilities are discovered and developed; creative projects are planned, completed and evaluated. A decision is made to continue with art or forego art altogether. Schirmacher points to Gardner (1980) who asserted that there is an U-shaped development observable in adults because they might abandon art in Middle Childhood, but come back to artistic expression in later life (Schirmacher, 2002).

It was felt that the inclusion of researchers who worked directly with children (Kellogg and O’Dell) as well as art-educators (Lowenfeld and Brittain) would be appropriate to this research, which strived to provide educators with a working method for making sense of children’s drawings.

Golomb’s (2004) ‘Model of Developmentally Planned Composition’ is based on her theory about how ‘elements of composition’ in children’s drawings are linked to their developing abilities to plan a design or a composition. Golomb states that during the first years [two ½ - four ½ years] children arrange items by mere proximity (Ibid 171-174), then children make deliberate use of symmetry: drawings are visually more pleasing and better balanced [four -seven years], careful planners might decide in advance how to compose their pictures (Ibid 181). Seven to nine year olds show increasing differentiation in the number and types of figures they include in their

drawings (Ibid 176-178). Nine to twelve year old children may use grouping principles which can increase the significance of figures, suggesting a relationship and enhancing the appeal of the drawing (Ibid 176-182).

Golomb reports that “the coordination of all elements that comprise a drawing makes great demands on the cognitive planning capacities of a child [and requires] an intuitive understanding” (Ibid 170), therefore the child must develop knowledge of how to plan a composition; rather like “learning the tricks of a trade” (Golomb, as cited in Day and Hurwitz 2012, 47). The method suggested by Golomb affirms that compositional ability is continuously progressing in the developing child: “performance, planning, inspecting, deciding are all part of the dialogue between what the eye sees, the mind constructs, and the hand creates” (Ibid 187), therefore a composition means organizing the ‘elements of design’ into a coherent structure (Ibid 188). Golomb states that “compositional development [in ‘normal’ children] peaks at age nine” (Ibid 289). This method was chosen as it presents a different approach to Developmental Analysis by concentrating on a child’s design capability.

Day and Hurwitz’s (2012) ‘Model of Three Stage Artistic Development’ gives detailed information about the different stages of children’s pictorial expressions. This includes the ‘Manipulative stage’ (two – five years); by scribbling an infant makes “marks on the world”. ‘Symbol-making stage’ (six- nine years); children develop symbols which they apply with increased precision. Then follows the ‘Pre-adolescent stage’. There is wide variation in maturity and intellect. Children explore composition, re-presentation, and also technical aspects in their artwork; it allows personal control from beginning to completion. Development in art could come to an end because children at this level are socially aware and very sensitive to peer opinion (Day & Hurwitz, 2012, 54-56). Day and Hurwitz’s method was chosen as it includes a wide variety of possible ‘symbols’ seen at the three different stages.

Schirmacher (2002) states that stages in art development are approximate and overlapping; not definite. He observes five stages. They reach from ‘what children know and not what they see’ to finally realistic or photographic art expression. Golomb (2004) discerns four stages of art development. Concerning the model of developmentally planned composition, Golomb concentrates mainly on design elements of symmetry, grouping or alignment of shapes to determine stages of child art development. She also highlights the increased introduction of different objects as well as the differentiation of figures as determinants of stages. Day and Hurwitz (2012) note three stages of artistic development. They speak of a ‘visual vocabulary’, related to Kindler’s research (1997), that children develop in the early years, which is expressed in a graphic language of symbols. Children are searching for personal symbols and create “equivalents rather than replicas of their subjects” (Day& Hurwitz, 2012, 47). By experimentation children expand their knowledge and “learn the tricks of the trade” (Ibid).

Schirmacher (2002), Golomb (2004), and Day and Hurwitz (2012) agree on stages of art development, which correspond to cognitive and psychological development in the child. All three researchers state that these stages are of approximate times only and might be overlapping, moving forward or regressing, depending on influences children experience from their own development, or from socio-cultural influences. Schirmacher (2002) notes that towards the end of childhood, children develop photographic realism in their art work; while Golomb states that children develop design elements which can then be advanced towards a complete composition. Day and Hurwitz (2012) suggest helping children develop their own graphic language of symbols during the pre-adolescent stage to “master technical and expressive conventions” which will enable children to take personal control over their art work from beginning to end (55).

These seemingly different outcomes of art development still show an agreement on overall skill development in cognition, thinking and artistic expression. Consequently it can be stated that children develop proficiency in visual representation as they mature (Day & Hurwitz, 2012).

Content Analysis

For Content Analysis, methods by Di Leo (1983); Sorin and Gordon (2010); and Deaver (2009) were chosen. Di Leo's (1983) 'Kinetic Family Drawings' (K-F-D) are based on Burns and Kaufmann's (1970) method (in Di Leo, 1983), extending the approach with the inclusion of more symbolic interpretations of details in a drawing that might show underlying emotional difficulties experienced by the child. He surmises that "a 'normal' child...progresses from primary to secondary thought processes, from irrationality to logic, from egocentricity to objectivity, from pleasure to reality principle" (Ibid, 189-190). Di Leo believes the K-F-D to be a "valuable projective technique" (1983, 74). He suggests, asking the child first to draw his family, as this is a 'golden opportunity' to see if the child includes the 'Self' in the drawing. He maintains that drawings are only part of the assessment for disturbed family relations. Di Leo points out that the 'holistic approach' to children's drawings is more conclusive than the "atomistic, item by item" evaluation because "the integrated whole is more than the sum of its parts" (Ibid, 77), echoing the views of 'Gestalt' theory. This method was examined to find interpretations of details in a child's drawing that might be missed by purely looking at objects in it.

The 'Postcard-Approach' (Sorin and Gordon 2010) combines Content Analysis with some of the methods categorised as Interpretive Analysis. It looks for the presence of specific items in a drawing, such as trees and houses, and counts how many times these items are included. Further, it examines how elements of design, such as line, colour and shape are used, and seeks to determine the mood and emotional content of the drawing. This method recommends a story, written or dictated, by the child to supply additional data. This approach adds a further perspective to simply scoring a drawing for content.

Finally, the "Human Figure Drawing Test" was devised by Deaver (2009) as a scoring system for analysing children's drawings to establish normative data for the artistic development of children. She modified the "Formal Elements Art Therapy Scales" (FEATS) scoring tables developed for adults by Gantt and Gabone (1998),

to score the drawings of second and fourth Graders. Five scoring tables were developed for 1. Prominence of colour; 2. Colour fit; 3. Space; 4. Developmental level and 5. Details of objects and environment (Ibid, 7-8). Deaver (2009) does not attempt to interpret scoring results, nor is she looking for hidden symbolic meaning, but suggests that scoring results "simply reflect the amount of each measured variable in each drawing" (7). This test was chosen because scoring results from the age groups in Deaver's research could be compared to the age group of the 4- 6 year olds' drawings under analysis for the purpose of this study.

Interpretive Analysis

For Interpretive Analysis, methods by Lewis and Greene (1983), Rose (2007), Wright (2010), Binder (2003, 2011), Binder and Kotsopoulos (2011), Bone (2008a), and Anderson (2000) were chosen.

Lewis and Greene's (1983) research resulted in a detailed table, with particular meanings of colours deduced: e.g. Yellow as the dominant colour: child is enthusiastic, outgoing and more emotional than most, as well as dependent or Green as the dominant colour: more self-reliant and mature than others; displays leadership skills. This method depends entirely on the assumption that children will use one colour in at least 50% of the drawing. However, most children display a range of colours in their drawings. Golomb declares that in her study no link was found between colour choice and emotions (1992, 153); agreeing with Di Leo's statement that assessment and interpretation of feelings have eluded measurement by the methods currently available (Di Leo, 1983, 60). This method was chosen to determine if the theory that *colour choice equals personality interpretation* devised by Lewis and Greene (1983) would be a reliable method for the determination of feelings, attitudes or personality of a child.

Narrative Analysis (Rose 2007; Wright 2010) gives additional information about the child's intentions or experiences while drawing. Three of the drawings included stories and supplied rich information about the child's thoughts, ideas and insights, expressed in the drawings or related during the drawing process (Binder & Kotsopoulos, 2011; Di Leo, 1983; Golomb, 2004; Sewell, 2011; Wright, 2010). Meaning-making in visual imagery presents "layered complexity" (Binder & Kotsopoulos, 2011) which must be seen through "multiple lenses" (343), therefore this method was chosen to add to possible interpretations of children's drawings.

A Mixed Methods approach was also chosen for the interpretation of the selected drawings because the art work [similar to a poem] "may be layered, suggesting different ideas" (Day & Hurwitz, 2012, 39) and a "multitude of thoughts that embody [children's] everyday lives" (Binder & Kotsopoulos, 2011, 360). It included: analysis according to themes (Wright 2010), which aids to Interpretive Analysis; Wright (2010) recommends looking for themes in children's drawings. She reports the following themes: Family relations, Playing, Nature, Animals and Fantasy. Children will draw spontaneously but will add more details if asked to draw a theme (Golomb, 2004). It also included spiritual analysis. Binder (2003, 2011); Binder and Kotsopoulos (2011) and Bone (2008a) suggest becoming aware of certain spiritual expressions in a child's drawing: self-confidence; comfort being with the family or environment; interconnectedness to self, others and the world (Binder, 2011, 32); expressions of the 'everyday', of real and imaginary worlds (Binder, 2003, 16; Bone, 2008b, 270); or of the world of dreams (Bone, 2008a, 347) and 'moments filled with love' (Vygotsky, 1986, as cited in Bone, 2008a, 352) and a sense of personal harmony (Bone, 2008b, 267) in a magical world (Ibid, 273), to add another dimension about how children see themselves in relation to society and the world. Intuitive Analysis (Anderson, 2000; Binder, 2003) although highly subjective, is another dimension to this method and included to emphasise that drawings are not simply a collection of countable details, but rather contain aspects that point to the child as a complex human being.

Seven drawings (see Figure 1 below) by children aged between four and seven, were purposively selected for analysing using the above methods; based on the amount of information they might be able to provide. These drawings are from two venues: Columbia, South America and Queensland, Australia. Children's names were changed to guarantee anonymity. In each instance, children had drawn themselves (and their families) in their home environment. All children had a range of colours at their disposal.

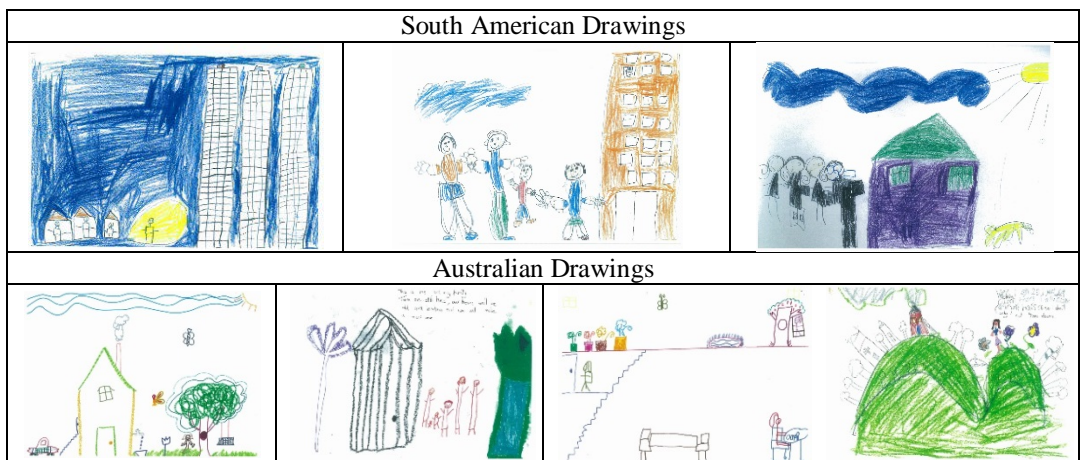


Figure 1. Seven purposively selected drawings

The drawings were examined by researchers with backgrounds in Education and Psychology; independently at first and then collaboratively. This supported trustworthiness in the research. Three of the Australian drawings had annotations in the form of narratives by the child

artist about the drawing. This came from voice recordings and researchers' notes. For the purposes of this paper, we present two examples of drawing interpretation: the first an unannotated drawing from South America; and the second an annotated drawing from Australia.

Unannotated Drawing from South America

Figure 2 (below) is by Mischa (pseudonym) of himself, his family and the home environment.



Figure 2. Mischa's drawing

Utilising the CID method, our process was:

First impression: Unusual – contrasts in sizes between houses and buildings, dark colours, yellow circle surrounding figure.

Content:

The home environment is mainly human-made.

It consists of three high-rise buildings and three small houses.

Each small house has a person in it.

A fourth person is drawn and surrounded by a yellow circle.

There are no trees or animals

Interpretive:

Theme: Family living in a big City

Lines are straight and angular, except for the circle and features of people

Colour choice minimal, mainly dark colours

Spiritual: This child shows a strong sense of self (the golden child protected in a bubble of light). It is depicted like a dream and contrary to Di Leo's interpretation of a "compartmentalized" family, all separated (1983, 72), this rather could mean that each

person has their own room. The child sees himself as the special one in the family; outstretched arms indicate he is ready to embrace the world.

Intuitive Vignettes: The child, presumably the figure in the yellow circle, is the most important character in the picture.

The emphasis is on the child and family in a human-made environment.

The child might not be able to play outside, as s/he is enclosed by a circle.

The small figures enclosed by houses or a circle seem overpowered by large, high rise buildings; but the child is safe in the yellow bubble.

It would have been very useful to have an accompanying narrative by the child to explain his/her intentions with the drawing.

Developmental:

This drawing would fall into the category of four to five year olds (Schirmacher, 2002). The drawing shows abbreviated forms of humans with simple, square bodies. Hands and feet have been omitted. The houses and flat dimensional shapes are based on the square and triangle design already in use by 2 – 4 years of age. The high-rise buildings are dominant on the right side of the drawing; they are well-constructed without the use of a ruler. Colour is used emotionally: yellow encompasses a person, probably the self; blue is strongly scribbled, connecting the dwarfed houses to the buildings with a deep blue sky. This child is not showing photographic realism, but portrays family members inside houses (compartmentalised) while simultaneously showing the outside of the high-rise buildings.

Annotated Drawing from Australia

Figure 3 (below) is by Sabine (pseudonym) of herself, her family and the home environment. Narrative: "This is my mum eating breakfast, my sister going for a walk with a backpack on her back, and me on the swing under the tree in the garden."

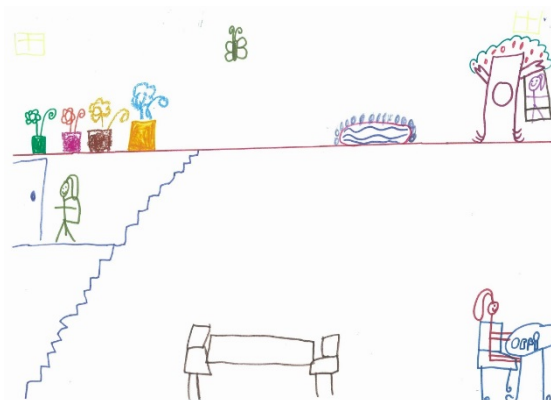


Figure 3 – Sabine's drawing

First Impression: Happy, multi-level drawing.

Content:

This child has included elements of the natural environment (tree, butterfly, plants) as well as human-made items (tables, chairs, eating utensils, door, swimming pool, swing).

Three different areas are depicted in one drawing: inside of house (where mother sits), the door of the house, and the garden area

Story tells of family life in the house and garden.

Interpretive:

Theme: Me and my house.

Mainly straight lines have been used for this composition.

Colour appears only in the natural objects

Spiritual: Sabine is aware of different levels of being in her home. The mood of the picture is light and happy. She is probably a sensitive child who cares for and understands nature, especially plants.

Intuitive Vignettes: There is movement in this picture as the eye wanders from the right bottom to the left middle and over to the right again. The different levels become obvious when the paper is folded and appears like a diorama.

Gender awareness (hair in ponytail) is indicated.

Developmental:

The drawing shows the “child’s dilemma to represent the three dimensional world on a two dimensional paper” (Schirmacher, 2002, 129) as she simultaneously tried to depict the inside and outside of her house, making a kind of map drawing; connecting the two views with stairs and a door leading to the outside.

She drew stick figures. No symmetry has been attempted. The drawing is composed on three different levels – a table, chair are floating on the paper’s base line. A second base line is drawn for the door and a third for the garden area. There is an attempt made to balance the different parts of the drawing by diagonal arrangement of items in different corners of the paper.

This drawing would fall into the category of four to seven year olds (Golomb, 2004).

The other five drawings were interpreted in a similar way for the purposes of the research. It is important to note that only the child or the experienced analyst can interpret with some certainty what is depicted in a drawing. We need to remember this with every interpretation

Discussion and Conclusion

Findings from this research suggest that a holistic method for making sense of children’s drawings be implemented when examining children’s drawings. This would include all three approaches: Content, Interpretive and Developmental. Further text, in the form of written or

dictated stories, should be elicited where possible to help researchers and teachers understand the drawings.

In relation to the research question, ‘*How can we, as educators, best make sense of children’s art?*’ a critical issue that emerged was the need to move from monopolistic to holistic methods of analysis – to a Content, Interpretive and Developmental (CID) method. It has been observed by educators that realistic expression is not the culmination of graphic development in children, but that this assumption has led to the dominant position of Developmental Theory (Kolbe 2005). This notion is also supported by Di Leo (1983), Golomb (1992, 2004), and Malchiodi (1998).

The CID method for the interpretation of children’s drawings combines three existing methods for ease of use and application when teachers look at children’s drawings. It incorporates practical applications from each of the three methods as follows. From *Content Analysis*, it provides an overall awareness of detail about what items are included or omitted in the drawings. It is recommended that after first impressions, Content Analysis becomes the starting point in making sense of a drawing. This should be followed by Interpretive Analysis, which supplies a holistic impression to support Content Analysis. It will include the use of elements of design, such as line and colour; the mood of the drawing, the text accompanying the drawing, and the impression conveyed about children’s understanding and how they see themselves in relation to society and the world. Finally, *Developmental Analysis can be applied* to support other forms of analysis. Di Leo (1983) confirms this method, noting that “an holistic approach is more productive of valid information than the atomistic item by item appraisal” (179), that one must keep sight of the whole drawing while looking at its parts.

This research confirmed the importance of accompanying text to drawings. Children’s stories, comments and opinions add valuable insights to the interpretation of their drawings. Golomb (1992) reminds us that the child’s “spontaneous verbalization during the drawing process is important” (274). Text makes it possible to ‘read’ drawings on a deeper level (Binder 2011; Binder and Kotsopoulos 2011; Golomb 2004; Sorin and Gordon 2010; Wright 2010) as meaning making in visual imagery presents “layered complexity” which must be seen through “multiple lenses” (Binder and Kotsopoulos 2011, 343). Children express their thoughts, feelings, insights or different ideas in their drawings (Day and Hurwitz 2012; Binder and Kotsopoulos 2011); therefore children’s narratives while drawing give valuable added information about the content of their artwork.

Table 1 (below) suggests steps for making sense of children’s drawings, using the CID method.

Table 1. Steps for making sense of children’s drawings using the CID method

Step	Process
1	Write down your first impression – view the drawing as “mysterious” (Malchiodi, 1998, 19)
2	Do not yet look for recognisable items (that’s an adult view, the child might have thought of something totally different)
3 - Content	To get an idea about what is in the drawing, look for what natural/ human-made objects are present and how many. How else can they be classified? (eg. domestic animal; wild animal; hands and feet omitted/included)
4- Interpretive	How were the elements of design (line, shape, colour, texture, space) used? Be careful with colour interpretations, which might be based on Western background or colour preference of the child, or the only colour left in the box!
5	What is the overall mood of the drawing?
6	What does the accompanying text add to the interpretation?
7	What are the emerging theme(s) of the drawing?

8	What are the spiritual components of the drawing. How is Self represented? How is the relationship to others shown? Does the drawing represent a joyful person, a confident person, a self-reliant person, a person who loves nature? What other unusual features are there? What can we feel intuitively about this drawing (seeing it through the eyes of a child).
9 Developmental	How does the drawing reflect what is considered age or developmentally appropriate drawing? This is not definite, but can move backward or forward.

Future research about making sense of children's drawings could include direct interactions with students; involving recorded, structured and/or semi-structured interviews and a larger student group. More educators and psychologists could be involved to input their interpretations, and children themselves could directly participate in the interpretation of their and their peers' drawings. Further, teacher worksheets to implement the CID method could be developed. The CID method may also be useful in interpreting other forms of children's art work, such as collage, painting and three dimensional visual art work.

An important statement by Di Leo (1983) is to be considered for any analysis of child art that "an holistic approach is more productive of valid information than the atomistic item by item appraisal" – keeping sight of the whole drawing/work (the bigger picture) while looking at parts for analysis (179). It should also be noted that only the experienced art therapist or the children themselves can interpret with some certainty what exactly is depicted in the drawing.

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Appendix C – Article: The cyclone as catalyst

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The Cyclone As Catalyst

Ute Haring and Reesa Sorin

James Cook University

Abstract

Cyclones are endured, but often dreaded in tropical regions such as Far North Queensland. Memories, and often myth, of their destructive effects permeate written, visual and spoken text from and about this area. This paper presents findings from a qualitative research project which examined the impact of tropical north Queensland's 2006 Cyclone Larry on children's wellbeing, as expressed through their drawings and narratives, using Haring's (2012) Content, Interpretive and Developmental (CID) method for analysis. This research is presented through the three stages of a cyclone: the lead up, landfall and finally the aftermath, or lessons learned. Experiences of children during these three stages, as conveyed in the publication, *Cyclone Larry. Tales of survival from the children of North Queensland* (Mothers Helping Others [MHO], 2006) are examined and discussed to present a broad perspective about how children express fear, resilience and hope for the future. In this study children are seen as active participants and not victims. Art and narratives give children a voice through which to express feelings, as well as being a tool for healing and encouraging children's resilience. Findings to date suggest that children's perspectives supply significant contributions to our understandings of natural disasters such as cyclones.

Key Words: Far North Queensland, Children and disaster, impacts of cyclones, children's drawings and narratives, CID Method, qualitative research

Introduction

Natural disasters "are often frightening events and difficult for us to understand because they strike indiscriminately and we have no control over them. They can bring sorrow and devastation, but they can also become life-changing experiences that teach important lessons about what is important and about the fragility and joy of life" (Woods, West, Buettner & Usher, 2014, p. 10). The authors of this paper recount their experiences of probably Far North Queensland's most prominent natural disasters - cyclones:

I arrived in Cairns in January of 2000 and was followed two weeks later by Cyclone Steve. Coming from the sub-arctic, I was familiar with blizzards of intense snow, freezing temperatures and dangerously icy roads. The idea of a cyclone was new to me. With advice from my boss, I gathered supplies and my small family (my 11 year old son and small dog) in the most sheltered part of our rental home, where we listened faithfully to the battery-operated radio, occasionally peeking out the door trying to discern what was happening outside. We huddled together, in fear and uncertainty, and I wondered why I had made the decision to move to this foreign environment.

The next day, palm fronds and branches covered our garden and pool. The power failure meant we had a freezer's worth of food that had to be eaten or disposed

of quickly. Neighbours, probably understanding the newness of the experience to us, came round and helped with the clean up, staying for a barbecue to cook the thawing food. I felt many things at once: relief, joy, bewilderment and ongoing anxiety with the realisation that this cyclone weather world was what I'd accepted when I signed my employment contract.

The cyclone season from November to May is a very exciting time for me. Our family are great "weather frogs!" ; every one of us has a go at predicting how strong the cyclone will be and which direction it will take when coming closer to the coast.

Our fascination with the weather began some years ago...My husband built a yacht and together with our three children we sailed around the world. It took us 12 years. Our safety depended on our weather observations because at that time we could not get any weather forecast.

Now living in Cairns, Far North Queensland, we watch the barometer closely; observe it fall from kilopascal (kPa) 1200 to 998 to 929 (Category 5); see a million trees act like fountains in the heat of the day; follow the gathering of cumulus clouds and watch when they begin a swirling dance in the area of the Solomon Islands. Then a cyclone is declared, a name is given and it takes on a character of its own, almost like a personality. This is an exciting time as tensions build up, life gets hectic and irritating: ...it is almost a relief when the cyclone hits the coast!

Woods, West, Buettner and Usher note: "Peoples' lived experiences of a severe weather disaster such as a cyclone have rarely been described from an individual perspective" (2014, p. 2). However, this research in Far North Queensland aims to reveal some of these perspectives, through examination of children's drawings and narratives that have emerged as a result of the cyclonic experience; and through this process to further understand the impact of tropical cyclones in Far North Queensland. Woods et al. (2014) state that, "a holistic understanding of cyclone survivors' experiences is proposed as a way to better understand how cyclones affect peoples' lives" (p. 2). Further, Gibbs, Mutch, O'Connor and MacDougall, suggest for future research: "There is a need for critically informed exploratory studies that include children's perspectives on the role of children in disaster contexts, given the increased incidence of disasters resulting from the global forces of climate change" (2013, p. 129). This research, from a larger study, *"Drawing through Disaster: Young Children's Art Work Responses to Crises"*, attempts to highlight children's voices in their descriptions of their lived experiences of the disaster of cyclones.

Children living through cyclones and floods might develop "Acute Stress Disorder" (ASD), which is related to "Post Traumatic Stress Disorder" (DSM IV) (Woods et al., 2014, p. 9). Concerned researchers Wooding and Raphael (2004) note that "posttraumatic reactive phenomena may be common in school children, but may go unrecognized by teachers or other adults who regularly spend time with them" (p. 11). McDermott, Berry and Cobham (2012) also confirm that, "little research had been dedicated to examining the relationship between the social environment and post-disaster post-traumatic stress disorder (PTSD) in children" (p. 109).

It is often assumed that children are more resilient to trauma or "unaffected because they may not show the same response pattern as adults" (McDermott et al., 2012, p. 13). Yet such concepts as conscious and unconscious fears, hopes, trauma, conflicts and fantasies have been found to reveal much about what children are feeling and experiencing (Cox, 1992; Di Leo, 1983; Kavanagh, 1998; Kolbe, 2005; Krenz, 2004; Malchiodi, 1998).

In the aftermath of 2006's Cyclone Larry, mothers in Far North Queensland collected art work, poems and stories created by children in the area to express their experiences (Mothers Helping Others (MHO)). The publication, *Cyclone Larry: Tales of survival from the children of North Queensland* (2006) contains 97 pieces of art work and narratives. This research includes interpretation of the work produced, using the Content-Interpretive-Developmental (CID) method, (Haring, 2012) to understand how children express their emotions and their personality through their work. Findings to date regarding the CID method suggest that art and narratives gave children a voice through which to express feelings, as well as being a tool for healing and encouraging children's resilience by involving them as mediators and not victims (Gibbs, Mutch, O'Connor & MacDougall, 2013).

Cyclones Defined

In Queensland, weather is the focus of a lot of conversation. For example, Tourism Queensland's catch phrase to lure visitors, often in the wake of floods and cyclones, speaks of the weather: "Queensland – beautiful one day, perfect the next". In everyday greetings, the weather, along with the person's wellbeing, is generally a topic of discussion. It may be, as Wright (in Jordan, 2011) suggests, that "The Australian preoccupation with climate and weather comes from 'remnants of a deeply held and felt ancient belief'" (p. 28). Surely, cyclones and their manifestations have helped to build these beliefs.

According to the Bureau of Meteorology, "Tropical Cyclones are low pressure systems that form over warm tropical waters and have gale force winds (sustained winds of 63 km/h or greater and gusts in excess of 90 km/h) near the centre" (Australian Bureau of Meteorology [ABM], n. d.). Destructive winds, which can range from 90 to almost 300 km/h, extend over many hundreds of kilometres and are usually accompanied by heavy rain, flooding and storm surges (Ibid). Cyclones are also referred to as hurricanes or typhoons and feature an 'eye' or centre of light winds surrounded by a cloud ring of strong winds and heavy rainfall. Deriving from tropical sea temperatures above 26.5°C, they can be longlasting and are known to frequently change paths and escalate or dissipate (Ibid). The strength of a cyclone is measured in categories from 1 to 5. Category 1 has gales less than 125 km/h, while category 5 can have very destructive winds with more than 280 km/h. Connected to the damaging windforce is often a storm surge, metres high, that can flood low-lying coastal areas and together with extensive rainfall can produce widespread flooding when the cyclone moves inland (MHO, 2006).

Cyclones are endured, but often dreaded in tropical regions such as Far North Queensland. Memories, and often myth, of their destructive effects permeate written, visual and spoken text from and about this area. For example, Kamenev notes of Cyclone Yasi that year (2011), Thousands of people were evacuated from Cairns after fears the city could take a direct hit. In the end, Yasi's path had Mission Beach, near Cardwell, and the World Heritage-listed Hinchinbrook Island in mind. It flattened sugar cane and banana crops, huge areas of trees and many buildings, though no one was killed. The cyclone was so powerful that it didn't complete disperse until it reached the centre of Australia, near Alice Springs. It's estimated Cyclone Yasi cost \$3.6 billion of damage - the most costly cyclone in Australia to date. Weatherwise, Australia is a continent of controversies, with weather-patterns that change from devastating drought, lasting several years, to immense flooding in a month's time (Carbone & Hanson 2012). Scientists have traced these conditions back to the influence of 'El Nino' or 'La Nina', developing during different seasons and enduring from one to eight years. Cyclones are related to El Nino and La Nina climate drivers. During La Nina,

considered the ‘positive’ part of the weather cycle, conditions are wetter and cooler; cloudiness and cyclones more frequent (Australian Bureau of Meteorology (ABM, n.d.). *La Nina* (Spanish: *The girl child*) events show a warmer Pacific Ocean stream and airflow towards Australia which can produce cyclones and extreme flooding (Agnew P & F Association, 2011). La Nina events do not always follow El Nino events, and no two seasons are ever the same in onset, intensity or length of time.

The La Nina conditions that developed in 2010-2011 have been the strongest on record and produced a category 5 cyclone, Cyclone Yasi. Flooding from this cyclone resulted in the loss of 20 lives in the State of Queensland, as well as 30 towns being swamped and billions of dollars of damage (McDougall, 2011).

‘El Nino’ (Spanish: *The Christ Child*) is noticed by the fishermen of Peru around Christmas when warm waters of the Pacific flow in an eastward direction (Agnew P & F Association, 2011), away from the Australian continent. El Nino is characterised by sustained periods of warming, higher temperatures, less rain and reduced numbers of cyclones (ABM, n.d.). But, as Walker (in La Canna) cautions, "While El Nino is typically associated with fewer cyclones and a later start to the season, there has never been a cyclone season without at least one tropical cyclone crossing the Australian coast".

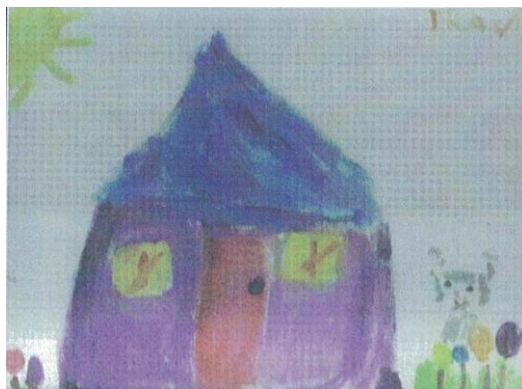
Cyclones and floods in the State of Queensland have intensely affected people’s lives (McDougall, 2011, p. 13). Not only is the experience of living through these natural disasters disturbing and traumatic, but people also have to struggle with cleaning up the mess, [as the water carries mud and sewage along into houses] and rebuilding, which might take years (Ibid) because “possessions, homes, equipment and friendships” may have been swept away (Mannix, 2012, p. 66).

The Cyclone in Stages: Lead up, Landfall and Lessons Learned

When talking about cyclones, people often refer to them as staged processes. For example, Emergency Management Australia (<http://www.bom.gov.au/cyclone/about/tc-checklist.shtml>) offers advice to the public of procedures to follow in the three stages of a cyclone: the lead up; when the cyclone makes landfall, and after the cyclone has ceased. In the lead up, or preparation for the cyclone, they advise such things as checking the walls, roofs and eaves of the home and trimming trees near the home; clearing the property of loose items that hit by wind might turn into missiles, and preparing an emergency kit, with key items and emergency contact numbers. When the cyclone makes landfall, they suggest disconnecting electrical appliances and using a battery-powered radio to listen to weather updates. They further suggest sheltering in protected areas, with mattresses and blankets, and waiting for the ‘all clear’ announcement. Following the cyclone they recommend checking for gas and electrical faults; avoiding damaged power lines; clearing fallen trees and helping neighbours to clear up (Ibid).

Emergency Management Australia’s three stages correspond to stages evident in this research; stages we have named: Lead Up; Landfall: and Lessons Learned. Each of these stages is discussed below.

Stage 1 - Lead Up



(MHO, 2006, p. 27)

On the day before the cyclone we had to tape up all of our windows (MHO, 2006, p. 82). First we removed all tin and other objects that could cause damage. Then dad cut down all the old white ant eaten trees. Then last of all we boarded up the windows and tied things down (MHO, 2006, p. 10).

The main source of energy for tropical cyclones is the warm oceans in the tropical regions. To initiate a tropical cyclone the sea-surface temperature generally needs to be above 26.5°C. However, existing cyclones often persist as they move over cooler waters. The development of a tropical cyclone also relies on favourable broad-scale wind regimes and can persist for several days with many following quite erratic paths. They lose their source of energy when they move over land or colder oceans causing them to dissipate. Weakening may also occur if the cyclone moves into an unfavourable wind regime which disrupts the structure of the system. Sometimes a decaying tropical cyclone may interact with a weather system in higher latitudes to cause impacts far from the tropics (Australian Government, Geoscience Australia, <http://www.ga.gov.au/scientifictopics/hazards/cyclone/basics/causes>)

King, Goudie and Dominey-Howes noted of Cyclone Larry, “the people [around Innisfail] prepared for the cyclone season on the basis of personal knowledge and previous experience” (2006, p. 54). Children, while sometimes overlooked, did actively take part in this cyclone preparation, helping their parents with shopping for emergency supplies; clearing yards to avoid loose objects becoming airborne; and packing suitcases in case of evacuation (MHO, 2006). One eleven year old recounted: “*We went shopping and got food, water and sticky tape. We had to move all pot-plants so they didn’t blow away*” (Ibid, 71). Another eleven year old commented, “*Would the cyclone really come or had we done all that work for nothing? Well we’d just have to wait until tomorrow*” (Ibid, 10).

Children, while waiting for the cyclone to arrive, observed happenings around them: “*There were blue skies and no wind but all our animals were acting strangely*” (11 year old, Ibid, p. 84). Children seemed worried as anxious parents reassured them to be brave. One four year old recalled: “*I was brave because I was just really brave. I am not scared of nothing*” (Ibid, p. 9). In the lead up to a cyclone, children often feel that they are at the mercy of elements beyond their control, wondering if they will survive (Woods et al., 2014). An 11 year old noted, “*I was worried. I kept saying to Dad, ‘Am I going to die?’*” (MHO, 2006, p. 9). This sentiment was reflected by a 12 year old, who reported: “*We all thought we were going to die!*” (Ibid, p. 28).

They observed their parents and watched their reactions to the continuous cyclone warnings: *“Dad had turned on the radio wishfully thinking that maybe Larry had decided to change direction but to their disappointment Larry was still on his way and was now looking at making landfall closer to Innisfail”* (MHO, 2006, p. 26).

Dogan-Ates commented that younger children “have the most limited repertoire of coping strategies; they are often influenced by the reactions of their parents and other family members” (2010, p. 471). During Cyclone Larry, children responded to the atmosphere around them, feeling the anxiety of their parents, when *“go [ing] to sleep, not knowing what the morning might bring”* (MHO, 2006, p. 1). According to Woods et. al. (2014) one mother reported,

“Our little Jack Russell pup was the first of showing signs of being frightened, and his anxiety, along with mine, just grew and grew like the noise, which was the hardest thing for me to deal with” (p. 5).

A 10 year old boy reported that, *“the radio made an alarm and the man said that the cyclone had just grown to category 5. It was then that my mum got worried”* (MHO, 2006, p. 54).

Stage 2 – Landfall



(MHO, 2006, intro)

We had to yell to hear each other over the screaming of the wind (MHO, 2006, p. 53). *The devastation was terrible, trees, poles, signs and post boxes were either blown away or knocked over. Powerlines were down and there was no power or phones* (MHO, 2006, p. 80).

Landfall, when the cyclone reaches land, has been portrayed in both factual and fictional texts. In *Great Australian Floodstories* (2012), Mannix describes how, when the cyclone hits land, people hiding under beds heard the immense noise of strong winds; trees crashing, and rooftops being blown away. They waited anxiously when the winds calmed, as the eye of the cyclone passed over. With power-lines down and trees over roads, children had to stay inside with water leaking through broken windows and their toys and clothes soaking wet. In this research, children described how they were watching what was happening outside during the cyclone. An 11 year old said, *The cyclone started with an eerie rumbling, like a jet, but it didn't stop. We made out that the noise must be the wind blowing from above. Then we started to feel the effects, the wind started to blow, trees started to fall, then the power went out. All that was on was the battery operated radio* (MHO, 2006, p. 10).

Children reported facts: the roller-doors flying off; trees snapping; the roof lifting; embellishing them with the deluge of feelings caused by the destruction. A 12 year old said, *I looked out further into one of the paddocks. There was our roof! The loud ripping noise was our roof ripping off. The hallway looked like a lap pool! Most rooms were flooded but mine was the worst. I was so upset. Everything was destroyed, nearly all the things in my room got wet, books, posters, my CD player and my bed* (MHO, 2006, p. 28).

A five year old reported: *“My fence fell down and my garage.”* (MHO, 2006, p. 16). The noise of the cyclone was overpowering as one 11 year old remembered, *“The wind was so fierce that you couldn’t even hear the trees cracking or twisting halfway up”* (Ibid, p. 10). Children also recounted what was happening inside during landfall, as they hid in hallways, bathtubs, under beds and in cupboards; sitting on mattresses, holding cushions and toys and clutching each other:

I hid in the wardrobe and Dad stayed in the house. Mum stayed in the wardrobe with me and Brodie. We had lots of cuddles (5 year old, MHO, 2006, p. 16).
There was (sic) holes in our roof and all the water came in and we were scared and we were crying. Mum said “Don’t be scared, be brave” (5 year old, Ibid, p. 29).
During the eye of the storm, Mum urged us to get on the couch where we played with toys and games to distract us from the destruction outside (8 year old, Ibid, p. 27).
“I was feeling excited but terrified at the same time” (11 year old, Ibid, p. 70).

Some children noted that their parents prayed at the height of the storm: *“Outside Mum and Dad were praying, we weren’t allowed to go on the veranda so I went to the kitchen, had some biscuits, then went back to sleep”* (12 year old, MHO, 2006, p. 13).

During landfall, windows can be broken, leaving glass splinters everywhere, and stormwater and mud can enter the house. One four year old commented, *“My house had the windows broken. The hard wind blew the door in. I was hiding in the bathroom sitting on a mattress with my pillow. Mum and dad were with me and my sister”* (MHO, 2006, p. 12). A ten year old recounted, *“The dining room window exploded. Mum searched my body for glass before even looking at herself. When she was finished I moved into a corner and tried so hard to stop shaking”* (Ibid, p. 25).

Children recounted that people outside of the cyclone zone, contacted their families: *“Just then the phone rang and Mum went out very carefully to answer it. It was my grandfather calling to see if we were okay”* (10 year old, Ibid, p. 25). They reported anxiety:

Everything was moving. The cyclone was in the house and things were crashing all around us. The bookcase fell over and the books were sent flying under the bed hitting us as the four of us huddled together in terror. The walls swayed and collapsed as gusts rammed and tore at them and I felt the house shuddering through the floor. The mattress over the bed lifted and we struggled to hold it down but couldn’t. We ran through the debris, jumping moving furniture and dodging objects as they whipped past us. Around 7:30 the wind stopped ...we ran barefoot for 2 kilometres through cane, banana and cattle paddocks to our nearest neighbour (12 year old, Ibid, p. 53).

Stage 3 – Lessons Learned



(MHO, 2006, p. 61)

There were butterflies...after the cyclone...lots of birds and wallabies hopping... and cassowaries sneaking across the road with their chicks all cheerful” (MHO, 2006, p. 57).

The aftermath of a cyclone is a time of clean up and rebuilding (Mannix, 2012). It is also a time of reflection as worlds change and people draw on inner strengths to reconstruct their lives. Mark Mitchell, Humanitarian Programmes Coordinator for Caritas at the time of Cyclone Pam in Vanuatu, noted, “What struck me most about the situation was the resilience of the people. Despite all they have gone through, they are simply getting on with the business of rebuilding their homes and livelihoods” (Caritas Aotearoa New Zealand, 2015). Woods et al. (2014) explain of the cyclone aftermath: “Overnight, the survivors’ world was completely changed; leaving an unknown world in its place that would never be the same” (p. 5). Following the cyclone, children demonstrated changes to their perceptions - of life, their parents, the community and natural events. A 14 year old stated:

Cyclone Larry changed my life forever. Everything that my family owned was destroyed in a few short hours... We spent many days in the rain, searching the paddocks and salvaging what we could. We found some special jewellery, teddy bears and some clothes but there were very few other things we could recover. I still don’t like showing people our “after Larry” photos. They seem inadequate and only show a few small parts of the bigger picture (MHO, 2006, p. 53).

Children seem to experience trauma because of the destruction of their personal environment. Woods et al. (2014) state: “In the immediate aftermath of a disaster--the acute post-disaster phase--stress, grief, depression, anxiety, and dissociative symptoms are all normal reactions to an abnormal situation” (p. 1). An 11 year old commented, “*I know many lives have been turned upside down*” (MHO, 2006, p. 73). A 12 year old recalled: “*All in all the cyclone had done a lot of damage to our house, our street and our town. The lasting effects are that a lot of people lost their jobs, like my Mum, it will take a lot of years for our community to recover*” (MHO, 2006, p. 17).

Many children lost their homes and possessions. Friends were also lost, due to some families needing to relocate to liveable premises and often different schools. They also experienced the loss of the usual conveniences like shopping, having a water supply and electricity: “*It was three days before we could get out. We had to bathe in the local creek for a week before the power was back on*” (12 year old, Ibid, p. 79). Children reported that nature, while life-giving, can also be destructive: “*It was very scary to feel nature’s fury and how powerful and*

destructive nature is. WHO WOULD THINK NATURE WOULD BE SO CRUEL?" (Ibid, p. 40).

Woods et al. (2014) describe this as a "feeling of not being in control of their lives or their destiny, and of being at the mercy of a fearsome and violent force of nature" (p. 6). One 11 year old recalled, *"Mum and dad...they were more scared than I was"* (MHO, 2006, p. 42) and another one stated that when *"the roof was wrenched from our house Mum and Dad joined us under the bed"* (MHO, 2006, p. 53). Wooding and Raphael (2004) add, "In addition to profound psychological effects, an encounter with death or disaster may impact upon a child's sense of safety in the world" (p. 14).

Children also may have learned that enduring a cyclone can be an asserting experience: "Survivors were reminded of the fragility of life and consequently appreciated life more than before the cyclone... finding an inner strength and resilience that were unknown before" (Woods et al., 2014, p. 6). This reinforces the importance of family, and being together. A 10 year old reported, *"We had no roof on our house, no walls, no beds, no toys, not a lot of anything left but no one was hurt in our family. We were still all together and that is all that matters to me"* (MHO, 2006, p. 73).

Children observed that the community helped each other and that outside help came with police, army, volunteers and charities: *"During the clean up it was very kind of people to help us. This included the army, SES volunteers, government workers and fellow community residents"* (12 year old, MHO, 2006, p. 17). Woods et al. (2014) report, "Although survivors experienced extreme vulnerability and a threat to life, the disaster also brought communities closer together and connected family, friends, and neighbours through the caring, support, and help they offered each other" (p. 1).

Another lesson reported is that life goes on after disasters. Wooding and Raphael state, "For, while children may lose their innocence, they need not lose their belief and hope for a positive future" (2004, p. 19). A 16 year old reported: *"It has been amazing to see people from all around Australia reach out to us with so much love and kindness and because of all the kindness and generosity; we really are beginning to get back on track"* (MHO, 2006, p. 63). Children's artwork appeared as puzzle pieces coming together again, showing rainbows, butterflies and birds. *"After the cyclone there were butterflies galore and animals came out everywhere. Wallabies and frogs were around"* (11 year old, Ibid, p. 80).

From all work examined, only one child, an 11 year old, demonstrated concern about future cyclones, stating that she hoped one would not occur again soon. Her reasons were the destruction of nature and cost of rebuilding. *"I do not want to go through another cyclone ever again because they make so much damage and cost millions of dollars to fix"* (MHO, 2006, p. 72). Further, some younger children alluded to 'magical power': A 6 year old stated: *"It was so windy but I had two lucky coins, so I saved the house"* (Ibid, p. 27) and a three year old said, *"I was scared but I had my two teddy bears"* (Ibid, p. 37). A four year old child assured: *"My dinosaurs scared LARRY away; they roared"* (Ibid, p. 39).

Summary and Conclusion

The cyclone season, which lasts from November to May, is a dreaded time in Far North Queensland. Depending on El Nino or La Nina conditions in the Pacific Ocean, cyclones usually develop during this time in the area of the Solomon Islands. They might be unpredictable in their path, erratic, varying in strength and can be extremely destructive.

In 2006, Cyclone Larry hit the Queensland coast and the children of Innisfail and surrounds experienced some life changing moments. Parents involved the children in the three stages of the cyclone: the *lead up* required extensive preparation; the *landfall* was a frightening experience for most children, and the aftermath, or *lessons learned* led to physical work during the clean-up and rebuilding of the damaged environment. Further, psychological insights and personal growth were apparent at each stage.

Children's voices gave a clear indication of their involvement: hope, fear and parental encouragement were reported in the *lead up* to Cyclone Larry, while they actively helped with shopping and tidying the house and yard. Parents' anxieties impacted on children's perceptions; particularly younger children. During *landfall* children observed their surroundings, recounting damage outside the house and inside, while constantly observing their parents' behaviour of coping with the disaster. Some children's worlds were dramatically changed, as houses were destroyed and families had to relocate to different areas and schools.

Lessons learned were many. Children demonstrated changes to their perceptions of life, their parents, their community and natural events. Some seemed to realise that their parents were not omnipotent, and others demonstrated fear, but the majority seemed to conclude that nature can be destructive but also life giving. Most children seemed to express that living through the cyclone was an asserting event, which gave them inner strength and resilience. They recognized the importance of family and working together with community, police, army and charities during the aftermath of the cyclone.

Research suggests that art and narratives give children a voice to describe their feelings and insights after a disastrous event (Wooding & Raphael, 2004). Children's voices must be listened to and not be overlooked, as they are an important part in the overall picture of the cyclone experience.

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Appendix D – Article: To teach and how to teach the Holocaust: That is the question

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To Teach and How to Teach the Holocaust That Is the Question

UTE HARING, REESA SORIN, AND NERINA CALTABIANO

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To Teach and How to Teach the Holocaust: That Is the Question

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Abstract: Although facts about the Holocaust are generally known, many adults find it difficult to convey this information to children, as it is often considered too disturbing for them. Teachers, in particular, need alternate ways to introduce students to the Holocaust and other disasters. Based on a document study of children's drawings from the Terezin concentration camp and research about the Holocaust and pedagogy for presenting difficult issues to children, this article presents a strategy for teachers to introduce the Holocaust to students in grades 6–10. We begin with a discussion about how to introduce sensitive historical material, such as the Holocaust, to young children. Current teaching models about the Holocaust are based on factual texts or fictional writings. This is followed by a poem, developed from Haring's research, introducing the Holocaust while conferring facts about the life of a fictitious child in the Terezin concentration camp. Teacher notes elaborate on how to implement this poem in class. We found that art, such as poetry, can be utilized to teach children about sensitive issues like the disaster of the Holocaust. Furthermore, this poem is written from the perspective of a child interned in Terezin, who may or may not have survived.

Keywords: Teaching the Holocaust, Terezin Concentration Camp, Sensitive Historic Issues

Introduction

The disaster of the Holocaust, which occurred between 1939 and 1945 in Europe, has been documented from many different perspectives and is remembered yearly in various countries as a mark of respect to the Jewish people (Kane 2010). An ongoing debate has developed about whether to teach children about the Holocaust, when to introduce the topic, and especially how to present this information in a child-appropriate way (Short 2003). According to Fuhrmann et al., “teachers have to walk a fine line of incorporating information” when teaching about disasters (2008, 112) to avoid disturbing sensitive students or implementing “shock tactics” by relying solely on facts (Salmons 2003, 139). Equally questionable is the teaching of this topic through fictional literature not based on facts to make the horror more “palatable” for children. This, however, could detract from their understanding the seriousness of the suffering and murder of six million Jewish people (Rutland 2010; Stargardt 1998). As Epstein et al. report, whichever way this topic is viewed, “teachers find the Holocaust a challenging subject to deal with in the classroom” (2013, 107).

Blatter and Milton reported how helpless adults feel about the Holocaust “being an evil beyond imagining...that [makes] sensitive human beings...wrestle endlessly with the torment of the unanswerable” (1981, 10). As teachers, we must be even more sensitive when introducing this, and other disasters, to children.

The role of “emotional learning” must be considered in this context, as studies have shown that children remember how they felt when taught about disasters (Rutland 2010, 87). According to Rutland: “One image burnt into their mind can resonate indefinitely” (Cohen, as cited in Rutland 2010, 87), thereby causing lifelong trauma (Epstein et al. 2013).

In most Western countries, curriculum requires teachers to teach the Holocaust. This paper discusses an arts-based strategy: to teach the Holocaust through a poem. The poem is based on text and drawings from Haring's research into the lives of the children of Terezin. It includes snapshots of the life of a young Jewish girl in the years from 1941 to 1945, showing her struggle with the conditions of her situation.

It is argued that art, such as poetry, can be utilized to teach children about sensitive issues like the disaster of the Holocaust (Wilson and Kahn 2008). Basic facts have been incorporated into the poem to provide an authentic impression to school children of a similar age as the protagonist. The narrator of the poem is an eleven-year-old child who writes from her perspective as a concentration camp prisoner. It is never made clear whether she survived. Students are carefully led into this time of historical significance by developing ethical considerations and activating empathic responses.

Presenting Difficult Issues

Considering the complexity of this historic disaster and the impact it might have on sensitive young children (Epstein et al. 2013; Wilson and Kahn 2008), teaching the Holocaust is problematic for teachers at all levels. Mandated curricula require the teaching of Disaster Education and social and historic events such as the Holocaust. Teachers are required to find a balance between presenting the accurate but horrific facts and “watered down” accounts that almost fictionalize these events (Fuhrmann et al. 2008). With increases in natural and human-made disasters in recent years, children are confronted almost daily with visual material on television and other media, impressing on their minds the fear of living in an unstable world (Wooding and Raphael 2004). Equally, Boon and Pagliano (2014) have pointed out that, when disasters happen, children are the most vulnerable. Their need for stability in their daily lives is shattered by disaster (Fuhrmann et al. 2008), and the “fear of the unknown” is the strongest emotion a child can ever experience (Sorin 2003, 121). Being shocked by visual material or feeling deep empathy with the victims of a disaster can produce lasting trauma in a sensitive child (Cohen, as cited in Rutland 2010).

Fuhrmann et al. advocate for disaster preparedness, citing that we have to “educate, but not to scare children” about disasters (2008, 113). They state that the quality of the lessons taught depends on the teachers: how they integrate the information into various subjects, what they consider age-appropriate, and how sensitively they deliver the material.

However, research has shown that a child’s response to disaster “is a complex interplay of pre-existing vulnerability, differing stressors, and differing impact” (Wooding and Raphael 2004, 10). Therefore, disaster teaching relies heavily on teachers’ intuitive and professional knowledge of the children in their care so they may avoid traumatization.

Overall, researchers have found that teachers need to teach about human-made and natural disasters due to such global issues as terrorism, wars, and climate change. As such, teachers require accurate information about particular disasters. Furthermore, they need to be acutely aware of the intellectual and emotional levels of their students, as there will be differential responses to the information presented (Wooding and Raphael 2004). In fact, knowledge and realistic fear about disasters can strengthen resilience in children (Dufty 2014; Sorin 2003).

Why Teach the Holocaust?

Over the years, several pertinent questions relating to the teaching of the Holocaust have been asked. For example,

- Why teach the Holocaust when it is “emotionally confronting for both our students and ourselves” (Keith 2013, 57)?
- Why share this extremely “painful history” of the Jewish people with young children (Kane 2010, 114)?
- Why is teaching the Holocaust “explicitly mentioned” in the curriculum (Lander 2013, 10; Salmons 2003, 139)?

- Why teach the Holocaust when this involves complex ethical and personal choices for teachers, when we are “looking at humanity in extremis:” a problematic issue that “theologians, philosophers and artists have...wrestled with [because] of the moral, social and spiritual implications” (Lander 2013, 10)?
- How can teachers “jam” this multidimensional subject into a few hours of teaching history or other subjects like ethics, religion, citizenship, or English (Keith 2013)?

This document study provides compelling arguments as to why teachers should teach the Holocaust. Although there are varying opinions about when or how to teach the Holocaust, authors are in agreement that this is a necessity, as we live “in a world in which genocide has become rather commonplace” (Keith 2013, 57). The “genocide” (a term coined by Lemkin in 1944, as cited in Lander 2013, 10) of six million Jews is an example of humankind in an extreme situation (Ibid). It is hoped that, by teaching this, students will understand why “racism, stereotyping and discrimination” can result in mass murder (Short 2003, 120; Wilson and Kahn 2008).

Lander wants students, when taught about the Holocaust, to become aware of the “capacity for violence and compassion” in every human being (2013, 12). It is envisioned that the important “moral, social, and spiritual” values taught (10) will lead students to gain insights and make informed choices when confronted with injustice in our modern world (Salmons 2003). According to Rutland, Holocaust education “can provide an important educational framework to promote...positive interfaith and interethnic relations,” given that teachers are aware of suitable Holocaust teaching material and the emotional needs and reactions of their students (2010, 75). It is not only a moral obligation to remember and teach the Holocaust, but also a tribute to the one-and-a-half million children (similar in age to the students being taught) who lost their lives in this historic genocide.

When to Teach the Holocaust

Researchers have found no agreement on when or how to introduce the Holocaust. Ziv, Golden, and Goldberg note that “there are no clear-cut answers” (2015, 521). Kane responds to the question of when to teach the Holocaust by saying, “It is hard to know what is age-appropriate. Some things are difficult to know and tell at any age” (2010, 115).

The Israeli Ministry for Education (2014) has designed a new curriculum to teach the Holocaust from kindergarten on, in connection with the Holocaust Remembrance Day (Ziv, Golden, and Goldberg 2015). However, researchers have questioned the introduction of this material at such an early age, as children might develop anxieties when confronted with facts about the Holocaust. It is debated whether children in the early years of school are cognitively ready to understand what is being taught; they might become stressed and wonder if it could happen again (Kane, 2010). Ziv, Golden, and Goldberg then question whether a “purposeful creation of trauma, albeit in a protected environment, may be necessary for effective cultural learning” (2015, 525). However, this means reliving memory and passing on group trauma (Epstein et al. 2013).

Epstein et al. (2013) question whether it is appropriate, even in primary school, to teach the Holocaust. They cite Short (2003), who states that any children under the age of twelve, after hearing about the Holocaust, would be traumatized by the accounts of genocide. Others think that teaching disasters to primary students might achieve better understanding, producing empathy and moral learning (Wilson and Kahn 2008). Young children’s trauma could be worse than any insights gained from exposure to the topic, making it difficult for teachers to cope with distressed children. Teachers should consider Newman’s warning about trauma in childhood (as cited in Kezelman and Stavropoulos 2012) affecting the developing brain, causing psychological problems and susceptibility to stress, and that can influence mental health in later life.

Furthermore, research has not shown evidence that children who have been informed of the atrocities of the Holocaust display more empathy to others than those who have not been taught about it (Ziv, Golden, and Goldberg 2015).

Short suggests that, rather than teaching moral values using the example of the Holocaust, it is necessary in Western countries to first instruct children about “Jewish culture and identity and the Jewish roots of Christianity” in order for them to understand the complexity of the issue (2003, 128). Koestler (as cited in Salmons 2003) wants to impress on the general population that “it is their duty to know and to be haunted by [their] knowledge” (148); therefore, students within the English school system need to know about the Holocaust before age fourteen in order to remember the reasons and brutality of the Jewish genocide.

In the Australian Curriculum, the Holocaust is presented in grades 9 and 10 as part of history studies. For Lander, this seems to be an age where the genocide of the Jewish people can be studied in its full “complexity and diversity of the human experience” (2013, 10).

Whatever way a country’s curriculum demands, the teaching of the Holocaust in primary or secondary school needs to be carefully prepared (Epstein et al. 2013; Ziv, Golden, and Goldberg 2015). The unspoken expectation is that teachers teach to “the heart as well as to the mind” (Sorin 2004, 1).

How to Teach the Holocaust

As stated above, the Holocaust seems to be best taught in middle school, between grades 6 and 10, when according to Kohlberg and Hersch (1977), moral reasoning progresses with cognitive development in adolescence. The topic, however, poses a challenge for many teachers, as they are often misinformed about its historical, ethical, and cultural complexity (Keith 2013) and must face their own emotional reactions. Lecomte, as quoted by Epstein et al. (2013), states that “teachers often lack in-depth knowledge” (Epstein et al. 2013, 105) and might resort to textbook use as a “safe fall back” option (Keith 2013, 57). To avoid overwhelming emotional involvement for themselves and their students, teachers might employ fictional writings (Epstein et al. 2013) and disregard factual material. However, researchers warn of “oversimplification” of a multifaceted historical event (Salmons 2003, 147). They ask that children’s literature be truthful and present accurate, historical facts.

Totten (2000, as cited in Epstein et al. 2013) reports that teachers have discussed with their classes, for example, short passages from *The Diary of Anne Frank* (Frank 1954) or from *I Have Not Seen A Butterfly Around Here*, a collection of poems written by children in Terezin during the Holocaust years (Frankova and Povolna 2011). These are usually accompanied by fictional videos, posters, and excerpts from survivor reports. Danks encourages teachers to use survivor literature like Elie Wiesel’s story and poem *Night* which, according to Danks, “presents at least four journeys, a geographical one, a historical one, Wiesel’s relationship with his father, and Wiesel’s own journey with his personal faith” (1996, 101–02). Teachers tend to assume that students will identify with the victims and empathize with their plight (Epstein et al. 2013).

Finding appropriate teaching material can be a problem, as a thoughtful search depends on teachers’ assessment of their students’ intellectual and emotional levels. Various Holocaust teaching material can be obtained from “Resources for Educators—United States Holocaust Memorial Museum,” “Teacher Resources—Centre for Holocaust Education,” and from “Teacher Resources—Sydney Jewish Museum.” However, as Keith declares, these might require between two and twenty hours to complete. He proposes that busy teachers use short biographical cards, developed by the United States Holocaust Memorial (USHMM), which in one lesson give students an impression of the diverse fates of different Jewish people at various times during this historical era (Keith 2013). This would be in agreement with Salmons’ position (2003), which urges teachers not to forget that each of the six million Jewish people was more than a number; each had a unique story. An excellent compilation of suitable teaching material, including web

links, can be found in the article by Wilson and Kahn (2008) on the use of poetry when teaching about the Holocaust in middle school.

It is suggested that, prior to teaching the Holocaust in modern multicultural societies, teachers acknowledge that there may be students in their classes who might have come from different ethnic and cultural backgrounds and could also have experienced horrific events in the past (Salmons 2003). Provision could be made within the school system for the guidance officer to be prepared to offer counselling support for affected students.

Franklin (2011) calls for literature to set “an imaginative access to past events, together with new and different ways of understanding them that are unavailable to strictly factual forms of writing” (as cited in Epstein et al. 2013, 107). This statement is in agreement with Zak’s research (2013), which explains that stories, when personal and emotional, are better remembered than mere facts, because they involve more parts of the brain. The following poem, developed out of Haring’s research into the background of the Terezin children’s drawings, engages students’ imagination to empathize, as the “act of imagination...is an act of empathy” (Franklin, as cited in Epstein et al. 2013, 107).

Suggestions for Teaching the Holocaust in Grades 6–10

The above review suggests the need for additional, imaginative ways to teach the Holocaust to students. As a prototype, Haring created a poem based on Holocaust facts to show the life of a fictitious girl growing up in the Terezin ghetto from 1941 to 1945. The poem was based on “Looking Jewish,” an article by Richardson (2003, 815). Richardson discusses her own “life experiences and strategies...[as a] bi-racial/ethnic/cultural/sexual person.” In Jewish law, a child born to a Jewish mother is considered Jewish, but children born to a Jewish father are only considered Jewish if the mother is also Jewish (Janowski 2016). Richardson, however, states that although she has a Jewish mother, people do not recognize her as Jewish, and her “looks and identity do not map onto a sociological category” (2003, 815). In this poem, similar problems are faced by Hannah, an eleven-year-old, half-Jewish child.

When teaching the poem, teachers could start by having children read the poem quietly, then one reading aloud, followed by discussions. Further on, different verses could be read in a chorus with several students. Children and teachers might then write their own verses or draw their impressions.

In each verse, students are given snapshots of Hannah’s life.

“Terezin Reflections”

Do I look Christian or rather Atheist?
Was there Jewishness in my gene?
Would someone have put my name on a list
To be sent—a tiny wheel in a machine—
To Terezin?

Forced into the “Schleuse” trembling I stand
In a sea of confused, constrained people,
Lonely clutching my suitcase in hand...
Through the gate I can glimpse the steeple
Of Terezin.

“The Kristalnacht made people run wild.”
My Jewish mother said: “Let’s go away.”
My headstrong father countered mild:

“We are German. We can stay...
Around Terezin”

In school one day I was taunted!
“You don’t look like a Jew!”
This cruel memory has haunted
My dark nights too
In Terezin.

I proudly recited the holy “Shabbat” blessing
And pleaded for the secret to stay,
But propaganda made them transgressing:
That night they took my mother away
Outside Terezin

There is hunger, disease, starvation living here.
The hearse today did not bring any bread
Watched by the Exhausted with fear,
But took away dead bodies instead
Behind Terezin.

My diary does not answer the questions asked!
Which culture made me a target of hate?
Whatever happened in our religious past?
What will be my fate
At Terezin?

Your name is “Hannah” my ‘friends’ said.
You are blue-eyed, tall, blond and of Aryan race-
You are not Jewish. “How can I forget?”
Would I be called ‘Christian’ in a different place
Than Terezin?

At night the spider of sadness spins
In the darkness of the ghetto wall
Then the soft voice of my mother wins
Over the darkest thoughts of all
About Terezin.

On Tuesdays and Thursdays only, Friedl calls
For us to paint free—
Opening up the walls
For imagination to see
Beyond Terezin

The train's rhythmic rattle deadens my fear
 As my heart clings to life, I pray
 People in striped pyjamas, so many are here
 Is "Sho-ah" whirling us away
 From Terezin?
 (Haring 2015)

This poem incorporates repetition and rhyme. For example, the first line of the poem contains seven words. The last line repeats a refrain with different prepositions, showing that Terezin is the focus. Terezin was considered the "showcase" of ghettos; a "model prison" especially "beautified" by the SS (Yad Vashem) for visits of the Red Cross (Stargardt 1998; Brush 2004).

Additionally, the poem is written in rhyme to make it easier to remember. "Musical elements [rhythm and regularity] help to make the poem more memorable. ...Since poems were traditionally spoken; a poem had to 'stick' in the mind." (Moustaki 2001, 88). The rhyme follows the pattern of AB AB C in each verse.

Meter, which is similar to our heartbeat, is a feature of this poem. It is often used in nursery rhymes and songs (Moustaki 2001). In poetry meter refers to a repeated pattern (Hamilton and Livingston 1983). Further, the poem contains examples of alliteration—"the train's rhythmic rattle"—metaphor—"the spider of darkness"—relating to being caught in a net of depression.

Flashbacks, such as "Forced into the 'Schleuse' trembling I stand," give impressions of life in Terezin. They speak of relocation away from home to a place of liminality; security and stability are lost. Hannah, thinking about her fate, intuitively feels threatened: "lonely clutching my suitcase in hand". This refers to a child's suitcase found in Terezin bearing the name "Hana" (Levine 2003).

The "Schleuse" is "the sluice," where people are sorted into old and young; unable to work or healthy and strong; capable of toiling in the fields or working in factories. German Jews had felt secure because of their German nationality; however, they were deceived, told that they were traveling to a holiday resort. Instead, Terezin was a waiting station towards the gas chambers of Auschwitz. Living conditions were appalling ("There is hunger, disease, starvation living here"), and thousands of people died of diphtheria. This would have been a further trauma for a young child.

One of the major themes of the poem is identity. In the first verse, Hannah questions her identity. One important point deals with being of Jewish descent, which brought individual people to the mass genocide of the Holocaust. To make students aware of stereotyping, teachers could use these questions—such as "What does being Jewish look like?"—as a starting point for a discussion. This could lead to students questioning their own genetic makeup; whether it could have contained "Jewishness" ("Was there Jewishness in my gene?"); and if, therefore, they would have been eliminated in the Holocaust. In fact, the genocide of the Jewish people was run like a machine, indifferent to individual people and their age, nationality, or profession.

Another theme is the experience of guilt and deceit. Hannah has a very close connection to her mother. She feels responsible for her mother's transportation and probable death in Auschwitz. Childlike, Hannah had trusted her friends in school and recited the Sabbath blessing to prove that she was Jewish ("And pleaded for the secret to stay"). She now thinks she has profaned these important words and that with this action she denounced her mother. However, remembering her mother's voice gives her comfort during depressing moments ("At night the spider of sadness spins / In the darkness of the ghetto wall"... "Then the soft voice of my mother wins"... "Over the darkest thoughts of all").

A further theme relates to problems of adolescence. Hannah writes, "My diary does not answer the questions asked." Hannah would have needed an adult adviser. Her thoughts center around questions of the meaning of her life in Terezin, depression, suicide ("the darkest thoughts

of all”), and her love of life (similar to Anne Frank). As a comfort, she is looking forward to the painting lessons of Friedl Dicker-Brandeis—a well-known artist and teacher who perished in Auschwitz together with her students (Leshnoff 2006)—where she can experience a “timeless state of flow” and feel free from the walls of Terezin.

Creative teachers can no doubt find other ways to utilize this poem in their teaching of the Holocaust. Overall, the poem adds to current resources and could be used with other multimedia resources.

Conclusion

The authors of this article have attempted, through document analysis, to find answers to the why, when, and how to teach the Holocaust. It has been found that there are no definite answers. Most researchers agree that the Holocaust should be taught out of reverence for the six million Jewish people—adults and children—who lost their lives. Teachers can point out stereotypical thinking to students and how racist ideas can influence individuals and society; however, researchers advise against using the example of the Holocaust solely to teach moral and ethical issues. They conclude that children must be taught about other cultures and especially the Jewish culture in order to understand what happened, to be able to decide on appropriate ethical decisions. To achieve this objective, students must have gained some insight into human behaviour and reactions, and this begins during adolescence. To avoid trauma, teachers must be extremely careful about how they select material or present the Holocaust to the students in their care. It therefore needs to be carefully considered as to whether kindergarten or primary students should be taught about the Holocaust.

It is hoped that the poem presented here will start student discussions about many topics concerning the Holocaust. Future research could examine how poetry engages students’ imagination and how effective this poem is in teaching students about the Holocaust. Suggestions for teaching, together with the poem itself, may help students to find some answers to this historical disaster.

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Appendix E – Article: Living in the Liminal Space of Dream and Reality: Children’s Drawings of the Holocaust

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Children's Drawings of the Holocaust

UTE HARING, REESA SORIN, AND NERINA CALTABIANO

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Living in the Liminal Space of Dream and Reality: Children's Drawings of the Holocaust

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Abstract: This article reports on a document study of children's drawings from the Terezin concentration camp during the Holocaust years of 1941–45. The research discusses drawings, first as a background to the Holocaust, where children were living in that liminal space between dream and reality. Next, using Haring's Content, Interpretive and Developmental (CID) method of analysis, an exploration of children's lives—as expressed through their drawings—is presented. Within this liminal space, emotions such as despair, depression, and fear accompanied by intuitive knowledge, memory, resilience, and wellness were experienced. The Terezin drawings demonstrate children's intuitive knowledge and feelings of foreboding, as well as their resilience and hope for the future.

Keywords: Holocaust Children's Drawings, CID Method of Analysis, Children's Art

Introduction

After the First World War, Germany suffered extreme economic hardships, imposed by the *Treaty of Versailles* (Bateson 2011). When Hitler came to power in 1933, his party used this situation as a motivation to scapegoat the Jewish population (Dovidio, Glick, and Rudman 2005). Jews had been unable to settle permanently in Europe, being as “service nomads” incapable by law of acquiring land, and therefore concentrated on business and banking (Slezkine 2004, 9). The historical, cultural, religious, social, and economic situation in Europe finally culminated in Hitler's determination for the genocide of the Jewish people. As Rutland states, “Nazi propaganda reinforced the negative stereotypes of Jews, leading to their humiliation and mass murder” (2010, 75). The Jewish population, as well as the German people, “were constantly deceived and could not possibly know the fate that lay ahead” (Salmons 2003, 146). Jewish children, in particular, were targeted and perished with their parents. While much has already been researched, Lander asks for more study and research to be conducted about different aspects of the Holocaust (2013). This document research on the interpretation of the Terezin children's drawings and paintings aims to add insights into this area. For the remainder of this article, we refer to them as “drawings,” although paintings are included as well.

Background to the Children's Drawings from Terezin

The “Depression Era,” which followed a decade after WWI, promoted hatred against Jews who held a strong influence over the European financial system (Noakes 2004). The National Socialist German Workers' Party (NSDAP) offered to bring Germany to greatness again and financial independence for state and individuals (Posner 1997). When Hitler came to power in 1933, no one in Germany could foresee the “programmed horror the German military conceived for the Jews” (Krystal 2006, 37). The lives of six million Jews, as well as countless anti-Nazis, people with disabilities, gypsies, and “vagabonds” were destroyed. Thousands of those who vanished in gas-chambers were children, “their ashes have long since drifted across the fields around Auschwitz” (Weil, cited in Frankova and Povolna 2011, 11).

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vanished in gas-chambers were children, “their ashes have long since drifted across the fields around Auschwitz” (Weil, cited in Frankova and Povolna 2011, 11).

Jewish financial involvement had been developed due to their not being able to buy land for farming and get permanently settled in any European country (Flannery, as cited in Pista 1997, 7; Slezkine 2004). This fact created an underlying hatred against Jews and was fuelled by the realization of Hitler’s associates that Jewish people had riches in savings and private collections that could be confiscated by the Secret Service (SS) (Posner 1997; Toltz 2011). The “taking of spoils” escalated into the mistreatment, torture, and transportation of the Jewish population (Toltz 2011). For the Jews, life ended in a “tunnel with no opening” (Frankova and Povolna 2011, 9). As Krystal notes, “An entire race of people had been condemned to death” and “an entire way of life was destroyed” (2006, 43).

In 1941, one of numerous ghettos for Jewish people was established in Terezin (formerly Theresienstadt), Czechoslovakia. Its purpose was to deceive the Jewish population; claiming that it was a retirement settlement (Blatter and Milton 1981). Equally, propaganda told the German people that the Jews were provided a “privileged” place to live (Brush 2004, 861). An inspection by the Red Cross in 1944 was carefully prepared by the Secret Service (SS) for Terezin as a model camp (Stargardt 1998), “to fool sceptical outsiders” (Brush 2004, 861).

It is difficult to imagine the anxiety, fear, and confusion the inmates of Jewish ghettos felt, being stripped not only of their clothes but also of their former lives, trying to survive “in the paradox of existence [where]...hunger, illness and deportations were as much part of daily life in Theresienstadt as were its cabarets, concerts, and lectures” (Dutlinger 2000, 2). Special mention has to be made of the children’s opera *Brundibaer*, an opera where good transcends evil and which, according to Toltz, was performed fifty-five times in Terezin, to the delight of the children (Toltz 2011). But Terezin was only a collection place, a “transit camp” before the final transport to the gas chambers of Auschwitz (Brush 2004).

It had been a most desolate place for the 141,184 Jewish people who were deported to Terezin in 1941–45 (Adler, as cited in Stargardt 1998, 215). Only 16,832 survived on liberation by the Russian Army. Of the 12,000 children sent to Theresienstadt aged under fifteen, only 1,560 stayed alive (Dutlinger 2000). Statistics, however, have been most inaccurate; “some sources display the number of child survivors as a mere 100” (Krystal 2006, 155).

Dutlinger states that the children “were persecuted along with their families for racial, religious, or political reasons” (2000, 26). Stargardt, as well as Frankova and Povolna, assure us that the children knew nothing of their destiny (1998, 2011). The question remains: if the children were aware of their imminent fate, “were they traumatized with fright?” (Costanza 1982, 74). They could equally have been affected by the unpredictability of their existence, like the adults (Posner 1997). Children (being children) may have seen the world differently adjusting more easily than adults to the horror around them (Malchiodi 1998). There may be symbols in their drawings/paintings that make obvious what happened to them in this liminal space. Colin notes the children in Terezin “balanced delicately between youthful optimism and idealism on the one hand, and [the] cynicism and hopelessness of reality...on the other” (Colin 2007, 3).

Previous Interpretations of Terezin Children’s Art

Most children in Terezin were looked after in children’s homes by the *Jugendfuersorge* or “youth-welfare-department.” This organisation had been established by Jewish Elders with hope for the future because this was “the real treasure—the children of Israel and their memory” ((Stargardt 1998; Slezkine 2004, 7). Some children, mainly girls, had art lessons from Friedl Dicker-Brandeis (1898–1944), a “Jewish artist, intellectual and political activist in Vienna before the Second World War” (Linesch 2004, 57). Dicker-Brandeis was later considered by some to be “the first art therapist” (Glazer, as cited in Linesch 2004, 59). “She taught them art and gave them hope...to create a better world” (Spitz 2012, 2). For the children of Terezin, Dicker-Brandeis provided a “form of escape from joyless reality; it was a delight and therapy” (Frankova

and Povolna 2011, 84). Friedl Dicker-Brandeis perished in Auschwitz together with her students in 1944 (Leshnoff 2006). Four thousand children's drawings and paintings were smuggled out of Terezin after the liberation on May 8, 1945 (Frankova and Povolna 2011).

Interpretations of Children's Holocaust Art have been sparse, partly because of the "commemorative status" of this work. Analysts would "refrain from investing these artworks with the symbolic duty of speaking for all the other murdered children who left no testimony behind" (Stargardt 1998, 192–3). Stargardt has carefully categorized the child art of Terezin into three distinctive types. First, he identifies a strictly technical approach, where medium and technique are important for the design of the drawing or painting. This is seen in collages, geometric designs, and abstract patterns. Second, he notes that the art itself was created to express themes, like "Seder, Christmas, images of home, and countryside" and third, he highlights that the images are "drawings of everyday life in the ghetto" (Stargardt 1998, 195).

Stargardt's interpretation centres around themes of everyday life, with due respect to the children who did not survive the Holocaust. He notices a "sense of composition...[which] is remarkable, [most] probably produced in response to a given theme" (Stargardt 1998, 196). He advises "to exercise real caution" (using the words of Dicker-Brandeis) as children might have tried to please the teacher (161). Stargardt muses that "for the historian, the risks of over- and mis- interpretation are too great because we lack clear methodological precedence." (197). He chose to analyse the third category of the Terezin Holocaust drawings, using "two issues of key importance—food and home" which influenced the children's lives (212).

Frankova and Povolna equally distinguish between the three categories, stating that in the first category are artworks which show "the gentle guidance and sometimes experienced touch of the artist and teacher (Dicker-Brandeis)" (2011, 83). In the second category, art is produced by following a given theme and in the third is art created in free lessons where children selected "what just came into their mind" (Frankova and Povolna 2011, 83). Considering the contents of the drawings, Frankova and Povolna reported that the children drew from memory what children of that age group would normally draw (landscapes, families, animals, flowers, games, and fairies), but a small part of drawings showed everyday life such as "the dormitories, bunks, the Terezin barracks, transport and many sadder themes" (Frankova and Povolna 2011, 83).

Other researchers, such as Golomb and Malchiodi, have similarly viewed the drawings and paintings of the Terezin children (1992, 1998). Golomb (1992) found the drawings significant, albeit typical of children of this developmental stage. She sighted themes of daily life and memories but found that hardly any drawings showed Nazi brutality, confirming likewise Stargardt's assumption that unhappy or traumatized children will not necessarily represent what is happening but rather recall happy times (1998). Golomb refrained from analysing the colours the children had used, knowing about their limited art supply, but stated that "if a theme is personally meaningful for a child the drawings can convey his emotions" (Golomb 1992, 149). Malchiodi, an art therapist, agrees that the Terezin children's drawings regardless of life in the ghetto presented "things of beauty" despite the horror the children witnessed every day (Malchiodi 1998, 159). Both researchers determined that this probably represented an "act of spiritual defiance in the face of overwhelming powers," apparently expressing "hope and faith" (Golomb 1992, 148; Malchiodi 1998, 159).

Stargardt asks if we can interpret these drawings as "expressing real life or fantasies" as in the drawings past and present are often merged—"a time and place before the world went wrong"—to imagine a future (Stargardt 1998, 225). He states that "apparently 'optimistic' pictures [are not] necessarily the work of happy children" (Stargardt 1998, 192). This is because "trauma has many faces and the answers in creative form are especially multifaceted in children" (Brunner as cited in Weissova 2008, 151). Stargardt surmises that "we can only glimpse from these drawings," from these "involuntary snapshots, the emotional conflicts...we cannot ever quite know what lies behind even optimistic artworks" (1998, 235). Does knowledge of the Holocaust colour our emotional response to the drawings? Stargardt states that "there is no

established historical method for looking at the visual material produced by children” (197) and demands to “view them afresh without the benefit of seeing where the railway tracks led next” (233). Therefore, it is conducive for research to interpret this distinct group of drawings using the CID method, as established in previous research (Haring, 2012). In this article, we present the findings from the theme of “liminal space” to fill a gap in the literature concerning the Holocaust children’s artwork.

Methodology

Drawings by Terezin children were at first randomly selected from the collection as presented in books and online. They were then purposively chosen by the authors to supply the richest insight into the lives of the children, as well as provide the most insightful symbolic expression of their thinking and feeling. This method related information and achieved a deeper understanding of what the children experienced and then transmitted in their drawings. As Case and Dalley state, “the image mediates between unconscious and conscious, holding past, present and future aspects of a [child]” (2013, 137).

This research was qualitative in nature, employing a document analysis approach. “The practice of qualitative document analysis (QDA) [is] an emergent methodology, rather than a rigid set of procedures with tight parameters” (Altheide, Coyle, DeVries and Schneider, as cited in Hesse-Biber, Nagy, and Leavy 2008, 127).

Documents (the drawings of the Terezin children) were analysed using the Content, Interpretive, and Developmental (CID) method of analysis (Haring 2012). The CID method includes content analysis, interpretive analysis, and developmental analysis. Content analysis is the “process of organising information into categories related to the central question of the research” (Bowen 2009, 133–34). Interpretive analysis helps to find deeper meanings within child art by employing a variety of techniques; several methods can be combined as “[m]ixing methods allows one to see things from different perspectives and to look at data in creative ways” (568). Developmental analysis was explored and critiqued as the first in the line of interpretation of child art. For this, researchers have tried to combine specific stages of cognitive development to the child’s development in graphic ability. An extended description of the CID method can be found in Haring and Sorin (2014).

Due to the inclusion of interpretive analysis, and within it “intuitive analysis,” defined by Colman as “immediate understanding, knowledge or awareness, derived neither from perception nor from reasoning,” a high degree of subjectivity could be expected and was addressed through an “audit trail” (Colman 2003, 378). An audit trail permits readers “to trace the course of the research” (Shenton 2004, 72). Further, some factual information was considered while analysing the work. For example, art material was difficult to obtain in Terezin. Children often had to use cardboard instead of drawing paper and any watercolour paint or pencils available to them (Dutlinger 2000).

Findings: The Liminal World

A rabbi recently stated:

We dwell on the interface between two worlds
—a world as it was
a world as it is meant to be
(Rabbi Schneerson n.d.)

Through analysing the Terezin children’s drawings using the CID method, a number of themes were uncovered, of which “liminal space” was one: “Liminality entails an effective separation from the everyday routines and entry into an alternative social encounter in which different rules,

different values and different relations apply” (Atkinson and Robson 2012, 1350). Within this liminal space, emotions and states such as despair, depression, and fear accompanied by intuitive knowledge, memory, resilience and wellness were experienced.

Despair, Depression, and Fear

The Terezin children lived through the nightmare of enforced removal from their home. According to Nuttman-Shwartz, Huss, and Altman, “Forced relocation means involuntarily moving a population from familiar surroundings to a new environment” (2010, 1). When moved away from their accustomed surroundings, their homes, families, friends, pets, and toys, the world had drastically changed. Relocation has a traumatic effect, especially on children (Nuttman-Shwartz, Huss, and Altman 2010). In Terezin, the children were living between dream and reality. Their memories and dreams (expressed in their drawings) gave them the power to face the unimaginable, absurd life around them (Toltz 2011).

Bone considered a different aspect of Liminality. She hypothesized that the liminal space, where imagination and creativity exist, is “being in the flow” and leads to recovery and healing; making the child’s world whole again (2008). Csikszentmihalyi calls this state “a holistic sensation that people have when they act with total involvement” (Csikszentmihalyi, as cited in Beard 2015, 353).

Rockwood Lane affirms that when a person is involved with “creative or spiritual acts, even as a passive observer, the process creates hope”; a positive outlook is attained and coping strategies are developed (Lane 2005, 122). In therapy, it is long known that art activities may heal children who have experienced trauma due to living through disaster or abuse. Drawing gives children with limited communication skills an opportunity to express their deep-seated emotions connected with trauma (Rubin 1984).

Despair and depression occur within this liminal time and space. According to Malchiodi, despair and depression are difficult to detect in children (1998). The Terezin art work was accomplished by children of age ten to fifteen (Frankova and Povolna 2011). Stargardt challenges Englaender’s perception that “children of this age live only in the present” (as quoted in Stargardt 1998, 224), pointing out that details and themes displayed in the drawings often combine the past and present. Equally, the CID interpretation of the drawings demonstrates that the older children, especially the boys, were intuitively aware of their liminal situation. As Sigal and Weinfeld explain: “It is only in adolescence [from 12 years on] that we become capable of perceiving our vulnerability to potentially life-threatening events” (2001, 77). The Holocaust children expressed in their drawings despair, depression and the “Fear of the Unknown,” which is one of the strongest emotions a child can ever experience (Sorin 2003, 121).

Helga Weisssova’s painting of the “Sluice in the Courtyard 1” (Figure 1) describes the desolate situation everyone in Terezin experienced on arrival (Toltz 2011). It shows exhausted bodies and piles of luggage waiting to be numbered and sorted into useful or to be discarded (Weisssova 2008). This means that young, strong adults, able to work in a factory or farm, were sent off in a different direction to those too young, too old, or too weak, who stayed on in Terezin until dying of disease or transported to certain death in Auschwitz (Weisssova 2008; Toltz 2011). The children became aware of the depressive liminality of their existence. This is forcefully expressed in young Vilem Eisner’s unnamed drawing (Figure 2).



Helga Weissová-Hosková
The Sluice in the Courtyard I
Watercolor and ink,
September 9, 1943
Wallstein Verlag,
Göttingen, Germany

Figure 1: Sluice in the Courtyard 1
Source: Weissova 2008



Figure 2: Unnamed Drawing by Vilem Eisner
Source: Frankova and Povolna 2011

It seems a cage-like situation: bunk-beds are overpowering while the people are rather squashed on the bench and seen from the back which indicates no individuality is discernible. Strong brushstrokes mainly in black combine with dark green and dark red: a hopeless situation made mysterious by the gloomy shadows. Life was joyless or as Pavel Friedman, a child in Terezin, wrote, “Butterflies don’t live here in the ghetto” (Frankova and Povolna 2011, 7).

Another snapshot into the reality of the children’s existence in Terezin is depicted in thirteen-year-old Helga Weissova’s painting of the “Bread on the Hearses” (Weissova 2008, 44). It illustrates that food was of utmost importance. In her painting (Figure 3), the heavy cast iron hearse is piled high with bread loaves. It could be assumed that the self is presented here in the middle of the painting, her gaze down on the much wanted food with arms outstretched to enclose all loaves (reminiscent of “Bread of Life”).



Figure 3: Bread on the Hearses
Source: Weissova 2008

According to Stargardt, everyone in Terezin was hungry all the time (2008). People would scavenge in the garbage bins for something to eat (Weissova 2008). She recalls that, “everything was transported on old hearses—luggage, bread and elderly persons” (Weissova 2008, 44). It is questionable whether *Jugendfuersorge* (“Welfare for the Young,” defined in Stargardt 1998, 210) was displayed on the side of the wagon. This could have been wishful thinking, however, it shows her desire that the bread be only for the children.

One third of the population in Terezin died of diseases like Typhus or starvation (Weissova 2008 Frankova and Povolna 2011). The children experienced “everyday life in all its tragedy” (Schimmerling in Weissova 2008, 12). They were continuously confronted with death: they observed and intuitively understood that the hearses carried both bread and corpses. This would have had a lasting effect on the children; as Weissova recounts, “The impressions that were to orient me from this point in time ended my childhood” (Wiegand in Weissova 2008, 150).

Intuitive Knowledge

Another state within this liminal space and time is intuitive knowledge, defined by Colman as “immediate understanding, knowledge or awareness, derived neither from perception nor from reasoning” (2003, 378). The children intuitively knew about their predicament, although Frankova and Povolna claimed that the children “saw reality, but they still maintained their childish outlook” (2011, 10). Costanza noted that they sometimes escaped “into a world of fantasy” (1982, 77). Harris asserted that “[s]ymbolization through fantasy may itself enable children to erect a fortress in the mind that defends them from the worst psychological effects” (Harris 2009, 2). Bigger added a further aspect to liminality, to include “an in-between state of mind, in between fact and fiction” (Bigger 2009, 212). This becomes obvious in Dora Zdekauerova’s drawing (Figure 4), where she has intuitively displayed her fear of the unknown. A dangerous situation is depicted for the princess, foreshadowed by the black background and the orange fire-breathing dragon. The strange, rather sketchy magician in the background is adding a sense of dread to the drawing. The princess seems to await her fate, holding her hands on her back and does not show feet, which could be a sign of feeling powerless (Di Leo 1983). She is diverting her gaze away from the dragon.



Figure 4: Dora Zdekauerova's Drawing
Source: Frankova and Povolna 2011

The black shading behind the delicate girl could convey the danger the princess (the artist?) is facing at this moment. Cirlot explains that this symbol shows “the search for the anima and its liberation from the subjugation in which it is held by malign and inferior powers, it seems to be of mystical origin” (1971, 186). The young girl has avoided to draw the hands of the princess, they are hidden behind her back. According to Malchiodi, children find it difficult to draw hands “in a realistically satisfying way” (1998, 95).

The princess is a favourite symbol of young girls aged ten to twelve (McClure Vollrath 2006). The child has depicted the objects as she imagined them: delicate lines and colours for the princess (beautiful white soft dress and blonde hair). The dragon has crosshatched green skin, a spiky back, red/orange wings, and sharp claws. Its head is drawn as a circle with a beak. It is breathing fire. The dragon is larger in size than the girl and appears fearsome. Cirlot stated that “Present-day psychology defines the dragon-symbol as ‘something terrible to overcome,’ for only he who conquers the dragon becomes a hero” (1971, 88). Jung further suggests that the dragon quite simply represents evil (as cited in Cirlot 1971).

In close examination of the Terezin drawings, Costanza highlighted a feeling of discomfort within otherwise familiar objects (1982). In the artwork above, the magician seems a disconcerting figure, perhaps a disguised symbol of authority. He appears in a stance of power, disconnected from the fairy-tale theme, carrying a hastily drawn swastika on his costume. This seems to reveal the real fear this child intuitively felt.

The presence and positioning of objects in a drawing also needs to be considered. For example, Gregorian et al. (1996) noted the presence of a black sun in many traumatized children's drawings. It became obvious in the analysis of the Terezin drawings/paintings that the sun, which is usually depicted in children's drawings, was missing from all work that the children had produced (except in some collages or abstract artwork), but noteworthy in eleven-year-old Margit Koretzova's colourful depiction of the life cycle of butterflies (Figure 5).



Figure 5: Koretzova's Depiction of the Life Cycle of Butterflies

Source: Frankova and Povolna 2011

Here it shows the sun as setting in the west (top left corner) which, according to Rollins is an expression of inner spiritual knowledge of the end of life (2005). This agrees with Jung's view that a sun in the top left corner represents death at the end of the life cycle; "Jung compares a life cycle to the path of the sun. It rises at birth from the horizon and moves one hundred and eighty degrees in an arc to set again at the horizon at the time of death" (Bertoia 1993, 106). Furthermore, the depiction of the life cycle of butterflies demonstrates the child's intuitive knowledge, another feature which can present in liminality. Cirlot stated that "[a]mong the ancients, (the butterfly was) an emblem of the soul and of unconscious attraction towards the light" (1971, 35). For young Weissova, butterflies meant "freedom." She hoped for metamorphosis, symbolic of her wish to end the liminal existence in space and time in Terezin (Shakespeare 2013).

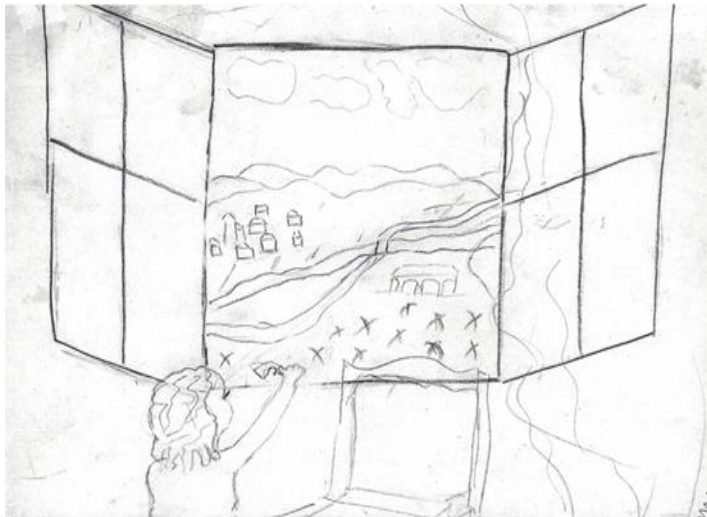
Memory

Memory is another aspect emerging in liminal space and time. Two drawings of unknown children speak to the aspect of memory, unnamed drawing (Figure 6) and "At the Dormitory Window" (Figure 7). There is a sadness in "At the Dormitory Window," drawn by another unknown child (Figure 7). The real world seems far away. It is outside of the child's present situation. She is longing to look further than the window, waving a handkerchief. It is most unusual that there are no other living objects included besides the girl: no trees, no plants, no sun, and no people in the landscape. In this drawing, the girl has pushed a chair against the window to help her look into the countryside, as she remembers it. It is almost as if she wants to escape: similar to Iris, another young girl from Terezin, who wrote "We want to go home, just home" (Frankova and Povolna 2011, 16). Straight lines of the opened window have been executed by a ruler. This and the stereotyped houses could be an indicator that the child feels unsafe (Malchiodi 1998). The self is drawn in a rather ethereal way, similar to the chair and curtains. No shading has been attempted; perhaps the drawing was never completed.



Figure 6: Theresienstadt Child's Drawing

Source: <https://gerryco23.wordpress.com/2013/11/28/judith-kerr-the-tiger-and-the-pink-rabbit-that-hitler-stole/>



Unknown Child Artist
At the Dormitory Window
Pencil on paper
19.5 x 24 cm, n.d.
The Jewish Museum, Prague
#121.515

Figure 7: "At the Dormitory Window"

Source: Dutlinger 2000

Resilience and Wellness

The drawings of the Terezin children show symbolic expressions of resilience, wellness and adjustment to a difficult situation. Costanza insists that many of the drawings were of happy children, because they show memories of joyful times together with their families (1982). "Memory puts us back in touch with the 'essence of things,' with what is beyond time itself" (McConkey as cited in Jones 2003, 35). For Stargardt, this means that the children are "still dreaming of their old homes" (Stargardt 1998, 227) and that they depict material which gave them "the greatest comfort" in their daydreams (231). Segal writes: "the daydreaming ignores internal reality and deeper conflict. It is an omnipotent wish fulfilment" (1991, 103).

Hanus Perl's drawing (Figure 8) indicates "snapshots of memory," spotlighting his family. The drawing is executed on yellow paper; perspective has been attempted; and it shows extensive and careful shading on all items except for the beach. Extensive shading has been linked to depression (Di Leo 1983; Malchiodi 1998). However, in this instance, it could be seen as an attempt to cautiously bring the disassociated parts of the drawing together—the furniture, the people, and the boy, which could be a representation of the self. The bigger figure could be the father. However, both individuals are represented with no feet, which could mean that they are grounded and cannot run away. The father has no arms; he is totally powerless (Di Leo 1983). Both figures suggest that the artist, Hanus Perl, was aware that they were at the mercy of the Terezin situation. The imagined beach scene could have been added later to fill the page and to achieve some form of balance. The woman, possibly the mother, pushes a pram; the younger boy has arms and feet, while the girl seems to be covered in cloth and sand. A cat is watching and a dog is running towards them. However, Jewish children were not allowed pets, even in pre-ghetto time (Stargardt 1998). Di Leo indicated that buttons on clothing, here depicted on the shirts of the father and the child, could be pointing to "maladjustment" (Figure 8) to the Terezin situation (1983). Further, the scene of disassociated furniture items under three glaring lights seems disturbing and depressing. Still, as Berger observed in another context, these parts belong together (2001). That which is not there is equally important as that which can be seen. Hecht notes: "These furnitures and fixtures...are more than mere things...they are a collection with meaning and memory" (2001,123). It is the memory of a happy family life that brings both sadness and hope for the future as seen in the smiling baby cup on the table.

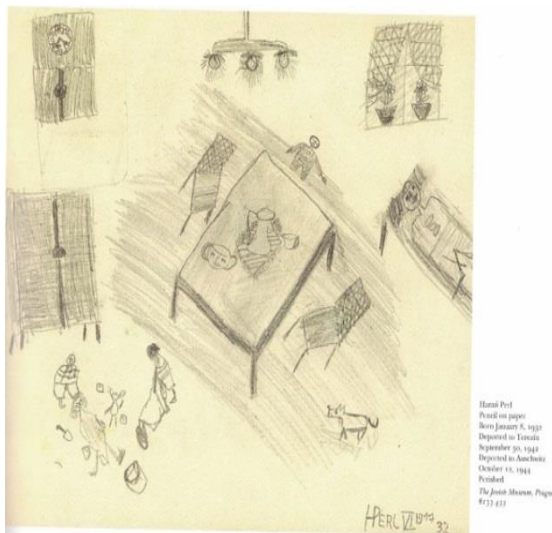


Figure 8: Hanus Perl's Drawing
Source: Dutlinger 2000



Figure 9: Gabi Frei's Drawing of a Park
Source: Dutlinger 2000

An idyllic scene of an outing in a park is depicted in the drawing by Gabi Frei (Figure 9). Children are playing different games between trees, mothers with prams, watching their children playing, while some people are sitting on benches. Perspective has been attempted by placing trees in the foreground or further back. The trees show full crowns, achieved by squiggly lines in extending circles, seemingly (to be) looked at from below. According to Di Leo, trees stand for the self and tree tops stand for intellect and social tendency (Di Leo 1983). Also, the different sizes of people show the child's awareness of adult-child relationships (Malchiodi 1998). Movement has been achieved: birds and an aeroplane are flying overhead and jump ropes are in the air. The ratio of human-made objects and natural objects is well adjusted. The group of eight, holding hands, are wearing what appears to be a school uniform. The flying aeroplane seems to

have swastikas painted on the wings. These two features and the unsmiling people could be seen as Frei unconsciously knowing that life in the park has come to an end. This child has been yearning for a normal social life, more so as the S.S. had forbidden Jewish Polish children to play in parks (Eisen, as cited in Fine 1989).

Memories of traditional symbols from “collective ideology create[s] a transitional space in which both stress and resilience can interact and heal,” thereby achieving wellbeing (Huss, Nuttman-Shwartz, and Altman 2012, 58). For the multidimensional aspects of wellbeing, McMahon, Williams, and Tapsell cite Hettler’s definition of wellbeing or wellness, which includes physical, spiritual, intellectual, social, and emotional concepts of overall health and happiness (2011). Further, Malchiodi defines resilience in children as an “ability to maintain a positive and meaningful view of life”, which she links to spirituality (1998, 156). The drawing of a “Table with a Chanukkah lamp” by Irena Karpelesova (Figure 10) depicts the child’s remembrance of the Festival of Light when eight successive candles are lit from the ninth in the middle. The space has been filled. It is a pleasantly arranged, well-balanced design.

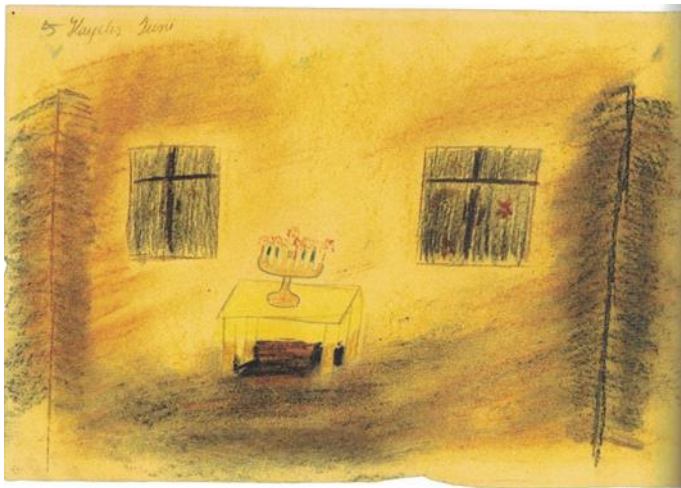


Figure 10: “Table with a Chanukkah Lamp” by Irena Karpelesova
Source: Frankova and Polovna 2011

Perspective is attempted through shading of the walls and under the table, which could have been used as “artistic intent” (Di Leo 1983, 22). There appear to be people, flowers, and corners of buildings and, in the right window, possibly a sun. This could suggest that life goes on in the outer world and does not include this child. She might be yearning for a different time in life: the inside room is full of light as the child remembers the lighting of the candles as peaceful, sacred and blessing-giving (Chabad.org 2014). Wellings defines the symbol of light as enclosing “joy and hope, a sense of spirit, immortality” (2001, 33). For Bertioia, the choice of yellow light symbolizes important spiritual or intuitive knowledge (1993). Equally Furth (as cited in Malchiodi 1998), states that depiction of the child’s family’s religious symbols provides comfort and mirrors “harmony between body and soul” (Malchiodi 1998, 218). These positive symbols help the developing child to grow towards resilience and wellness.

Conclusion

Liminal space was one of the themes investigated in this research. This was undertaken using the CID method and resulted in the finding that the Holocaust children existed in liminal space. In this space, emotions such as despair, depression and fear, accompanied by intuitive knowledge, memory, resilience, and wellness seemed to have been experienced and expressed in their

drawings. In a time where the children of the Holocaust were living between dream and reality in an absurd environment, these symbolic expressions may have led to recovery and healing, making the children's world whole again. While a limitation of this research is the small number of drawings examined here, future research using more drawings and exploring different themes than Liminality could be valuable to our understanding of the Terezin children's drawings.

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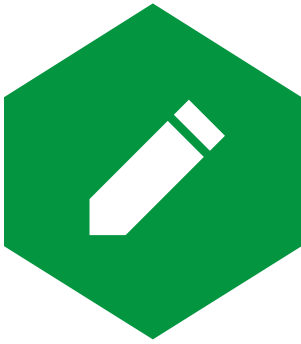
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Appendix F – Article: Circling the cyclone: Children’s understanding of natural disasters through the arts

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Circling the Cyclone: Children's Understanding of Natural Disasters through the Arts

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Abstract: Natural disasters can occur unexpectedly with devastating effects as attested by recorded history documents. They have caused immense suffering and destruction. In recent years, natural disasters have increased due to climate change. Further, the need for public awareness of catastrophic events has also increased, along with the media push to prepare for these events. Disaster preparedness has reduced loss of life and property, and children have demonstrated that they have the capacity to be actively involved in disseminating important and useful disaster information and the ability to assist with disaster preparedness in their families. Therefore, disaster preparedness is now an established part of the school curricula. However, while the topic of natural disasters is increasingly being included in school curricula, teachers may still feel uneasy introducing students to this topic. If they have not experienced a natural disaster and are not aware of the severity of disasters, teachers may lack the necessary information to best educate and support children. Further, teachers may need to tread a fine line between transmitting facts and shocking students with the emotive results of disasters. This is further exacerbated by media reporting. Arising from a document study of children's drawings from the 2006 Cyclone Larry natural disaster in tropical north Queensland, Australia, and research into cyclones, this paper presents strategies, including a poem, for teachers to introduce natural disasters to students in the upper primary school years. It may help to facilitate understanding about natural disasters and preparedness for these occurrences.

Keywords: Natural Disasters, Cyclone Preparedness, Children, Aboriginal Rainbow Serpent Myths, Cyclone Poetry, Qualitative Research

Introduction

*"The cyclone ends. The sun returns;
the lofty coconut trees lift up their plumes again; man does likewise.
The great anguish is over; joy has returned; the sea smiles like a child."
(Gauguin, n.d.)*

This research is based on the question, "How can the arts be used to teach children about natural disasters, particularly cyclones?" The article begins with a discussion about how to introduce sensitive disaster information to students. Although natural disasters in the tropical North Queensland area of Australia include droughts, floods, bushfires, and cyclones, this paper will focus on the natural disaster of cyclones. The discussion is followed by a poem, developed out of the first author's research, introducing the topic of cyclones while conferring facts about the three stages of a cyclone and the disastrous effects it can have on people and the environment. This theme is juxtaposed with musical terms and an Aboriginal myth about the Rainbow Serpent. Teacher notes about how to use the poem to facilitate learning about cyclones support the poem. The researchers have found that art such as poetry, along with visual and performance arts, provide innovative, age-appropriate, and child-centred ways to effectively teach children about natural disasters.

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Natural Disasters Discussed

According to the “World Disaster Report 2001” (quoted in Keeney 2004, 2), “Every year, disasters affect tens of millions of people, cause economic losses of tens of billions of dollars, and kill tens of thousands of people.” In recent years, natural disasters such as earthquakes, droughts, bushfires, floods and cyclones appear to have increased due to climate change (Boon 2014). Van Aalst (2006, 5) postulates that climate change is mainly due to “anthropogenic greenhouse gas emissions,” which might trigger further extreme weather. We can assume that future generations will be severely affected by further increasing disasters (Boon 2014; Kousky 2016).

Natural disasters can happen unexpectedly; vary in frequency and intensity; and cause enormous destruction, loss of life and property (Fuhrman et al. 2008). They are “frightening events and difficult for us to understand because they strike indiscriminately and we have no control over them” (Woods et al. 2014, 10). Children, in particular, find it difficult to accept natural disasters as “chance happenings.” Due to their young age, children may perceive a natural disaster as a punishment for something they did (Shaw 2012, 18), as the “magical thinking of young children can lead to misinterpretation of events” (Coffman 1998, 376).

Keeney (2004, 1) defines disasters as “events that exceed the capacity of the people affected to recover from the adverse effects.” Research has shown that children are amongst the most vulnerable during and after a disaster due to their developmental life stage (Boon and Pagliano 2014). Elangovan and Kasi (2014), as well as Grindlay and Breeze (2016), state that the impact on children who experience a disaster will be much stronger than on adults and might lead to psychological, emotional, and social difficulties that last well into adulthood. Kousky (2016) warns that in the next ten years, 175 million children will be involved in a natural disaster. As disasters, both natural (e.g. cyclones, flooding, earthquakes) and human-made (e.g. oil-spills, terrorist attacks, nuclear explosions/radiation) have increased in recent time; children will not only experience disasters, but are also exposed to these events daily in the media, increasing their fear of living in an unpredictable and unstable world (Boon and Pagliano 2015; Fuhrmann et al. 2008; Haring, Sorin, and Caltabiano 2017; Wooding and Raphael 2004). According to Sorin (2003), fear of the unknown is the strongest emotion a child might ever feel. If this is exacerbated by visual content, depicting disasters without much context provided, children may develop feelings of extreme fear, helplessness, and empathy for the suffering of innocent people, which in turn may lead to lasting trauma particularly in sensitive children (Haring, Sorin, and Caltabiano 2017).

Research has shown that disaster preparedness can be most effective if discussed openly and if delivered appropriately in schools and communities (Boon and Pagliano 2015). According to Fuhrmann et al. (2008, 113), it is important to “educate [about disasters], but not to scare children” about disasters. However, how a child responds to disaster depends on a “complex interplay of pre-existing vulnerability, differing stressors and differing impact” (Wooding and Raphael 2004, 10). Overall, researchers have found that teachers need to carefully select, view and screen the material they want to deliver in their classes; bearing in mind the age and developmental stage of the students. Further, they must have a professional and intuitive knowledge of the psychological make up of individual students (Boon and Pagliano 2015; Haring, Sorin, and Caltabiano 2017). As Boon (2014), Dufty (2014), and Sorin (2003) found, knowledge and realistic fear gives children a feeling of power over an unpredictable situation, increasing resilience, thus aiding in situations of disaster preparedness and disaster recovery.

Resilience is a term that is increasingly being used in the disaster literature. Indeed, “resilience” was the focus of the World Disaster Report 2016 (WDR 2016, 12–13). The term has been defined as a word that might have varied meanings in different languages or cultures. Universally it can be assumed that resilience means an individual’s or a community’s ability to “bounce back” after a disastrous experience. However, the WDR authors ask: “Bounce back to

what?” (WDR 2016, 14). It certainly would not mean going back to the same situation people found themselves in before their predicament, particularly in disaster situations. Therefore, building resilience would mean to update essential factual knowledge and train people to react appropriately when disaster strikes, thereby nurturing disaster preparedness (Izadkhah and Hosseini 2005, 139).

Following the natural disaster of Hurricane Katrina, a teacher-based intervention developed in Israel, was implemented (Baum et al. 2009, 63). Termed “The Building Resilience Project” (BRP), workshops trained teachers to cope with their own trauma reactions to be able to help children who had been exposed to disaster. The authors state that “emotional processing, returning to routine and distraction” serves to develop resilience in children.

Boon et al. (2012, 385–86) found that “resilience includes factors such as the will to live, perception of a situation as challenging, a sense of commitment and control, a sense of meaning, self-efficacy and learned resourcefulness.” The authors see resilience as a “dynamic process that develops in individuals over a period of time.” To encourage resilience in children there is a need to not only educate them in disaster preparedness, but also for important adult “allies” such as teachers and parents to provide them with the assurance that they “can still go on, grow, and strive for a future of hope despite their fears” (Berson and Baggerly 2009, 378).

The World Disaster Report (WDR 2016) concludes that due to improved preparedness, many community disaster effects have been reduced. As scientists predict further extreme events due to climate change and an increase in population growth globally, the WDR (2016) demands that internationally, pre-disaster education is absolutely necessary. Boon and Pagliano (2014) report that school disaster education is also necessary, as knowledge about possible disastrous events in certain areas of the world can help the population to actively introduce protective measures.

Disaster education has been found to be most effective if delivered in schools and disseminated by students into family and community. Mangione et al. (2013, 130–32) suggest using “innovative pedagogies” to distribute information about disaster preparedness, labelling this information “risk education” or “safety education.” They demand that a program should motivate, “creatively engage learners,” build problem-solving abilities, and establish “personal responsibility” for disaster preparedness.

Ronan et al. (2015, 7) note that disaster education hardly exists internationally, even though research and literature has supported its implications in recent years. They evaluate Disaster Risk Reduction (DRR) courses, questioning whether universal DRR programs actually achieved their purpose: to “decrease risks and increase resilience.” Lane and Catling (2016) and Ronan et al. (2016) ask for pre-service teacher training in geography-related disaster preparedness, which is still missing in their university courses.

The Cyclone in Australian Subtropics

Australia’s climate ranges from subtropical in the North to temperate in the South. While the coastal areas are densely populated, the inner regions, with their desert features, are sparser. Overall, weather patterns in all parts of Australia can be extreme: droughts, bushfires, cyclones and floods can be expected yearly (Boon and Pagliano 2014), putting immense pressure on the population, emergency management, state finances, and insurance companies.

In tropical north Queensland, cyclones develop regularly in the cyclone season, which lasts from November to April. Cyclones are huge, spinning storms and pose a serious threat to the Queensland coastal areas, the community, individuals, commercial infrastructures, the land, animals, and plants (Haring and Sorin 2016). A cyclone’s development could be influenced by an El Nino (a drier year for Australia) or a La Nina year (more rainfall can be expected). This shift in weather patterns happens every three to eight years and depends on warming streams over the Pacific Ocean (ABM 2016). Generally, a cyclone needs a low-pressure system to form over tropical waters, which have a 26.5°C temperature.

Ocean water evaporates and clouds form and begin to rotate. Cyclones in the southern hemisphere rotate clockwise and can follow erratic paths, gathering more mass and speed. Tropical cyclones are categorised by their strong wind gusts. A severe tropical cyclone is announced if the wind gusts surpass 165 km per hour (category 3), but winds can exceed 280 km/h (category 5).

There are three parts to a cyclone: the first stage is “the lead up,” in which a cyclone is declared and state warnings are given. Further, the community is advised to hurry last-minute preparations (Haring and Sorin 2016). The second stage is “the landfall,” when the cyclone reaches land with destructive wind gusts, massive rainfall, floods, and storm surges. In the middle of the storm comes a relatively calm period when the “eye” of the cyclone passes over. Then the cyclone continues, with winds in the opposite direction causing immense destruction in its path. Cyclones usually dissipate over land, but can still affect huge inland areas (ABM 2016). The third stage is “the aftermath” of a cyclone, where loss of life and property is counted and a fresh start to life begins (Haring and Sorin 2016).

Two of the authors previously published an account of cyclone activity, including how children reacted to the experience of living through the 2006 Cyclone Larry (Haring and Sorin 2016). Findings confirmed that children supply important contributions to our understandings of cyclone awareness and preparedness.

Efforts in Australia to Increase Disaster Awareness and Preparedness among Children in Schools

In Australia, Emergency Management Authorities taught disaster programs in schools around the country in areas where natural events have occurred. Following this, the Australian National Curriculum (n.d.) finally introduced disaster and geography education for every state. This subject is taught in Years 6, 7, and 8 and again in Senior Secondary Geography (Boon and Pagliano 2014). Duffy (2014) advises to include natural hazard activities in different subjects, ensuring that students have more than one lesson and that revision is included each year to limit forgetfulness. It has been found that generally, people are inclined to become complacent after a disastrous event and might be complacent in preparing adequately for another (Usher et al. 2013), especially when the event failed to meet the predicted expectations.

Fuhrman et al. (2008, 119) recommend including information about disaster preparedness “in almost any class situation, ranging from geography, history, economics, civics, social studies, language, arts, mathematics, science, physical education, health, and technology.” Lessons in geography and science should include facts about climate change and global warming as well as disaster preparedness. Students will be challenged to discuss their own, often “naïve” theories based on popular TV shows or films (Lane and Catling 2016), such as how cyclones develop and their influence on land and people (Lane and Coutts 2012).

Teaching material can be found online in the Australian Curriculum Assessment and Reporting Authority (ACARA) site, including links to planning tools and units of work. This is supported by the State of Queensland Studies of Society and Environment (SOSE) sourcebook modules (2000). Further, Berry and King (1998) developed a program called “Stormwatchers,” a cyclone-awareness education package for upper primary school children. Using five scenarios, students are challenged to prepare for a cyclone. More recently, the American Red Cross’ (2016) “Pillowcase Project: Learn, Practice, Share” covers natural disasters in an engaging way that can be used in Upper Primary and Middle School. Further studies need to assess how actively this teaching material has been implemented in schools and to what effect.

Fuhrman et al. (2008, 113) discuss teaching material for disaster preparedness in geography lessons. They offer various information and web links, based on the US National Geographic standards, on how to implement disaster preparedness in academic subjects. Their review and research into the literature about disaster events produced “seven lesson-plans for elementary,

middle and high school levels.” Equally, Ronan et al. (2016) call for further research internationally to be conducted into the effectiveness of disaster preparedness programs.

According to Boon and Pagliano (2015), a literature review of articles published about disaster programs in Australia showed the necessity for a “thorough examination and evaluation of school-based disaster education curricula” that would actively involve children (193). But, as Dufty (2009) reported, disaster management authorities usually assume that children will take knowledge from disaster preparedness programs at school to their families and the community. This, however, does not necessarily mean that parents were factually informed or that extensive preparations for disasters were actually implemented, though Boon and Pagliano (2014) observed that, if children are actively involved as agents in disaster preparedness, their families and the communities benefit. The natural curiosity and enthusiasm of children can provide the basis for effective learning (Ronan et al. 2008), especially if a pedagogy is employed that “brings knowledge to life, practices skills, challenges attitudes, scrutinises values, [and] is a pedagogy that is active, interactive, experiential and participatory” (Selby and Kagawa 2012, quoted in Mangione et al. 2013, 132).

Despite emerging efforts to include disaster preparedness in school curriculum, there is little research that discusses specific and concrete ways that such content and material can be implemented in schools in child-centred and child-friendly ways. This current research extends the theme of teaching disaster preparedness using arts-based teaching such as drama and poetry.

The Importance of Arts-Based Teaching of Drama and Poetry

Arts-based teaching methods have the potential to offer innovative and child-friendly ways to inform children about natural disasters and emergency preparedness. Malchiodi (2009, 2), an art therapist, strongly endorses the use of the arts in teaching. Citing Perry’s research into “neurosequential therapeutics,” she argues that in storytelling, poetry and drama, a child’s imagination gets fired, instructing the brain to develop “new neuro pathways.” This helps to improve resilience and will aid a child when placed in a survival situation.

Malchiodi (2009, 1) maintains that “art, play and imagination” are sensory interpolations necessary for the developing brains of children. Similarly, Alat (2002, 2) postulates that in connection with trauma, teachers would try different approaches if they knew the positive effects the arts have on the “cognitive, behavioural and physio-somatic” development of children. Lusebrink (2004) and Frost (2005) affirm that sensitive, arts-based experiences improve children’s mental health. Arts-based methods allow teachers to try new ways to dynamically engage students in discussing different issues, particularly sensitive ones. According to Ashton-Hay (2005, 1), drama in particular “is highly regarded as an effective and valuable teaching strategy because of its unique ability to engage reflective, constructivist and active learning in the classroom.”

In middle and upper primary school, involvement in arts-based activities such as drama and poetry provides students with tools to make sense of the world around them and to empathise with other people (Gangi and Barowsky 2009). In fact, according to Frost (2005), the mental health of students is improved when teachers employ art activities to help students cope with trauma. Further, arts-based activities help facilitate learning in other important core curriculum courses such as English (Gattenhof 2014, 2). In drama, students explore “voice, movement, situation, space and time.” According to Ferguson (2014), drama enlivens poetry, helping to understand content and meaning. Additionally, Flensburg (2010, 16) sees poets as “eloquent tour guides on the journey to sharpen our awareness of nature.” Smilan (2009, quoted in Guss 2005, 381) encourages the “poetic illusion” of drama as it supplies direct human interaction

As Hopkins states, “poetry...opens up a world of feeling for children they never thought possible; it is a source of love and hope that children carry with them the rest of their lives” (quoted in Danielson and Dauer 1990, 138). Smilan (2009, quoted in Guss 2005, 48) affirms that using drama in teaching is a necessity for children in general, as it builds a connection between

“*Erlebnis*” and “*Erfahrung*” (meaning that the experience produces excitement as it is lived through and, when later reflected on, turns into experience).

Findings from previous research suggest that art gives children a voice to express feelings (Haring 2012), as fears of danger and death resurface after disasters (Haring and Sorin 2016). Art-making as a tool for healing also encourages children’s resilience by engaging them as mediators and not as victims. The art forms described in this paper are poetry and drama, which can be used not only for increasing understanding of natural disasters, but also as a tool for building resilience.

Experiencing a Cyclone in Drama and Poetry

The following poem concerns the development of cyclones off the Far North Queensland coast, Australia, and the influence on children who lived through the cyclone experience (Haring and Sorin 2016). The poem could be introduced to an upper primary classroom during social studies, cyclone research, English, or drama lessons. In the poem, three different themes are explored, described, and juxtaposed—the Aboriginal myth of the Rainbow Serpent creator, the different stages of a cyclone, and musical terms and definitions—thus achieving a multilayered effect (Guss 2005). Each theme is elaborated below.

According to Tacon (2005), many places within the Australian landscape give rise to the creation of myths. These locations are particularly significant, unusual, and important parts of the environment. They are said to be established by Ancestral Beings and spirits, who still care for them.

The most important myth is that of the Rainbow Serpent, known by different names throughout Australia (Tacon 2005). The mythological serpent lived near water, in billabongs or waterfalls, and created the world in the “Dreamtime” (Australia Lesson Activities—Literacy 2001). Dreamtime “refers to Aboriginal mythologies of creation and the earliest period of human life, when interaction with powerful entities shaped landscape, the biomass and human destiny” (Hayward 2010, 22). During this time, valleys developed from the winding motion of the serpent’s body, while mountains were pushed up by its muscles and tail. Its colours later appeared in the rainbow (Burge 2015).

Although a creative and benevolent creature, the rainbow serpent was also known to produce great disasters, such as cyclones and floods, if following generations did not care for the land and keep oral mythology alive. According to the Art Gallery of NSW (2015, 1), “the destruction of Darwin by cyclone Tracy, [is] understood to be the retributive act of the Rainbow Serpent, warning against the decline of Indigenous cultural practices.” Aboriginal spirituality is deeply entwined with everyday life and “mystical realities” and gives individuals a sense of belonging and identity (Skrzypaszek 2011, 132).

The rainbow serpent is a focus of the poem discussed here. The poem itself follows the three stages of a cyclone—the developing storm, the storm making landfall, and the aftermath—and aligns each stage with a musical term (Carney 2015). The terms have been arranged in order of the intensifying and then diminishing cyclonic storm. The poem is based on children’s experience and description of Cyclone Larry in 2006 (Mothers Helping Others 2006): how the wind and rain changed the atmosphere, how rain-gusts and crashing trees produced an incredible noise, how the light changed from golden in colour to a misty grey, and how the rain-soaked earth had a musty fragrance until fresh rain fell after the storm passed (Haring and Sorin 2016).

The musical terms might be already familiar to some children, as ten-to-twelve-year-old students often receive piano lessons. This poem follows a simple A, B, B, A, C structure and is written in mixed meter, modelled from the intensity and wind-strength of a cyclone (mixed meter: rhythm shifts between a metrical pattern [Moustaki 2001]). The poem and teacher notes follow, and ideas for teaching about cyclones and other disasters are included.

Tale of a Cyclone

After the rains had stopped
For many months
The earth was as dry
As a mud-cake in the sun.

“Pianissimo,” the teacher said,
“Play softly like the cool breeze
Twirling dry leaves of the gum trees
Behind the old farm shed
Near the billabong.”

“Staccato!” Now let your fingers hop
Like the Kookaburra sang to the sun
On the very first morning the world had begun
By rainbow snake’s creation of valley and mountain top
In the dreamtime.”

“Animato!” That’s lively now and bright-
Remember the stories of old, around campfires told
Of the rainbow snake’s thundering bold,
Dripping colour from scales in brilliant light
Through the sky.”

“Fortissimo!” The rainbow snake roared
Woken from sleep, millennia deep by echoes of human construction
Trees screaming, wildlife beaming- gone in destruction
Trucks and chainsaws deplored-
Under the Southern Cross.”

“Feroce!” The serpent’s anger fiercely sparking fire,
Bellowing steam into swirling cloud
Gushing water fills creeks and rivers loud,
Toying with dreamtime desire
For peaceful beauty.”

“Crescendo!” Remember the roof flying,
Trees creaking, crashing, windows smashing
Cyclonic wind....lashing
Hear the serpent’s annoyed sighing
About mortals’ folly.

“Grandioso!” Play in a great style:
Eye of the storm looking down on shifting shade
Stillness sits waiting, afraid-
Watching the swirling air a while
In immense solitude.”

“Furioso!” Violent path of cyclone returning
Due to rainbow snake’s wild scorn

Trees de-leaved like flagpoles torn;
Houses bashed, in rising waters churning
Following the Inland-Sea.”

“*Andante!* Actually walking quietly around
Families unite with friends
Troubled minds find healing hands.
Hope leaps homeward-bound.
Tapestry of life restitched.”

“*Dolce!* Play sweetly like butterflies rejoice-
Rainbow whispers colours, pleased-
Serpent for another year appeased
Dance and clap-sticks lift their voice -
Ancestral devotion renewed.”

Deconstructing the Poem

In the poem, musical terms and definitions are explained by an imagined piano teacher. The terms have been arranged in the order of the cyclonic progression. Introductory lines preface the warm weather and resulting drought in North Queensland, Australia. Each verse is summarised below.

- Verse 1: Paints the landscape and the dry condition of the land. “A billabong (‘bill-a-bong’) is a body of water, like a large pond” (Billabong, n.d.).
- Verse 2: Introduces the world created by the Rainbow Serpent, as told in Indigenous mythology (Australia Lesson Activities 2001). “The ‘Laughing Kookaburra’ is an Australian bird singing/laughing in the dawn chorus” (Kookaburra, n.d.).
- Verse 3: Explains how the serpent painted a colourful world (Burge 2015).
- Verse 4: Tells of the serpent’s awakening as prophesised (Burge 2015, 1). The Southern Cross is a collection of five stars “in the night sky [which] has guided travellers, intrigued astronomers and inspired poets and musicians.” (Maher 2014).
- Verse 5: The serpent produces a cyclone and floods (Tacon 2005).
- Verse 6: Describes the effects of the cyclone on trees, houses, and people (Mothers Helping Others 2006).
- Verse 7: The eye, or middle of the revolving cyclone, quietly passes over the land. (ABM 2016).
- Verse 8: The cyclone returns with winds and floods, carrying houses and possessions (Mannix 2012) toward the mythological Inland Sea (Great Australian Inland Sea 2018).
- Verse 9: People in the community help each other to cope. Life begins to return to “normal” again (Mothers Helping Others 2006).
- Verse 10: The Rainbow Serpent has been calmed. Animals reappear. The serpent goes back to sleep in the billabong. Devotion to the Rainbow Serpent has been re-established: after destruction comes renewal of myths and traditions.

Experiencing the Poem

The poem can be read or spoken as a chant by a group of students or single voices intoning the cyclone. A chant is a “form of oral poetry...to be communally performed...something between a speech and a song” (Moustaki 2001, 316). Or, as Forster (2006, 64) writes, “chants are stretches of real language put into a rhythmic framework.”

Learning about the Australian Landscape and the Dreamtime

Teachers and students will find many ways to perform and/or use this poem. Students could be challenged to set the poem to music, explain the different musical terms, and accompany this with movement and expression (Flensburg 2010). Danielson and Dauer (1990, 140) suggest that “creative movement to music or poetry adds to the mood and meaning of a poem.” Further, costumes and background stage sets could be created by students. The following section lists ideas for teaching and learning that could be used in upper primary classes to facilitate student learning about cyclones, the Dreamtime, and musical annotation.

The poem could be linked to the poem “My Country” by Dorothea Mackeller (1908). This poem describes the Australian landscape, and is the origin of the saying, “I love a sunburnt country.” It mentions droughts and flooding rains, leading easily to the topic of cyclones. Students could read it, deconstruct it, and look for parallels between this poem and “Tale of a Cyclone.” Teachers’ notes to “My Country” are available online at <http://www.iread.com.au/schools/education/teacherresources/assets/pdfs/My%20Country.pdf>

Possible Questions to Ask:

- a) What does the author tell us about Australia when she compares it to her motherland, England?
- b) What does the English landscape in the first verse sound like, feel like, smell like?
- c) What does the author say about the landscape and the extreme weather in Australia?
- d) What is different in Australia, and why does she love the difference?
- e) List words chosen by the poet to describe why Australia is beautiful, but also terrifying.
- f) What is the “blessing” to the people and the land?
- g) Why would the poet be homesick for Australia when England’s weather would be gentler and more welcoming to her?
- h) Compare “My Country” to “Tale of a Cyclone.” Is there a similar love of the country, despite the extreme weather condition and the threatening cyclone? How is it shown?
- i) Why would Indigenous people tell the story of the Rainbow Serpent over thousands of years? Where is the connection to the serpent in the poem by Mackeller?
- j) Draw two pictures, contrasting the two different countries the poets talk about.

Another well-known poem that describes the often extreme weather conditions in Australia was written by Father Hartigan (alias O’Brien) in 1921, in response to observing his parishioners. It is titled, “‘We’ll All Be Rooned,’ said Hanrahan.” The poem demonstrates how people feel at the mercy of the weather, as their livelihoods depend on it. More information is available at http://www.catholica.com.au/brianstake/010_bt_print.php.

Possible Questions to Ask:

- a) Where in Australia could this poem be situated? Why?
- b) Who is the main character in the poem, and what is his attitude to the situation?
- c) What effect does his attitude have on others?
- d) Which sentence tells us about the seriousness of what is happening?
- e) How many extreme weather conditions are described here? What are they?
- f) Which repeated line tells us about the people having to accept what happens?
- g) How do the farmers respond to each extreme season?
- h) What descriptive language does the poet use for each weather condition?
- i) What do you think happens after the poem ends?
- j) Compare this poem to the “Tale of a Cyclone.” Include which observations, descriptions, direct speech, sounds, feelings, smells, etc. are similar. Read together Mueller’s story (January 12, 2011), “We’ll Wade on as We Always Do,” reported in *The Telegraph*: <http://www.telegraph.co.uk/news/worldnews/australiaandthepacific/australia/8256085/Australia-Floods-Well-wade-on-as-we-always-do.html>

Further, the poem, *Rainbow Serpent* was composed by Anthony Burge (2015). While walking through a dry, rocky riverbed in the Kimberly, he remembered Dreamtime stories. More information is available at <https://www.poemhunter.com/best-poems/anthony-burge/rainbow-serpent/>.

Possible Questions to Ask:

- a) How do the Indigenous people know about the serpent?
- b) Where can the mythical rainbow serpent be found?
- c) Which parts of the serpent can still be seen?
- d) What will happen if the serpent awakes?
- e) Besides brilliant colours, the serpent achieves several other things. How many can you find?
- f) What happens to people not keeping the law?
- g) How might animals be rewarded?
- h) What is a “totem,” and what is expected of those who have this totem?
- i) Why does the poet call the serpent “Mother of Life”?
- j) What might have motivated the poet to write this poem?
- k) Look for parallels and find differences and agreements in this poem and “Tale of a Cyclone.”
- l) Draw a storyboard or comic-strip with speech-bubbles of what the serpent says and what the people think.

Information

About storyboards (n.d.):

<https://www.scholastic.com/teachers/articles/teaching-content/what-are-storyboards/>

About the Dreamtime (n.d.)

<https://www.aboriginal-art-australia.com/aboriginal-art-library/>

Australian Indigenous Cultural Heritage (n.d.)

<https://www.australia.gov.au/information-and-services/culture-and-arts/indigenous-culture-and-history>

In “Tale of the Cyclone” (presented above in the text), the imagined piano-teacher uses the child’s memory of the experienced cyclone and the Rainbow Serpent myth as a teaching tool. By evoking the imagination to remember the sound of the wind, the drops hitting the dry soil, and the changing lights and smells, the child can connect the musical terms with memory pictures.

Possible Questions to Ask

- a) Make a list of the different musical terms and research the way they should be played.
- b) What leads up to a cyclone? What is a cyclone? What is the “eye” of the cyclone?
- c) What happens before a cyclone, during a cyclone, after a cyclone?
- d) What can we find out about the “Inland Sea?”
- e) What role does the Rainbow Serpent play in Aboriginal myths?
- f) What happens if the serpent wakes up?
- g) Why would the serpent be concerned about the current state of the environment?
- h) List the words that mean “destruction.”
- i) List words that help to describe the situation.
- j) Who are the main characters of this poem?

Suggestions for Class Activities

- 1) Draw a story-board imagining each verse, or create a collage.
- 2) Group work: write a summary of each verse in one sentence, report, discuss.
- 3) Present the poem as a vocal drama, remember “expressive features, such as emphasis, loudness, slowness” and “gestures and facial expressions” (Dinham 2011, 193).
- 4) Develop a drama performance with a group chorus and individual actors taking the parts of the narrator, the piano-teacher, the Rainbow Serpent, and the cyclone. The narrator introduces the first verse; then the piano teacher explains the first line while a group chorus tells what happens next.
- 5) Masks and/or costumes for the different characters could be designed, as well as different music for each verse, considering musical elements “such as dynamics, pitch, tempo, duration and tone colour” to bring the poem to life (Russell-Bowie 2006, 229). Further, sound effects of wind, rain, machine noise, etc. could be created by students and included. Diverse colours in props and scenery could contribute a dynamic visual impact to set the mood and context of the Australian landscape.
- 6) The poem also lends itself to the creation of a puppet play or even a dance/movement presentation.

Conclusion

Increasingly, natural disasters due to climate change demand extra alertness and preparedness globally. As worldwide population growth is also increasing—often in disaster-prone areas—urgent provisions must be made to transmit knowledge about disasters and safety education. Research has documented that children can be agents for the dissemination of active, protective measures before disastrous events strike. Children display a natural curiosity and motivation to learn; therefore, schools are the places where children might be accurately informed about disasters, climate change, and global warming. This knowledge could be integrated into different subjects and brought to families and the wider community, depending on proper instructions or programs which consider the age and physical and emotional development of students in a child-friendly, age-appropriate way.

As disaster education is now a part of the Australian Curriculum, preservice teacher education should include this topic to enable teachers to deliver correct information. Future research projects could examine the suggested activity and assess its effectiveness. Further, new programs could be developed to find creative ways to engage students in disaster education. The cyclone poem presented here could actively impact on both disaster knowledge and preparedness.

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Appendix G – Article: Reflecting on childhood and child agency in history

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Reflecting on childhood and child agency in history

Ute Haring¹, Reesa Sorin¹ & Nerina J. Caltabiano²

ABSTRACT

In today's fast changing and unpredictable world we tend to rely upon children's agency to ensure their survival following traumatic events. Because of this, parents and teachers need to be conversant with ways of encouraging children's agency to support their health and efficacy throughout the lifespan. This paper takes the form of a literature review covering historical and recent developments in the field of childhood, child abuse and child agency. It offers the findings of a qualitative document study that aimed to explore how childhood and child agency have been conceptualized historically in the Western world. It begins with a summary of theories and typologies of childhood throughout history, exploring the unique social and historical concepts in which theories of childhood and child agency developed. Furthermore, a paradigm shift in Western society towards women achieving agency is revealed. With this came greater attention to the child, especially the abused child. Focusing on abuse to which children have been exposed, this study looks at child agency and how it can be actualized for children's wellbeing. Research findings make a strong case for the arts to provide valuable tools of resilience for the developing child. Arts-based activities have been increasingly appreciated as providing a voice for traumatized or abused children. Therefore, the findings of this study into agency and child abuse were distilled into a poem to demonstrate the potential impact on a child and to help adults better understand the historically perceived voiceless victim. The poem, as seen from the perspective of the child, offers a distinctive contribution to the literature on child abuse. Key findings of this study are discussed, including the importance of increasing understanding of children's agency. It is argued that a shift in childrearing, incorporated child protection laws and agentic experiences build children's confidence to challenge the traditional adult-child power relationship. The results of this research help to contribute to teacher knowledge about the intricate background to child abuse and child agency.

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Introduction

“Seldom do written documents look toward children for [the] insights and answers” (St. Thomas and Johnson, 2007, p. 11)

We live in uncertain times. There are daily reports about human-made disasters like terrorism, wars, ethnic conflicts, forced relocation, and global natural disasters like earthquakes, cyclones, floods, mudslides and wild fires (Silverman and La Greca, 2002). “Disasters are more common and destructive than most people realize” (Shen and Sink, 2002, p. 322). St. Thomas and Johnson (2007) state that due to “the immediacy of news events from around the world, fear of death and loss has become the norm” (p. 11). Children are viewing these events day-to-day and might be more deeply affected than adults (Seideman et al., 1998). Correspondingly UNICEF (2017) has reported that worldwide around 535 million children live in terrifying conditions, exposed to violence, disease and hunger, being in a “constant state of fear” (St. Thomas and Johnson, 2007, p. 12). These experiences traumatize children (Danese and Baldwin, 2017; Dunn-Snow and D’Amelio, 2000), affecting them throughout their lifetime (Haring, Sorin and Caltabiano, 2018). Children are also the most vulnerable in any disaster, generally depending totally on adults, emotionally and materially (Balaban, 2006), therefore children’s personal disasters like parent divorce or abuse are the most damaging to a child’s psyche “since the abuse is a profound violation of a protective trust” (Sosteric, 2013, p. 3/4).

Traditionally, children had no voice and were not listened to; indeed they were silenced (Powell, Smith and Taylor, 2016). In recent years educational (National Quality Standard Professional Learning Program, 2013) and legal institutions (Macdonald, 2017), charity organizations (PLAN, 2017) and medical institutions (Dedding et al., 2014), as well as UNICEF (n. d.) have called for greater autonomy of children to survive in these challenging times.

Primarily, the Universal Declaration of Human Rights (1948) set the path for the discussion of agency for women and children. Over time, childrearing practices have changed from abuse of children and accepted infanticide to the theory of sensitive adult-child power sharing (Powell et al., 2016). ‘Agency’ has been defined by Bandura (2017) as “to intentionally produce certain effects by one’s actions” (p. 130). Kumpulainen et al. (2014) explain further that agency is traditionally and culturally defined: it is a continuous process which can be “occasional, multifaceted, relational and transitory”, can “manifest itself in various actions” and will “vary across space and time” (p. 213). Lancy (2012) warns that agency in children has to be further researched, carefully observed and monitored to avoid the “agentic child” turning into the “snowballing” or “out of control” child (Sorin and Galloway, 2006, p. 21), reversing what had been attempted.

Changing theories of childhood point to a shift in the relationship of adults to children (Dekker et al., 2012). Teachers too will have to acknowledge the agency of children, viewing them as “being extremely creative, possessing a great deal of insight and knowing” (St. Thomas and Johnson, 2007, p. 10). According to Sorin (2005) children undoubtedly need to be protected from harm in personal disasters like abuse. Due to their duty of care, teachers, staff and parents must know how to detect child abuse and how to listen to the child, protect and encourage agency (Walsh et al., 2011). It might be necessary for parents, teachers and child protection officers to become aware of the theories of childhood, childrearing and the typography of children throughout history, to be able to reflect on their own teaching or child rearing practices.

Correspondingly, teachers and parents have to become mindful that ‘art, play and imagination’ are necessary for the cognitive development of children (Malchiodi, 1998). Equally, research findings make a convincing case for the Arts to provide valuable tools of learning for the developing child. Therefore educators have attempted to address education through Arts-based interventions.

Arts-based methods allow teachers to try new ways to enthusiastically involve their students. Ashton-Hay (2005) considers poetry, and drama in particular, to be valuable teaching tools (p. 1). Arts-based interventions (either in the classroom or in therapeutic sessions) have been found to have healing power, providing a window into the innermost psyche of a child, helping to recover the enjoyment of life, making sense of their world and ‘the mystery of existence’ (Allen, 1995; Binder, 2011; Binder and Kotsopoulos, 2011; Bone, 2008; Golomb, 2004; Haring, 2012; Malchiodi, 1998; McNiff, 1998; Rubin, 1984). Creating art, especially drawing their ‘unspeakable experiences’, encourages children’s resilience and confidence. They can learn to speak up and not to remain helpless and voiceless victims (Haring and Sorin, 2016), as the child had been historically perceived.

In attempting to fill a gap in the literature on childhood, and specifically child abuse, this study has taken an unconventional approach by reviewing research into childhood as viewed in the history of Western culture, and then creating a poem to alert educators to the predicament of the abused child. To add substance to this, the next section then examines how children were perceived historically in the Western world.

Childhood in history

“The history of childhood is a nightmare from which we have only recently begun to awaken” (deMause et al., 2005, p. 204).

The concept of childhood is an ever changing and complex one with varied interpretations. Viewed traditionally in connection with childrearing practices, ‘childhood’ is an adult social and cultural construction, developed in the Western world; or as Zhao (2011) states: “It is a reflection of the specific social, political, and cultural purposes of the unique time and space”, in which children happen to grow to adulthood (p. 241). Social groups show different trends culturally due to variations in attitudes and beliefs which vary over time as behavior of people depends on vibrant interaction in daily life. These interactions can only be understood in terms of the “Zeitgeist” [Messinger (1988, p. 611) defines this as “Spirit of the Age”], in which these events happen (Chaffin, 2006).

Concerning childhood, Chaffin (2006) states that “Throughout history children have been raised, in ways ranging from nurturing to indifferent to savage” (p. 663). Infanticide for example, was practised in all cultures, depending on the tolerating attitude of a society (deMause, 1994; Tomison, 2001). Langer explains that for millions of years infanticide “has been an accepted procedure for disposing not only of deformed or sickly infants, but of all such newborns as might strain the resources of the individual family or the larger community” (as cited in Eisenberg, 1981, p. 300). Tort reports that “10-15% of all children ever been born have been killed by their parents: an astounding seven billion victims” (Milner as cited in Tort, 2008, p. 187). Yet, cultures which practiced infanticide could be otherwise highly supportive of children in care and warmth of upbringing (Milner as cited in Tort, 2008).

Table 1 Table presents an interpretation of Child-rearing throughout history based on the previously mentioned sources

Psychogenic mode	Time in history	Description
1. Infanticidal	Pre-history to 4th Century C. E	An extremely high rate of child abuse and infanticide. Emotional abandonment by parents. Child sacrifice happened. Adults controlled the child. Children worked to support the family
2. Abandoning	4th Century to 13th Century	Characterized by the Christian ideal of Christ sacrificed, instead of child sacrificed; physical and sexual abuse of children continued; children revered people of authority so not to be totally abandoned (to monasteries, service to kings and nobilities)
3. Ambivalent	13th century to 17th century	Slowly laws were developed to protect children; schools were established. However the child is still seen as bad because of Eve's sin and their parents' intimacy. Shaming and blaming were tools to discipline the child. Love-hate relationships between parents and child developed in this period
4. Intrusive	18th century	Parents gave more love and care to their children, however severe punishment was handed out for bad behavior
5. Socialization	19th century -mid-20th century	Parents offered more respect to their children's wishes, even though beating and shaming discipline methods continued to socialize children
6. Helping	Mid-20th century to present	Parents began to help their children to achieve their own goals while growing into adult life
7. Emotional literate	Beginning early twenty-first century	Introduced by Simmons (2014). He suggests that in the modern era parents raise children who are aware of their own emotional reactions, becoming responsible for their own life and also for the society in which they live (p. 47)

Source: deMause, 1994; Juan and Stevens, 2009; Simmons, 2014

Researchers into the history of childhood and education have attempted to categorize the information found according to their discipline area. Smith (2011), a researcher in Sociology, explains that for centuries governments favored the Dionysian model to effectively govern society, defining the child as evil (Zhao, 2011, p. 248); or as Smith (2011) states, imbued with 'original sin', to produce submissive and productive individuals. The later Apollonian approach viewed the child as innocent or "intrinsically good" (Jenks, 2005, pp. 64–65). Smith (2011) added a third, democratic approach to the image of childhood: the Athenian child, to give children growing up in modern times a "voice and choice" (p. 31).

deMause, an investigator in psychohistories, has extensively researched traditions of childrearing in different times and cultures (Juan and Stevens, 2009), theorizing that certain epochs in history show general characteristics in the development of a society. He views childhood through the lens of the "evolution of childrearing" (Juan and Stevens, 2009), reflecting about the way children were treated in history. deMause surmised that due to changes in childrearing practices from an insensitive attitude to children to an ethical consideration of valuing human life, society slowly changed over the centuries. He discerns between six psychogenic modes of which the first one describes childrearing in pre-history (Juan and Stevens, 2009). deMause states that these six modes have never been definite but rather have overlapped, regressed or been advanced, depending on the society which accepted changes in the ideology of how children were treated. The overall rather negative view of humanity's development has been positively advanced by Simmons (2014), who has added a 7th mode to deMause's six modes (Table 1).

Typology of children

Sorin and Galloway (2006) explored childhood from various angles in a more detailed way. They developed a construct of ten different concepts of how children have been defined throughout history up to modern times; how they have been viewed or "used for different social, cultural, economic, and political purposes" (Zhao, 2011, p. 242). According to 'postmodern, constructivist theory' relationships of adult to child are at the core of all childhood constructions (Sorin and Galloway, 2006). It is assumed, that when educating children, "multiple definitional perspectives" are involved. The following typology of children is an attempt to classify the contested definitions of childhood in history (Ibid, p. 13). (See Table 2).

It became obvious from this research that, unlike the deMause perspective, Sorin and Galloway (2006) present a more balanced view of the child in history. It must be acknowledged, however, that the historical resources deMause accessed, supported his negative outlook which is at odds with the current view of children and childrearing practices. Women's rights in the Western world have been instrumental in providing recognition for the role that women contribute to family, childrearing and society (Rubio-Marin, 2014). As mentioned previously the role of women had been defined historically as the oppressed or "forgotten women" (due to gender and marriage), but the advancement of suffragettes and feminism (Haug, 2007, p. 34) changed society's perception. According to Coady (2017) education of the young was most important to feminists, as well as "a change to women's social condition" (p. 16). This in turn affected society's view of children and children's rights, enabling a trend towards children's agency. However, there may be times and places where children's agency has been thwarted. One such example is child abuse. A perspective on child abuse is presented next.

Child abuse

"In the attic of his childhood was an old trunk, and even though he couldn't pry it open, the muffled sobs coming from inside told him more than he wanted to remember" (-E9art (n. d.))

As the notion of child abuse varied in times, cultures and places, as well as in social and political ideologies, religions and systems (Tilbury et al., 2007), it became necessary in the Western world for child abuse to be defined. Women and children historically had been powerless within society and marriage due to financial dependency and society's norms. This led inevitably to maltreatment and abuse (Ibid). However, a description could only be established by "societies that [were] willing to sanction societal intrusion into childrearing" (Chaffin, 2006, p. 663). This happened only in the latter half of the 20th century but enabled professionals to intervene, to develop and implement laws to protect and ensure a safe future for children (Tomison, 2001).

As Briggs (2012) explains, Australian legislation slowly developed into a "complex system" (p. 26). She gave the example of the Criminal Law Act of 1845 which made sexual intercourse with an under-10-year-old girl a criminal offense. The age limit of girls was then elevated to 12-years in 1876, and in 1975 to 18 years of age (Briggs, 2012). Briggs found that these laws only protected

Table 2 Typology of children summarized from source		
Concept	Description	
The innocent child (Froebel)	The child is born pure and innocent	This concept denies the child agency but asks for the care and protection of adults
The evil child	The child seen as evil due to original sin (Sorin and Galloway, 2006, p. 14/15)	This construct permitted infanticide and physical abuse: deMause (1994) reports that it was thought severe beatings would put a child on the right path to maturity and would lead to a responsible attitude to life and society
The snowballing child		Here the child takes power from the adult in an uneven relationship where tired parents give in again and again to the demands of the child
The out-of-control child		These children have lost control over themselves (e.g., anorexia nervosa), the adult feels powerless to express agency
The noble/savior child		Similar to Harry Potter, who takes on responsibility to protect others. Adults might be depending on this child because of illness or substance abuse
The miniature adult		This construct sees the child as a small adult (depicted in paintings with adult face and adult clothes but much smaller in size) with no distinction between childhood and adulthood. This concept permits society to use children as laborers, soldiers and other adult occupations
Adult in training		The adult in training is seen in advertisements as “human becomings”, not as “human beings”. This view is favored by developmental psychologists like Piaget, Erikson and Freud
The commodified child		The child has no voice, is open to exploitation by adults (e.g., the four-year old beauty queen)
The child as victim		This child is living in war times and crime, is powerless and often not noticed as adults around them can only appeal to charities for help
The agentic child		These children have the support of loving adults to guide them to achieve their goals; their voices are respected and considered, which empowers the child to act participatory and collaboratively with adults

Source: Sorin and Galloway, 2006, pp. 13–21

girls, “there being a mistaken assumption that either boys were not vulnerable or alternatively, that an early introduction to sex was harmless” (Ibid, p. 26). “Child rescue” procedures had been voluntarily set up by missions and also by the state governments of Australia as early as the mid-1800s (Liddell as cited in Tomison, 2001) to institutionalize neglected children. The increasing population of Australia made it necessary to regulate child welfare in Victoria, which led to the establishment in 1894 of the “Victorian Society for the Prevention of Cruelty to Children” (Ibid, p. 49). Other states soon followed. This positively impacted on family support systems but regrettably led to the “Child Rescue Movement”. Later this concept resulted in the removal and institutionalizing of thousands of Aboriginal children of mixed parental heritage; lasting from 1920 to 1970, [now termed the “Stolen Generation” (Liddell as cited in Tomison, p. 50)].

When a professional team in the USA in the 1960s [piloted by Kempe], published an article on the “Battered Babies Syndrome” [physical and psychological injuries inflicted on a baby...by a caretaker, Colman, 2003, p. 81] (Briggs, 2012, p. 29; Tilbury et al., p. 9), the general public and governments around the world caught up on the severity of abuse of children in families and care institutions. It seems that the “Zeitgeist” of the Industrial Revolution and of the Colonization period which had engulfed people and nations from the 1700s on, prevented them from noticing the individual suffering of women and children in their own societies. Not only had doctors in emergency rooms of hospitals not reported injuries, obviously not received due to falls out of trees or from ‘bumping into things’ (Legano et al. 2009; Potter, 2000) but doctors might have been hesitant to get engaged in drawing attention to the incidents due to confidentiality and the belief that parents would not harm their own children (Herman, 1995; Briggs, 2012).

After the ‘medicalising’ of child maltreatment by Kempe (1962), the focus of society was finally on the parents and the abused child. Unfortunately, “blame on the parents diverted

attention from family needs and potential interventions” (Parton, 1985, p. 15). It was hoped that parent education would prevent child maltreatment. Critical professionals, who realized that childhood was a special phase of the life-span, researched and then catalogued child abuse into the four categories of: physical, psychological, sexual abuse and neglect (Tilbury et al., 2007).

Physical abuse

Physical abuse is defined as generally including “non-accidental injury-often associated with inappropriate punishment administered by an angry, frustrated carer, parent or [their] partner” (Briggs, 2012, p. 153). The effect of family violence traumatizes children. Coleman (2012) defined trauma as “deep human suffering caused by overwhelming life experience that persistently interferes with one’s quality of life or wellbeing” (p.7).

Emotional (psychological) abuse

The lack of a clear definition of emotional abuse has often failed children. Child protection organizations have not intervened in cases of emotional abuse because this kind of abuse is difficult to detect and may often be the underlying core problem of physical and sexual abuse or neglect. Most often the term: ‘emotional abuse’ has been employed by researchers. Inquiry has shown that a child, exposed to emotional abuse, is scarred for life, feeling worthless and unloved (Briggs, 2012).

Sexual abuse

Child sexual abuse has been defined by the World Health Organisation as involving a child in “sexual activity that he or she does not fully comprehend, is unable to give informed consent to, or for which the child is not developmentally prepared and cannot give consent, or that violates the laws or social taboos of society” (as cited in Legano et al., 2009, p. 274).

Neglect

It can be argued that neglect is at the core of abuse. 'Neglect' is seen as "chronic inattention given to the children by their parents or caretakers in the areas of medical, educational, stimulative, environmental, nutritional, physical or emotional needs" (Swann as cited in UKIP-Using Knowledge in Practice (2014), p. 1). Neglected children are at risk of deterioration in their developing health and emotional wellbeing (Lutzker, van Hasselt et al., 1998). In short, child abuse can take many guises. Such personal disasters can limit children's agency unless they can be assisted by caring adults. The next paragraph discusses children's feelings of helplessness in challenging times.

Children's personal disasters and children's fears

"A child's fear is a world whose dark corners are quite unknown to grownup people" (Green, J. Quotes. (n. d.))

Personal disasters like physical abuse, experiencing domestic violence or the divorce of parents can have a devastating effect on children. According to Nicastro and Velasco-Whetsell (1999) these events traumatize children deeply, even more than any major community disaster would. Personal disasters destabilize a child's normal development, produce fear and threaten a child's future survival. Although fear is a part of childhood's psychological growth, research has shown that fear is different in individual children and can negatively influence the development of positive resilience to disasters (Leppma et al., 2015). Fear has been defined as "a distressing emotion resulting from real or perceived threat" (Ibid, p. 261). Reactions of children to fear involve their "thoughts, emotions, and physical sensations" (Ibid, p. 263). These fear-induced reactions might lead to anxiety, anxiety disorders and further adult psychopathology (Ibid). Becoming aware of negative and positive emotions might then help the child to develop a sense of control over their fears and further resilience.

However, fear in children can escalate; especially in young children, who might misinterpret a situation while they are exposed to domestic violence. Kitzmann, Gaylord, Holt and Kenny (2003) report that "children in violent homes commonly see, hear, and intervene in episodes of marital violence" (p. 339). It has been reported in the media that in the USA most probably 50% of marriages will be divorced (Øverland et al., 2012). Increasingly children will witness interparental conflicts, domestic violence, divorce and resettling with mother or father. Atkinson et al., (2009) confirm that being tangled in domestic conflict "is universally threatening for children" (p. 290).

Age and gender might influence children's reactions. However, fear for personal and mother's safety is paramount. Further "fear of escalation, being drawn in, family breakdown and attachments threats" (Atkinson et al., 2009, p. 283), can all potentially produce trauma (Holt et al., 2008). Another result of domestic violence is the physical abuse a child might experience while trying to intervene to protect a mother or father (Hannan, 2012). It is estimated that 1500 children die annually in USA from physical abuse (Simon et al., 2018). Most cases of injury are not reported. Hospital data are incomplete as denial of the abuse and shame prevent the perpetrator to bring attention to the child's critical situation. Øverland, Thorson and Størksen (2012) indicate that teachers can support children, acting as catalysts to encourage resilience by listening, by developing a warm and concerned relationship, by becoming aware of potential risks for the child and by stimulating well-being. Correspondingly it has been suggested that teachers need to assume a much wider role than previously expected (Bojuwoye and Akpan, 2009) as personal disasters for children (e.g., divorce of parents) have dramatically increased in recent years (Øverland et al., 2012). In the following

poem the first author has tried to demonstrate the potential impact abuse has on a child, to help us, as adults, to better recognize the suffering of the voiceless victim.

Translating research into poetry

"Children are like sponges, they hear, see and feel everything especially when it comes to domestic violence" (Hubbard, 2010).

Knowledge gained from this review has been translated into a poem. In this shape-poem the first author tried to express how a young child reflects on the family violence he/she observed and was involved in. (shape-poem = calligram, definition: "a poem whose words form a shape...related to the poem", Moustaki, 2001, p. 316).

*Can't anyone help me?
He hits mum, he hits me -
He hits mum, he hits
He hits mum, he
He hits mum
He hits
He
He hits
He hits mum
He hits mum, he
He hits mum, he hits
He hits mum, he hits me
I hid -
And I cried -
(Haring, 2014).*

Deconstructing the poem

The poem has been shaped like a hand hitting the child or like a symbolic cut into the child's personality, to illustrate the child's despair and conflicting emotions. As traditionally and culturally children were not allowed to 'have a voice' (Powell et al., 2016), especially young children have been unable to talk about their feelings of isolation, shame, guilt, and confusion. Having to take abuse from a person, who ideally should love and protect, is utter defeat for the child as children have *no* power in a violent situation. This kind of abuse may 'kill the soul' (Miller, 1987), produce trauma and influence the development throughout the lifespan. In the poem the child is mumbling to him/herself over and over again: "I am helpless; dad hits mum; I want to protect her; he hits me too." In the child's mind there is no solution to the problem, the mind is blank. The same words would continue into an endless continuing verse because the child feels that there is no one to listen or help. Therefore the child hides away in a dark corner and cries. As educators think about and imagine the desperate situation the child finds itself in, they desire to make learning for resilience 'childlike' to offset the distressing abuse. One way to achieve this is by employing poetry in their research findings and teachings.

Research into child abuse has informed the above poem, demonstrating to adults, the emotional impact abuse has on the voiceless victim. As Aultman (2009) states: "Poetic representation can, indeed, better represent the speaker" (p. 1189). By reading poetry we join "the world of the story-teller" (Faulkner, 2007, p. 222). Poets want us to view our surroundings with different eyes, echoing Hirschfeld: "...each time we enter its [poems] wordwoven and musical intonation, we give ourselves over to a different kind of knowing: to poetry's knowing" (as cited in Faulkner, 2007, p. 218). Although poetry is "becoming the neglected genre", making way for "informational texts" in the classroom according to Seale (2015, p. 12), the value of poetry lies in the fact that poets "contribute to the

cultural, spiritual, and political health of society” (Faulkner, 2007, p. 222). Thoughts and feelings expressed in poetry “resonate” especially with children (Aultman, 2009, p. 1189), as it delights the imagination. The door to poetry must be unlocked for the developing child, for as Hopkins states: “Poetry...opens up a world of feeling for children they never thought possible; it is a source of love and hope that children carry with them the rest of their lives” (as cited in Danielson and Dauer 1990, p. 138). These thoughts and feelings of hope and ‘knowing’ can help to generate resilience and add to agency in a child.

Child agency

“Every child has the right to be listened to and to have their opinions taken seriously when decisions are being made about their lives” (UNICEF, n.d.)

Recently we have experienced a paradigm shift in the development of theories concerning childhood. Since recorded history it was alleged that children had ‘no own voice’ but were under the dominance and power of adults (Briggs, 2012, deMause, 1994, Sorin and Galloway, 2006). Children were considered a ‘blank slate’ which needed to be filled with knowledge (St.Thomas and Johnson, 2007) and skills to become an efficient part of society (Smith, 2011).

A considerable change in society began in the 1830s and became noticeable in changing ideologies of childhood after World War Two. Instrumental in this transformational paradigm was the publication by Goldstein, Freud and Solnit (1973): “Beyond the best Interests of the Child” (Spinak, 2007). This generated a plethora of research into social protection laws for children, the proclamation of children’s rights, psychological research into mother-child relationships, parenting books, distinctive children’s books and school texts, and finally anti-authoritarian education to establish a ‘happy childhood’ (Dekker et al., 2012). Theories of childhood development and learning advanced. The classic theories of child cognitive development in stages were proposed by Erikson, Piaget, and Vygotsky (Kail and Cavanaugh, 2019). Bronfenbrenner theorized about the influence of the environment on children and Gardner on the existence of multiple intelligences (Kail and Cavanaugh, 2019). These theories of childhood development and human intelligence have provided guidelines for teachers and parents. Similar to the changing relationship of child to adult, the discovery of ‘self’ emerged (Frijhoff as cited in Dekker et al., 2012). With this insight came the realization, that rather than projecting the adult’s wishes, or society’s or cultural expectations onto the child, it is imperative to help children develop their inborn potential. Modern philosophies suggest giving the child agency modeled to their ability and stage of development.

Previously research had concentrated on individual agency (Bandura, 2001). Bandura (2017) extended this concept further to include ‘proxy agency’ [if no direct control can be exercised, then others can be engaged to achieve a certain goal] and ‘collective agency’ [a group effort can bring the desired results for a ‘common purpose’] (Bandura, 2001; Bandura, 2017). In agreement with Bandura (2017) Kumpulainen, Lipponen, Hilppö, and Mikkola (2014) state that agency is socio-culturally conditioned. This could mean that children in a certain environment might be more restricted in the way they are permitted to show agency. Research has found that children have limited agency in educational settings to “express, reflect and develop their own perspectives” (Hilppö et al. (2016). However, a variety of efforts are made to encourage children to make decisions or handle problems, individually or in groups. The National Quality Standard Professional Learning

Program (2013), promotes independence and agency, while listening respectfully to children and implementing their ideas into daily activities. Dynamic action between children and adults is encouraged. In clinical settings the child is seen, not as a ‘passive recipient’ of treatment, but as a competent social actor who shows resourcefulness and understanding of treatments (Dedding et al., 2014). Brummert-Lennings and Bussey (2017) echo St. Thomas and Johnson’s (2007) statement that “children have an uncanny ability to draw directly from the unconscious content of their life” (p. 10). They are “extremely creative, possessing a great deal of insight and knowing” (Ibid, p. 10). Therefore children’s perspectives are taken into account, when the focus is, for example on domestic violence children have witnessed. Not only have abused children supported the abused mother but they have also encouraged mothers to leave the abuser (Katz, 2015). They have taken action, and shown confidence and self-esteem (Brummert-Lennings and Bussey, 2017; Houghton, 2015). In Family Court procedures, children’s voices may be heard as there is “inherent value in the contributions children make to assessment and decision-making” (Macdonald, 2017, p. 3). The following poem continues to address this issue.

Poem continued

In the following shape-poem the concept of “no voice” of children, is moved to children having agency. The child becomes aware of the possibility of change. The child says: “I can, I can make a difference”.

I
I can
I can speak
I can speak up
I can draw a picture
I can make a vital choice
I can have a voice
I can heal me
I can love
I can
I

Poem completed

The child has experienced that someone listened and helpfully reacted.

He hits mum, he hits me - I
He hits mum, he hits - I can
He hits mum, he - I can speak
He hits mum - I can speak up
He hits - I can draw a picture
He - I can make a vital choice
He hits - I can have a voice
He hits mum - I can heal me
He hits mum, he - I can love
He hits mum, he hits - I can
He hits mum, he hits me - I
(Haring, 2014).

The above poem suggests that a perception of complete wholeness can be experienced when the child is given agency to develop self-esteem, a practice that can produce hope and happiness. This experience can be transformative as discussed in the next section.

Child abuse transformed

“Children who are victims of neglect, abuse, or abandonment must not also be victims of bureaucracy. They deserve

our devoted attention, not our divided attention” (Guinn, K. Quotes (n. d.))

There are millions of children abused worldwide (300 million in 2009), as cited in Briggs, 2012, p. 1) and one way of understanding and dealing with abuse is through art. Child art promises insight into the impacts of abuse on children because children might avoid talking about the abuse or to name the abuser. Peterson and Hardin (1997) developed a “Guide for Screening Children’s Art”, titled “Children in Distress”, to help clinicians become aware of symbolic expressions of early child trauma when children cry out for help. Briggs urges teachers to identify these drawings, re-assuring the child and asking open or indirect questions (samples, p. 226); also to notify a child protection officer immediately if abuse is suspected. She advises teachers to discuss findings with a professional who had had training in reading drawings of abused children. Di Leo, a clinician and pediatrician (1983), equally speaks of his experiences with children whose “anger, void and unhappiness” was expressed in their drawings. He warns of over-interpretation of children’s drawings, noting these as “but one item in a comprehensive evaluative procedure” (Di Leo, 1983, p. 202).

In this connection the latest development in the statutory child protection review is of definite importance: this states that the child and family must have the right to be heard (Fotheringham et al., 2013) when intervention is considered as it is not sufficient for case workers to only rely on theory, experience and the legal system in understanding the situation (Trotter as cited in Tilbury et al., 2007). Equally, advance has been made in childrearing practices. Research has attested that mothers who can ‘mentalize’ their children’s state of mind are able to provide the care and support young children need to find secure attachment (Ensink et al., 2017) [‘Mentalizing’ is the ability of the human mind to imagine and interpret the mind of others, their thoughts and feelings or reasons for their behavior and one’s own reactions to it (Katznelson, 2014)]. The mother-child relationship is based on the biological need of the child to be protected and cared for. If the child is securely attached to the carer as attachment theory states (Bowlby, 1980), then this secure attachment positively influences relationships in later life (Zilberstein, 2014). To increase the mother’s sensitive reactions to the child as in reflective parenting, secure attachment can be achieved by psychosocial treatments termed: ‘The Circle of Security’ (Mercer, 2015), enabling the child to trust in its own abilities to take an agentic stance in life. This again is a positive outlook as a parent/child interactive approach should provide the best care society is able to offer for the future by drawing on and implementing knowledge from the experiences of the past (Coholic and Eys, 2016; Fotheringham et al., 2013; Lee, 2017). Arts-based interventions may be a beneficial way for teachers to encourage children’s agency.

The importance of arts-based interventions

“The processes which by art-based interventions are implemented vary greatly, but all are unified by the intent to promote healing in the individual” (Meyer, 2012).

Teachers who are equipped with knowledge about child development can use arts-based approaches that may illicit child trauma. These allow the child to express that trauma, thus giving the child agency, as reality is transformed through art. Malchiodi (1998), an art therapist, encourages teachers, parents, social workers and psychologists to use arts-based interventions in their work. Creating Art is not only an expressive exercise for children but also a healing one (Alter-Muri, 2017). Research has found that art activities are a necessity for children’s cognitive

development, equally giving them the opportunity to express their traumatic experiences (Alter-Muri, 2017; Haring et al., 2018). As children communicate their fear, frustration, distress, resilience and hope for the future, they explore the reality they were living in or imagined. Arts-based intervention programs have been developed for professionals who work with traumatized children. Coholic and Eys (2016) report from their social work research that the arts-based mindfulness group program HAP (Holistic Arts-Based Program) has the potential to help vulnerable children develop emotion regulation, coping skills and further self-esteem. Equally, play-based and arts-based activities have been found to help children who experience domestic violence. The program “My Happy Ending”, with a focus on multicultural diversity, includes storytelling, clay-work, drama and finally drawing/painting (Lee, 2017). As many children are unable to communicate their experiences verbally, they might open up in a respectful, non-threatening situation that arts-based interventions offer.

Research has revealed that rather than talking or writing about their experiences, drawing is especially beneficial as it completely engages children (Haring, 2012). Drawing involves concentration, imagination and creativity. The healing effect of drawing helps traumatized children, due to entering a time and space of liminality (Haring et al., 2018). Comparable to the flow state or the mindfulness meditation experience, time, space and the Self seem to dissolve. A common denominator, researchers have found, is the ‘fun’ aspect that all children naturally enjoy (Coholic, 2011; Haring et al., 2018; Lee, 2017). Emotions, frozen in trauma, are released when children forget time and space while in the flow state during joyful arts-based activities (Vago and Zeidan, 2016). A sensation of complete wholeness can be experienced (Vago and Zeidan, 2016).

Conclusion

In this review the road of child-rearing throughout history, from infanticide to the acknowledgment of children’s rights and to their agency, has been explored. It was found that the attitude to childhood and children as voiceless and powerless has been changed in recent times. Therefore it is important to add to teacher knowledge as teachers have additional responsibility in our challenging times. Due to their increased duty of care, teachers need to be aware of the wellness of their students, able to detect child abuse, trauma, and depression besides their teaching a subject and administering discipline. Teachers have to be aware of the significance and the consequences of child abuse for the future life of a child. When they are handed disturbing drawings by children in their care, they must be informed on how to respond, listen to and encourage children; whom to report to and contact for professional help.

When teachers, parents, and society respect the rights of children, a positive direction will be taken toward child agency. The full potential of the child can then be developed. Children’s voices can be encouraged to be heard when arts-based interventions are validated in teaching programs. Effective undergraduate teacher training with emphasis on arts-based interventions aimed at stimulating child agency need to be implemented in training courses at universities.

Future research might concentrate on the evaluation of innovative programs helping children become aware of possibilities of having agency in distressing situations. A longitudinal study could explore the effects that arts-based interventions have had on children subjected to trauma in their early years. This may provide evidence for its effectiveness and the wellbeing of these individuals in their later lives. Further, as this review has primarily taken a Western stance, additional research could

investigate other cultures' practices into childhood, child rearing, and child agency.

Data availability

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Additional information

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Appendix H – Article: Exploring the transformative effects of flow on children’s liminality and trauma

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EXPLORING THE TRANSFORMATIVE EFFECTS OF FLOW ON CHILDREN'S LIMINALITY AND TRAUMA

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Abstract: The process of creating art seems to be a healing as much as an expressive practice for children. Not only are art activities recognized as a necessity for children's cognitive development, but also as a voice to express the trauma of their distressing experiences. The following article is based on art making as an effective trauma intervention therapy, adding to previous knowledge of childhood trauma and liminality for teachers and health community services. In our diverse, fast changing, challenging times, we need to encourage reflecting and utilising social justice in professionalism to achieve lasting changes in society. Therefore, the authors investigated the concept of "liminality" (a phase of change, transition and transformation) as a framework for understanding how the process of art making soothes "childhood trauma." Recent research has revealed that the beneficial effects of drawing are due to children entering a time and phase of liminality. Emotions and states such as despair, depression and fear, accompanied by intuitive knowledge, memory, resilience and wellness might be experienced. This leads to an integrative process: while children are drawing, they are completely engaged in a non-verbal activity which needs their total involvement, concentration, imagination and creativity. The healing effect of drawing while in the flow, which helps children with trauma, has been translated from research findings into a poem. This unique contribution to the literature on art therapy's transformative effects summarizes the results of the above study.

Keywords: childhood trauma, art therapy, liminality, poem, teachers

We are living in a world filled with uncertainty. Natural disasters like earthquakes, hurricanes, and fires are current events experienced globally. Added to these catastrophes are human-made disasters like war, terrorism, forced relocation and ethnic conflicts (Orr, 2007). Generally, children are affected most as their lives totally depend on adults. UNICEF (2017) reports that around 535 million children worldwide are living in distressing situations, facing violence, disease, and hunger daily. UNICEF also states that “humanitarian crises are threatening the lives and futures of more children today than perhaps any other time in history” (p. 2). These traumatic events, which might also include personal trauma like child abuse, frequently connected to domestic violence, the divorce of parents, or the death of a loved one, may produce negative childhood experiences (Herrenkohl, Sousa, Tajima, Herrenkohl, & Moylan, 2008; Read & Bentall, 2012). These events might leave “invisible bruises and permanent scars” on children’s developing brains (Danese & Baldwin, 2017; Gerge, 2017; Perry & Szalavitz, 2017), affecting them throughout their lifespan. It is therefore relevant to consider effective interventions to reduce psychological damage (Wethington et al., 2008). Art therapy is one of the possible mediations found helpful (Atkinson & Robson, 2012; Chilton, 2013; Dunphy, Mullane, & Jacobsson, n.d.; Hass-Cohen, Bokoch, Findlay, & Banford Witting, 2018; Haywood, 2012; Kapitan, 2014; Klorer, 2005; Malchiodi, 2003; Perryman, Blisard, & Moss, 2019; Rubin, 1984; Sideris, 2017; Slayton, D’Archer, & Kaplan, 2010; Steele, 2009; St Thomas & Johnson, 2007; van Westrhenen et al., 2017). Although there has been empirical research into art therapists’ claims to its effectiveness in the more than 50 years of “theory and practice,” critics still speak of a missing evidence base (Heenan, 2006). However, art therapists “know” that this method helps children with trauma (Goulder, 2018; Malchiodi, 2009; Rubin, 1984; Sayers, 2004).

As Haywood (2012) suggests, the effects of flow and liminality on children with trauma need further investigation. Equally the concept of liminality has hardly been acknowledged in art therapy (Haywood, 2012), nor have scholarly investigators expanded research into the complex effectiveness of flow in Art Therapy (Chilton, 2013). This paper examines the notion of the flow experience during drawing as a way of helping children overcome trauma. Children with trauma, when being in the flow state while drawing or painting experience a “loss of self-consciousness” (Jackson & Marsh, as cited in Yaden, Haidt, Hood Jr., Vago, & Newberg, 2017, p. 146), a state that is “an enjoyable end in itself.” Within this involvement, an integrative process (Weinstein, Przybylski, & Ryan, 2013) produces positive reactions, decreases depression, and increases happiness (Yaden et al., 2017, p. 145).

The next section begins with an exploration of the effect of traumatic experiences on children, followed by a discussion of art therapy and the positive consequences it

has on a child with trauma. This is followed by a discussion of the different components or “active ingredients” (Kapitan, 2012, p. 48) which might lead to healing results, including interpretations of liminality and the flow state, and an analysis of self-transcendent experiences. The article concludes with a poem, which summarises the literature review, providing information on trauma, liminality, and art therapy for teachers and community workers to reflect on social justice issues in the classroom and the wider health community regarding the multicultural environment of the children in their care.

Trauma in Children

Children can be exposed to traumatic experiences in many ways. Not only are natural disasters and human made catastrophes trauma producing for a child, but above all personal distressful experiences can lead to deep disturbing trauma (Briggs, 2012; Haring, Sorin, & Caltabiano, 2019). According to Perry (2002) childhood should be “a time of great opportunity.” However, it is equally “a time of great vulnerability” as neural systems in the brain are developing for functioning throughout the life span (p. 82). Research into child abuse and drawings of distraught children in women shelters centre around the trauma arising from child abuse (especially on the abuse of trust), which is consistently connected to domestic violence (Briggs, 2012; Herrenkohl, Sousa, Tajima, Herrenkohl, & Moyla, 2008). Child abuse has been defined by Colman (2003) as: “Any form of physical, mental, or sexual exploitation of or cruelty towards a child by a parent or other adult, causing significant harm to its victim” (p. 126). Domestic violence might include all four categories of child abuse: physical, emotional (psychological), sexual abuse, and neglect (Briggs, 2012; Haring, Sorin, & Caltabiano, 2019).

If a child is exposed to “extreme, persistent or frequent” abuse, the brain might become over sensitised (Supin, 2016, p. 1). This can feel to children as if they are living continuously in a “war zone” (Supin, 2016; Thornton, 2014). Due to this, children’s developing brains could be transformed and store these experiences as trauma (Perry, 2002), which consequently might throw a “long shadow” over their later lives (Supin, 2016). Normal child development is lost in the liminality of time and space: The abuse will affect a child throughout the lifespan (Briggs, 2012; Supin, 2016). This negative impact “has a ripple effect, tearing through families, schools, and the greater community” (Fearon, 2018, p. 4), possibly producing the “intergenerational cycle of domestic violence” (Holt, Buckley, & Whelan, 2008, p. 802). Unresolved trauma needs early intervention as children’s life-long wellbeing is at risk (Anda et al., 2006 Briggs, 2012; Guedes, Bott, Garcia-Moreno, & Colombini, 2016; Malchiodi, 2012; Kapitan, 2014; Orr, 2007; Perry & Szalavitz, 2017; Rubin, 1984; Supin, 2016).

According to Perry (as cited in Supin, 2016) psychiatrists are still hesitant about the definition of trauma, as people experience trauma differently. Wethington et al. (2008) have defined trauma as an event “in which a person experiences or witnesses actual or threatened death or serious injury, or a threat to the physical integrity of self or others” (p. 287). Cozolini (2005) states that the brain might store the event chemically, while Danese and Baldwin (2017) report that trauma experienced in childhood affects the brain similarly to an infection in the body, therefore termed the “hidden wounds of childhood trauma” (p. 517). These could consequently be activated as disturbing memories. Those memories can come as nightmares or flashbacks, triggered by sounds, smells, or thought connections, because they are programmed and stored in the brain (Cozolino, 2005; Perry & Szalavitz, 2017; Supin, 2016).

According to Malchiodi (2012) and Perry and Szalavitz (2017), children’s reactions to trauma can differ, “depending on psychosocial, developmental, cultural, behavioural, and cognitive factors” (Malchiodi, 2012, p. 342). This echoes Brummer’s observation that “[t]rauma has many faces” (as cited in Weisssova, 2008, p. 151). Children can react to trauma in a number of ways, such as hyperarousal, avoidance, dissociation, and intrusive memories. Hyperarousal can result in irritability and a “startle reflex,” making the child’s surrounding world a dangerous place. Avoidance means withdrawal from others, which could lead to dissociation (Cozolino, 2005). A state that “allow[s] the victim to either avoid the reality of his or her situation or watch it as an observer” (Cozolino, 2005, p. 26) as “conscious awareness is split from emotional, and physiological processing” (Cozolino, 2005, p. 32).

If the traumatic experience happens early in a child’s life and is repeated over a period of time, it becomes more difficult to treat because trauma influences the brain of the developing child (Anda et al., 2006; Perry & Szalavitz, 2017). This might result in lifelong problems affecting intellect and somatic development (Anda et al., 2006; Malchiodi, 2012). Interventions are necessary (Auer, n. d.; Cozolino, 2005; Malchiodi, 2012; Orr, 2007; Rubin, 1984; St Thomas & Johnson, 2007) as further in life the traumatic experience can result in mental health conditions like depression and anxiety, negative risk taking, suicidal intent or can develop into post-traumatic stress disorder (PTSD), continuously replicating the body’s reaction to threat (Cozolino, 2005). Intrusive memories can occur when “traumatic experiences break into consciousness and are experienced as happening in the present” (Cozolino, 2005, p. 25).

Therefore Malchiodi (2012) suggests employing drawing (as in art therapy), using the hands repetitively or rhythmically (Auer, n. d.), thus achieving a positive outcome as

rhythmic movement has a soothing effect on the emotions (Ciolek, 2018). Or as Jung (n. d.) has stated: "Often the hands will solve a mystery that the intellect has struggled with in vain."

Brummer has stated that "the answers [to trauma] in creative form are especially multifaceted in children" (as cited in Weissova, 2008, p. 151). Therefore, the next section starts with an exploration of the art therapy treatment, followed by a discussion on the different interpretations of liminality, and then an analysis of self-transcendent experiences.

Art Therapy

According to Rubin (1984), art therapy is a relatively recent emergent discipline, which started in the 1950s (Haring, 2012). Vick (as cited in Malchiodi, 2003, p. 5) explains that art therapy "is a hybrid discipline based primarily on the fields of art and psychology." According to Malchiodi (2003) it is an "exciting, dynamic" ever evolving field of study (p. 3). In art therapy, art making is creatively employed to find ways of communicating thoughts which are too difficult to express in words (Slayton, D'Archer & Kaplan, 2010; St Thomas & Johnson, 2007). This gives children in particular, another language in which to express and "explore emotions and beliefs, reduce stress, resolve problems and conflicts, and enhance their sense of well-being" (Malchiodi, 2003, p. ix). This might help individuals achieve emotional clarity (Park & Naragon-Gainey, 2018) and relieve the stress response which had been caused by trauma (Flynn & Rudolph, 2010; Haas et al, 2018; St Thomas & Johnson, 2007).

Although art therapists have known intuitively that art therapy "works" (Bucciarelli, 2016; Deaver, 2002; Kapitan, 2012; Slayton, D'Archer, & Kaplan, 2010), they request more research to provide the evidence base to ascertain that art therapy is an effective emergent discipline (Bauer, Peck, Studebaker, & Yu, 2017; Kapitan, 2014; Rossiter, 2012). To be included in the health care disciplines, art therapy requires verification of evidence-based practices, and to be explored within the latest neuroscience research (Kapitan, 2014; Linnell, 2014). According to Kapitan (2014) art therapy is "uniquely positioned in the art-science dialogue" (p. 50). Exciting new research in advanced brain imaging has recorded brainwave action of clients involved in art therapy sessions, shedding some light on the question of how art therapy works and how effective this treatment can be.

Art therapy has been described as an "inter"-disciplinary field. However, as Bucciarelli (2016) suggests a "trans"-disciplinary approach is necessary as art created

in art therapy sessions goes further than the production of expressive art pieces, but “becomes an avenue for biosocial transformation,” achieving a holistic treatment outcome (p. 152). Art therapists consider different treatment methods, practise in a multitude of situations, with a variety of clients, and treat diverse illnesses. However, evidence-based practice is somewhat limited and further research is needed (Bauer, Peck, Studebaker, & Yu, 2017; Van Lith, 2016). Empirical research including randomized controlled trials and large-scale outcome studies is scarce, as Malchiodi (2009) acknowledges. Kelly, Davies, Harrop, McClimens, Peplow, and Pollard (2016) note the myriad terms used to define art interventions and encourage the need for a common definition. Ethical considerations regarding the intervention condition that participants are placed into, and the opportunity for wait-list control participants to be given the intervention condition is of paramount importance. Qualitative research combined with quantitative intervention studies with a longitudinal component could be helpful to determine the clinical efficacy of art therapy on specific groups within the population. Beebe, Gelfand, and Bender (2010) have reported promising data from a study aimed at reducing anxiety using art therapy in the treatment of children with asthma. Uttley, Stevenson, Scope, and Sutton (2015) in a broad literature review equally found positive results emanating from the use of art therapy when patients had presented with non-psychotic mental health problems like depression and anxiety. However, the authors warn that in all articles considered the sample size was small and the positive evidence reported as clinical effectiveness might be due to medical treatment, nursing care, or a combination of other psychological interventions. Therefore Schouten, de Niet, Knipscheer, Kleber, and Hutschemaekers (2014) suggest future research into art therapies’ clinical efficacy needs to consider which “aspects of art therapy are most effective” when control groups have been included in randomised control trials and can include considerations of “age, sex, trauma exposure, and symptom profile” (p. 226). Accordingly, this would enable art therapists to consistently review and amend their ongoing treatment sessions in accordance to the most recent research evidence (Bauer, Peck, Studebaker, & Yu, 2017; Buk, 2009; Reynolds, Nabors, & Quinlan, 2000; Van Lith, 2016; Van Westrhenen & Fritz, 2014).

Kapitan (2012) advises that critical reflection and agreement on different practices and methodologies needs to be considered, so as to ascertain which “active ingredients” produce desired, measurable, positive results in art therapy (p. 49). For example, the colouring in of a Mandala design, which is executed with repetitive hand movements resulted in reduced anxiety compared with a control group as attested by questionnaires distributed before and after the sessions (Curry & Kasser, 2005; Kapitan, 2012). Clients in this experiment reported being in a meditative state while colouring, encountering a trance-like flow experience. Although research on the employment of

Mandalas in art therapy has as yet been limited, results indicate that subconscious feelings connected with trauma might find an expression, especially for children (Henderson, Rosen, & Mascaro, 2007). This effect of an art therapy session is likened by Kapitan (2013) to reading a book and being lost “in time, space, and consciousness” while fleetingly feeling “suspended between the worlds of illusion and ordinary reality” or seeing it as “a kind of liminal or potential space pregnant with possibility” (Winnicott, as cited in Kapitan, 2013, p. 140). These mystical states are outlined in detail in the article. However, the effect on the client would be difficult to measure quantitatively. Therefore Slayton, D’Archer, and Kaplan (2010) interrogated the literature from 1999-2007 for the efficacy of art therapy. They found significant health benefits reported by researchers: decreased anxiety and depression, better ability to control emotions and improved self-esteem. These results echo the findings of Reynolds, Nabors, and Quinlan (2000).

As “the human brain is staggeringly complex” (Kapitan, 2014, p. 50) research in neuroscience has not yet been able to testify to the effectiveness of art therapy. However, brain imaging technology can display parts of the brain where cells light up during art creation, but “art therapy cannot be reduced conceptually [to] a single, mental process or [to a certain] brain region” (Belkofer et al. as cited in Kapitan, 2014, p. 50). Alpha waves have been observed in artists while painting, similar to waves produced in deep relaxation (Belkofer & Konopka, 2008). Disturbingly, neuroimaging has found that children, exposed to traumatic experiences in early childhood, might have stunted brain growth and reduced brain activity (Chong, 2015). However, art therapy can stimulate neurobiological processes, as well as alleviate trauma (Kapitan, 2012; Malchiodi, 2003).

As neuroscience further discovers the interaction of body and brain (Chong, 2015; Kapitan, 2014; Klorer, 2005), so our understanding of trauma and illness, of emotions and thoughts increases our appreciation of “how images influence emotions, thoughts, and well-being” (Malchiodi, 2003, p. 22). Malchiodi further adds that in art therapy a safe, caring relationship between child and therapist is most important; with “the product [being] less important than the therapeutic process involved” (Malchiodi, 2003, p. 1). Similarly, Gross and Clemens (2002) suggest that in every classroom, the arts should be incorporated to help children find “creative channels...as an antidote to the violence in their lives” (Ashton-Warner as cited in Gross & Clemens, 2002, p. 44). This is echoed in Rubin (1984) and Uhlman (1975) who explain the necessity for children to partake in art activities from early childhood to help them make sense of their worlds.

According to Rockwood Lane (2005), physical and mental healing can take place in a person involved in painting, sculpture, or musical endeavours. Studies show that

being creative decelerates the heartbeat, lowers blood pressure, and changes breathing and brainwave patterns to a slower rhythm (Rockwood Lane, 2005). Deep relaxation is achieved and the body releases endorphins, which calm the autonomic nervous system (Rockwood Lane, 2005). Furthermore, Rockwood Lane affirms that when a person is involved with “creative or spiritual acts, even as a passive observer, the process creates hope” (Rockwood Lane, 2005, p. 122). A positive outlook is attained, and coping strategies are developed.

In art therapy, it has long been known that art activities heal children who have experienced trauma due to living through disaster or abuse (Kapitan, 2014; Klorer, 2005; Slayton, D’Archer, & Kaplan, 2010; Steele, 2009; Rubin, 1984, Orr, 2007; St Thomas & Johnson, 2007). Drawing gives children with limited communication skills an opportunity to express deep seated emotions connected with trauma, and offers children a chance to relax and recall without shame or fear (MacLeod, Gross, & Hayne, 2013). Children can get totally absorbed in a joyful activity; different to most adults, who are continuously aware of time, evaluation, or competition (Goleman, Kaufman, & Ray, 1992). According to Malchiodi (1998), children enjoy drawing and get completely involved, forgetting time, their surroundings and their problems. Csikszentmihalyi (as cited in Beard, 2015) calls this state “a holistic sensation that people have when they act with total involvement” (p. 353). The flow experience has been termed “being in the zone” (in sport), “ecstasy” (mystics) or “aesthetic rapture” (artists, musicians) (Csikszentmihalyi, 1997, p. 1). Besides forgetting time, concentrating and experiencing happiness, “being in the flow,” produces self-esteem (Nakamura & Csikszentmihalyi, 2002). Recent literature on the flow experience has emphasized the “phenomenological, psychological, neurological, and biological complexities” of trauma relieved by art therapy (Chilton, 2013, p. 68). The next section speaks of the different ways liminality has been employed in various disciplines to explain a phase of change.

Different Interpretations of Liminality

Liminality is a concept with a variety of definitions, depending on the context. The term liminality is derived from the Latin *limen*, meaning a “threshold” (Colman, 2003, p. 411), a doorstep to a building which must be crossed (La Shure, 2005; Turner, 1974). The term was originally employed in the early 20th century by anthropologists Van Gennep and later extended by Turner (Haywood, 2012; La Sure, 2005; Saniotis, 2009). Van Gennep (2019) introduced the term “Liminality” in 1909 in his book “Rites de Passage” to describe the traditional rituals which mark the rites of passage (birth, initiation, marriage and death) in the tribal life of a community (Szakolczai 2009, p. 141; Turner 1974, p. 56). He viewed the ritual as having three transitional stages: separation

from society, the liminal stage, and finally the reintegration into society (La Sure, 2005; Saniotis, 2009). Change or transformation occurs during the liminal stage (Turner, 1974).

Turner extended the concept of liminality in the mid-1960s (La Sure 2005, p. 2). He understood “liminality” as a “transitory and transformative” state of being; (Szakolczai, 2009, p. 142). Turner saw “liminality as a complex series of episodes in sacred space-time” (Turner 1974, p. 59). Further, he noted that liminal situations were “seedbeds of cultural creativity” (Turner, 1974, p. 60). He therefore considered individuals like “artists, writers, mystics and prophets” as living in a “perpetual liminal state” (Saniotis, 2009, p. 467) or as Bigger (2009) stated, living “between fact and fiction,” in an “in between state of mind” (p. 212); accepted by society as a kind of chrysalis for unrestricted possibilities of freed creativity. As these individuals challenge the conventional, Siltanen (n.d.) explains: This is important “...because they change things. They push the human race forward” (Siltanen, n.d.) as new directions are developed (Rae, 2018). This is in agreement with Runco (2004) that “creativity has clear benefits for individuals and society as a whole” (p. 677).

Liminality has equally been described as a state of “Betwixt and Between” (La Sure, 2005, p. 2) or a phase of transition or transformation (Szakolczai, 2009). The concept of liminality has been conceptually found to be applicable in different disciplines, for example in anthropology as well as in social and human sciences. The term has been employed in psychology to explain the transitional stages in the lifespan (e.g. the time of separation from family, from childhood to adolescence, and further to adulthood) (Bigger, 2009; Szakolczai, 2009). Equally the term “liminality” has been used to describe the situation people experience after a traumatic event: as a space filled with emotions and thoughts but also a time and place between “reality and hope” (Ventres, 2016, p. 346). Children, while drawing and being in the flow, enter a time and space where “private nightmares” can be faced (Golomb, 2003, p. 320), where emotions can be released and managed. In this liminal stage, according to Atkinson and Robson (2012), the creative arts are transformative, helping the child to develop “confidence and self-esteem” (p. 1351). In the next section the flow state is investigated as a clarifying component of the liminal state.

The Flow Experience

The mind says there is nothing beyond the physical world; the HEART says there is, and I've been there many times. (Rumi quotes, n. d.)

The flow experience was first studied and described by Csikszentmihalyi in the 1960s (Nakamura & Csikszentmihalyi, 2002). Csikszentmihalyi defines “flow” as a state in which “people are at their optimal level of consciousness.” As Kawamura (2014) reports, “they feel most alert, focused, in control, creative – and also happy” (p. 4). Emotional clarity as identified by Park and Naragon-Gainey (2018), might be realized. According to Ceja and Navarro (2012) being in the flow state can be a peak experience in everyday life. This might be experienced by anyone who is completely involved in an activity without effort but with determination (Csikszentmihalyi, 1997). Being in the flow state, described as living in an exceptional moment, has been reported by many people. In fact, one in five participants in a study by Csikszentmihalyi reported that they experienced flow as often as a number of times a day (Csikszentmihalyi, 1997, p. 2). These findings seem to be universal as testified from other cultures (Csikszentmihalyi & Asakawa, 2016; Yaden, Haidt, Hood Jr., Vago, & Newberg, 2017). In the flow state, according to Ceja and Navarro (2012), the self is unaware of time and space, but might experience a feeling of swift happiness. Performance in the flow state seems effortless for an athlete, while artists and musicians often experience a state of “ecstasy,” defined by Krippner and Dunbar (2011) as “an emotional state so intense that one is carried beyond rational thought or self-control” (p. 135). However, a small percentage of people (around 12 to 15%) have stated that they have never experienced it (Csikszentmihalyi, 1997).

Children are less inhibited than adults; they get into the flow state effortlessly while playing games or being involved in art activities. According to Scott (2003), children find it easy to move between the real and the imaginary worlds. He suggests that they are “at ease in this state of being beyond-the-self or to have a more immediate access to it. Their borders are fluid and their perceptions open” (Scott, 2003, p. 128). Children can forget the world around them when they are totally involved in an activity. They can easily “slip out of the everyday world into a separate and extraordinary one” (Iijima, 1987, p. 45).

Getting lost in the flow or deep thought or “one-pointedness” in meditation (Vago & Zeidan, 2016, p.102) seems to be more difficult for adults who spend their everyday life involved in professional and business activities, which are time-limited and therefore stressful. Their minds are likened to a monkey swinging from branch to branch (Vago & Zeidan, 2016) with thoughts going everywhere, however, as Tolle (quotes, n. d.) explains, “when your attention moves into the Now, there is...such clarity...just this moment [exists]....”. This clarity experience in the flow state could help to alleviate the trauma carried by children while in their states of liminality. Another experience

connected to flow and liminality includes the state of self-transcendence, which is discussed in the next section.

Self-transcendent Experiences

Recently, self-transcendent experiences (STE) have attracted renewed attention in medical and psychological research areas (Yaden et al., 2017). This is due to the realization of researchers that especially in children, spirituality and well-being are closely intertwined (Hyde, 2018; Jackson, 2012; Yaden et al., 2017). In STE, the boundaries of the Self are dissolved; time and space disappear from consciousness. A peaceful experience of unity with others, nature and the environment is experienced (Hyde, 2018; Jackson, 2012; Yaden et al., 2017).

In a review of recent literature on STE, different positive experiences of mental states including mindfulness, flow, positive emotions, awe, peak experiences and mystical experiences were analysed for commonalities (Hyde, 2018; Jackson, 2012; Yaden et al., 2017). The authors found that in all of the above listed mental states, time and space-sense dissolved, the mind changed and a feeling of the dualistic nature of the self, altered to an experience of one-ness or awareness of “pure consciousness” (Parnas & Henriksen, 2016, p. 82). These experiences resulted in “positive outcomes such as well-being and prosocial behaviour - and more intensive STEs are sometimes counted among life’s most meaningful moments” (Yaden et al., 2017, p. 144), but STEs have also been reported as rather common experiences. For example, Bradford (2013) states that thirty-five percent of adults have had mystical experiences, one of the states of STE. Trembley (2010) affirms that “Mysticism[s] reach extends far beyond the realm of spirituality, religion, work, recreation and leisure” (p. 93). He states that mystical experiences are “similar” to flow stages as both have positive results with life-changing effects. When children with trauma are in the flow state while drawing/painting, they too experience a “loss of self-consciousness” (Jackson & Marsh, as cited in Yaden et al., 2017, p. 146), a state that is “an enjoyable end in itself,” which produces positive reactions, decreases depression and increases happiness (Yaden et al., 2017, p. 145).

The healing effect of drawing while in the flow, which helps children with trauma, has been translated from research findings into the following poem: The Healing Effect of being in the Flow. The poem is followed by a deconstruction to guide teachers and health community services using art therapy. The poem focuses on the meditative states of flow (Schnetz, 2005) and “quiet inner listening” (Rappaport, 2009, p. 14), recognized in diverse cultures and religions globally (Louchakova, 2005).

Poem

The poem summarizes the learnings from the literature reviewed in this paper. As Prendergast (2006) describes in a “Found Poetry” discussion, the poet relies on the results discovered in research. The poem below expresses the healing effect of flow, starting first with the (mystical/self-transcendence) feelings experienced in the flow, then moving to the various areas in which flow has been reported. Finally, it explains why the flow experience in art activities (drawing/painting) is important for children who have experienced trauma. Each verse in this poem follows an ABBC pattern.

The Healing Effect of Being in the Flow

Flow is the moment
When time stands still
When eternity breaks into the will
Of the SELF.

Known to the ancients
As centre-point in meditation
Flow is the way of mediation
between SELF/DIVINE.

Athletes have described this
total immersion in effortless action -
being in the zone without distraction
as enjoyable experience.

Artists and musicians know
this timeless state as aesthetic raptures,
while in ecstasy the mystic captures
essential one-ness.

Children, drawing, easily concentrate,
getting completely lost in the Flow -
Adults, being time-conscious, are slow
finding the NOW.

When deep-seated trauma
blocks children's minds and brain -
Being in the Flow stops the train
of disturbing emotions.

In quiet, timeless silence
The child's thoughts are ordered and stilled:
Radiant dreams fulfilled
With creative energy.

This poem can open new ways to understanding the variety of children teachers meet in their classes or healthcare professionals encounter as clients. Buk (2009) reminds us that: "mind and body are inextricably linked" (p. 72). In the above text a spiritual component has been explored as inspired by Schnetz (2005) who poetically explains that:

"We are mind, body, and spirit and the songs of our being need to resonate with the physical, social, psychological, and spiritual realm in order for us to create the rich fabric of life" (p. 22).

Deconstruction of the Poem

Verse 1: The effect of the flow experience on the strong-willed SELF.

*Flow is the moment
When time stands still
When eternity breaks into the will
Of the SELF.*

Csikszentmihalyi defines flow as a state where time and space dissolve while a person is completely involved in an activity. In this moment "the ego falls away" (Csikszentmihalyi quotes, n. d.). This is similar to mystical states of consciousness where the "sacrifice of self-will" (Huxley quotes n. d.) makes space for the experience of one-ness, "non-dual awareness" (Vago & Zeidan, 2016, p. 102) and a knowledge of infinity or "eternity" (Osho quotes, n. d.). The mystic, experiencing the feeling of flow and "ego-dissolution" (Louchakova, 2005, p. 89), understands that his own will is "held by a superior power" (Trembley, 2010, p. 45), which is the "origin of consciousness" (Louchakova, 2005, p. 90).

Thakar (n.d.) assured that in meditation one meets eternity in the present moment. Or as Montgomery explains (n. d.): “Eternity” experienced in a mystical state means: “a moment standing still for ever,” while living in the flow state.

Verse 2: The flow state has been noted in various spiritual texts in many different cultures since ancient times:

*Known to the ancients
As centre-point in meditation
Flow is the way of mediation
Between SELF/DIVINE.*

According to Louchakova (2005) ancient traditions (Indian Vedanta, Sufism, Gnosticism, and Buddhism) teach meditation with centred concentration techniques which free the mind (Zhuangzi quotes, n. d.). Voltaire described this state in meditation as “knowing without thinking, and merging finitude in infinity” (Voltaire, n. d.). Steiner asserts that when in meditation the “essential centre of our being” is experienced, we know the “eternal [which] is unlimited by birth and death” (n. d.).

This is a knowledge ancient and modern texts on meditation insist, has to be experienced as it cannot be explained in words (James as cited in Tremblay, 2010; Yaden et al., 2017).

Verse 3: Athletes have reported the flow state as often experienced and enjoyed.

*Athletes have described this
total immersion in effortless action -
being in the zone without distraction
As enjoyable experience.*

Ceja and Navarro (2012) explain that athletes in “peak performance states” achieve a flow experience where “everything ‘just clicks’.” This brings them “into the zone,” producing a “feeling of sudden joy, even rapture” (p. 1103) Performance in the flow state seems effortless (Ceja & Navarro, 2012).

Verse 4: Artists and musicians experience a trance-like state when totally involved in painting or performing music.

*Artists and musicians know
This timeless state as aesthetic raptures,
While in ecstasy the mystic captures
Essential one-ness.*

The artist and teacher Barb Rees (n. d.) reported that contemplating a sunset makes her forget time and space. She defines it as “meditating by painting” which she explicates, is “great for the soul.” Krippner and Dunbar (2011) stated that artists and musicians often experience a very intense state of “ecstasy,” while in the flow, during the process and/or performance. This emotional state is intense and beyond the rational (Ibid). “Rapture” is another expression of the mystical experience that brings a knowledge of the divine; dissolving duality into an awareness of “unity, harmony, and /or divinity of all reality” (Bradford, 2013, p. 105).

Verse 5: Children, being less inhibited than adults, concentrate easily, getting into the flow state during games or art activities.

*Children, drawing, easily concentrate,
getting completely lost in the Flow -
Adults, being time- conscious, are slow
Finding the NOW.*

According to Scott (2003), children easily move between the real and the imagined worlds. He reports that they feel at ease in the flow state and can enter it instantly. Children can forget everything about time or place when they are totally involved in games or drawing. They can easily “slip out of the everyday world into a separate and extraordinary one” (Iijima, 1987, p. 45).

It is difficult for adults to get lost in the flow or “one-pointedness” of meditation because adults’ minds go in many directions at once, due to their busy and demanding lives (Vago & Zeidan, 2016). Children live in the Now (in the moment) and are not time-conscious like adults but enjoy creative activities, not concerned about time constraints.

Verse 6: Children, who experience trauma as “speechless terror” (Harris, 2009, p. 1) can draw and creatively express their emotions.

*When deep-seated trauma
Blocks children’s mind and brain -
being in the Flow stops the train*

Of disturbing emotions.

Emotions frozen in trauma can be released when children are involved in art activities. As Linnell (2014) states: this activity can make “visible what was previously invisible” (p. 5).

Verse 7: When children are in the flow while drawing/painting, they forget time, but experience a joyful activity which adds to their self- esteem and resilience.

In quiet, timeless silence

The child's thoughts are ordered and stilled:

Radiant dreams fulfilled

With creative energy.

Vago and Zeidan (2016) state that “tranquillity and stillness of mind ... reflect a natural settling of thoughts and emotions” as experienced in the flow state (p. 96). When the activity is enjoyable, creative energy is released (Csikszentmihalyi, 1997). Nakamura and Csikszentmihalyi (2002) state that children, when in the flow, experience a sense of completeness (Steele, 2009) and happiness (Ceja & Navarro, 2012). In this state, holistic healing is achievable (Rockwood Lane, 2005).

Informing Teachers and Health Community Services

Previous research has discussed the dichotomy of science and art therapy, finding agreement in arts-based research to bridge the divide (Bauer, Peck, Studebaker, & Yu, 2017; Dewhurst, 2011; Haywood Rolling, 2010; McConeghey, 2011; McGregor, 2012; Mills & Ballantyne, 2016; Power, 2014; Smithbell, 2010; Springham, 2016; Waller, 2006; Wang, Coemans, Siegesmund, & Hannes, 2017). This statement is echoed by Chamberlain, McGuigan, Anstiss, and Marshall (2018), who affirm that arts-based research will “extend our capacity to understand the human condition” and may “broaden [our] engagement with social issues and effect change” (p. 133). Reilly Carlisle, Jackson, and George (2006) have found that social justice education encourages students to achieve exceedingly well. Teachers and healthcare professionals are galvanized to act to produce these changes. This would mean incorporating social justice into their everyday working lives in multicultural, multilingual classrooms or to diverse clientele in our fast pacing, changing world (Clarke & Drudy, 2006; Falk, 2014); providing opportunities for teachers and healthcare professionals to help children with trauma, trying to prevent the intergenerational cycle of violence.

Conclusion

In this paper, the authors have investigated the concept of liminality as a framework for understanding how the process of art making soothes childhood trauma. By looking through the lenses of flow states and self-transcendent experiences in connection with liminality, it was found that arts-based interventions like in art therapy, produces a healing effect for children with trauma. This integrative process, which is non-verbal but requires total involvement, gives different persons a voice to express emotions which need to be released. This helps them to “let go in the flow” experience. Future research could examine a person’s recount of feelings while drawing their unspeakable distress. In addition, large scale and longitudinal studies could examine the effectiveness of art therapy especially in children’s lives. This would be valuable to further teachers’ and healthcare professionals’ understanding of trauma. Future research might inform pre-service teacher programs and community health services’ agendas thus affecting children’s and clients’ lives.

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Appendix I – Declaration of Ethics

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