

## ART AS EXPRESION OF FEELINGS FOR CHILDREN

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**Abstract:** *Art, as a sensory expression, is sometimes characterized as a therapeutic medium through which children articulate their emotions. A prevalent notion in certain educational institutions is that the sole justification for creating art is for pupils to express feelings, rather than as an integral academic process. Art is perceived as a cathartic process through which emotions disclose their source. Traditionally, mathematics and literature are conducted in the morning and hold significant importance in the school curriculum. It is unsurprising that art is perceived as an emotional outlet, particularly when children exhibit diminished cognitive concentration. The arts, characterized by an ambiance of joy and emotional expression, are a compelling candidate for therapeutic intervention. We must acknowledge that this is merely a supplementary role; nonetheless, if it serves solely for emotional release, its significance aligns more closely with psychiatry than with expressive art.*

**Key words:** *artistic-aesthetic education; form of expression; emotions through art.*

### **Introduction**

Although it is indisputable that art can facilitate emotional expression, if that were its sole benefit for children, it would justifiably warrant a diminished role in the curriculum. In the absence of alternative cognitive engagement, such as problem-solving, discriminating, or decision-making, children would solely express their emotions. ‘To draw is to create meaning with the help of lines, to say with other signs or with some images what is sometimes difficult to say in words.’ (Cioca, 2019) Their creation is inconsequential. If emotional release were the exclusive aim of art, then art sessions should be structured more like psychotherapy, with the instructor assuming the role of a psychiatrist. Art serves as a therapeutic outlet while simultaneously conveying emotions and sentiments to others through the structuring of form and substance. As a cathartic release of emotion, it holds no greater worth than the most egregious instances of what was termed “free expression.” Art as Therapy is an integral component of programs at special schools and hospitals; yet, its incorporation into the normal school curriculum is

achieved through more significant means.

Critics and educators have readily acknowledged that art serves as an expression of emotions rather than a means of emancipation. The articulation of internal emotions into a tangible and public format defines the manifestation of visual expression. ‘The subjectivity of the author is included in what the work reflects; perhaps also expectations or representations of a collective subjectivity, because the artistic object belongs to an individual integrated in the collective and appears to someone.’ (Cucos, 2014) The emotional response elicited by art is fundamentally what animates it and conveys its message. If artworks do not impact us, it is questionable whether what we experience can truly be considered art. The act of creating art in educational settings fundamentally depends on children's self-perceptions and enables them to express aspects of themselves that cannot be entirely conveyed through language. This is the same idea presented by Huizinga: ‘culture appears in the form of play, culture at first is played’ (Huizinga, 2018) Indeed, emotions can be readily diminished when articulated, particularly if they lack poetic expression and are instead merely described.

Through art, children can articulate their emotions in relation to the subjects they select for interpretation. Each instance of painting, drawing, or sculpting in clay integrates the subject into their existence. As Kant says ‘that pleasure is a state of the soul in which a representation is granted with itself, in order either to simply preserve this state, or to produce the object of that representation’. (Kant, 1981) In this regard, they vividly convey their emotions of fear, wrath, or joy through facial expressions. Nonetheless, for both children and maybe adults, the capacity to empathize with the issue is crucial to their overall advancement in deriving meaning from their actions. For certain children, the emotions linked to their subject are evidently intense. Similar to the profound impact many experiences when encountering exceptional artworks or listening to outstanding musical performances, youngsters might derive reassurance from premier artistic encounters that life possesses intrinsic value and significance.

### **Materials and methods**

After a brief period of waiting on the school grounds, one may often perceive and sense the appreciation of art. The exterior of a school may seem mundane and unappealing, yet a stark difference exists within. There exists a risk that the art displayed in schools may transform into a mere “showcase” for parents and distinguished guests. The character of a school is predominantly reflected in the perspective that regards the final products as the exclusive foundation of art education, affix to the walls of his edifice. No degree of superficial enhancement can offset

inadequate art instruction; thus, appreciating art solely for its aesthetic contribution to exhibition is an insufficient rationale. Indeed, exposure as a motivation for creating art can readily result in a vibrant atmosphere for children is unparalleled. Children progress by observing exemplars of unveiled work that provoke their cognition and ignite their interest. If artistic learning occurs, then visual stimulation in schools is crucial. A teacher who renders the classroom engaging and dynamic exemplifies dedication and involvement. We convey our educational principles through all our displays, including the children's work and the arrangement of common objects and equipment.

Items that reach the classroom walls typically represent a curated selection of available materials. The emphasis is significantly more on the guidance teachers provide during art lessons than on the limited output displayed by a select few students. Highlighting the distinctive and exceptional values inherent in art imparts significance that contributes significantly to educating children about their intrinsic worth. 'A good can be transformed into value when, remaining the same even as a good material, satisfies the desire of all'. (Noica, 1993) This pertains not to the frequency of workshop sessions, but to the quality of the experience during their occurrence.

## **Results**

When art is reduced to a mere embellishment for other disciplines, it forfeits the intrinsic values that render its creation meaningful. In disciplines like history and other social sciences, the role of art is frequently misconstrued. Artworks pertaining to history should offer diverse options for artistic expression. Creating patterns, illustrating images of Viking ships, or designing maps necessitates creative proficiency. However, they scarcely represent the entirety of art's importance in children's education. In historical works, art frequently assumes a secondary and illustrative function, distinct from the primary artistic idea. It serves as an auxiliary for the subject or a resource for another subject. The significance of this is apparent when children employ several learning modalities within a single subject; but, if the approach merely amplifies the information they provide, art is deprived of its distinctive and imaginative essence. In the absence of counterbalancing, permitting subjects to assist art rather than vice versa, a diminished and impoverished form of artistic education often transforms into commonplace practice.

This may appear overly harsh of the exceptional learning achievable through the humanities. However, she attracts additional attention since the trap she sets is an easy one to succumb to. It is challenging to accept that art is not properly comprehended when observing children diligently creating illustrations and models. To an outsider, it appears

that there is an abundance of art and sufficient remarkable specimens to fulfill the desire for exhibition centered around a common theme. What is the issue? Art should undoubtedly be subordinate in certain disciplines.

### **Discussion**

This is not a significant issue if we acknowledge the situation and do not misconstrue it as representative of the overall creative education program. As a mere servant of the subject, art becomes a rather troubling companion to reality rather than to imagination or expression. The inclination to associate art with factual information is pronounced, and the rationale is evident to certain educators. According to one educator, art is significant as it offers a visual depiction of children's written work. It enhances the significance of factual work and serves as the foundation of our teaching methodology; nevertheless, we must comprehend the contributions of each topic to maximize their potential. This is particularly evident in initial educational institutions when subject boundaries are often indistinct. To what extent would we experience guilt if one subject served as a foundation for work on other subjects? Can we assert that we regarded language as significant by elucidating the facts within the subjects? Can we assert that the purpose of mathematics was to quantify historical phenomena? Alternatively, may we assert that language and mathematics may cease to function about the subject, but the subject could offer imaginative foundations for art? Affirmative. However, assigning him a subordinate role implies that his creativity is obscured by factual constraints. There is nothing inappropriate about focusing on a specific issue.

The challenge in teaching history, geography, or science lies in the tendency of pupils to prioritize the collection and analysis of facts, while neglecting the importance of creativity. Who, ultimately, desires an innovative design for a Viking ship or imaginative incantations? A record of the pertinent facts is typically available. Nonetheless, we can produce imaginative depictions of Viking ships and employ inventive language while acknowledging that their form or orthography is quite constant. The teacher, who appeared engrossed in using art to convey facts, also believed it beneficial to promote the enhancement of physical skills. While this may hold true for very young children, it is not particularly significant, as children acquire fine motor skills through various activities, including the use of utensils. Thus, the endorsement of art as a means to develop these skills is of limited importance. The enjoyment of art by youngsters does not inherently confer higher or lesser value compared to other enjoyable pursuits.

A dystopian perspective on art education is one where art is regarded solely as a leisure activity. Leisure can diminish the worth of art, rather

than serve as a catalyst for creation. Educational institutions are not recreational facilities, and the creation of art during individuals' spare time does not inherently distinguish it from diligent effort. Characterizing painting as only a leisure activity demonstrates a lack of understanding of the process of creative education. If we disregard sensory learning and permit art to devolve into mere recreation, then the art presented in schools should not be regarded with seriousness. The presence of televisions and video technology in classrooms may readily be associated with leisure time. Nevertheless, we would not assert that they lack instructional value, as it is presumed that the content of school television programs pertains to education. If educators perceive art solely as a recreational pursuit rather than a delightful learning experience, they must meticulously examine its content to identify any deficiencies. Numerous educators will encapsulate the significance of art as a means of enhancing a child's self-worth. They perceive art as a means for a youngster to acquire confidence and a sense of belonging, or for their worldview to be validated. The instruction of art is distinguished by its provision of autonomy within an unstructured curriculum, the specifics of which are seldom predetermined. Utilizing intuition and common sense, we can render sound judgments regarding the values we deem essential. To teach art with genuine conviction and comprehension, we must focus on the intrinsic value of art, as our own value system influences our pedagogical approach.

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