children's voices and visions:

lessons from an art teacher
The Stockton Rush Bartol Foundation has supported the arts and culture in the Delaware Valley since 1985. The Foundation established the George Bartol Arts in Education Fellowship program in 1991 to honor the late business and civic leader, George Bartol III. Committed to the powerful role the arts play in developing the skills and engaging young people in learning, the Foundation developed the program as a way to bring attention to and document outstanding efforts in arts education. The Foundation also created a fund to underwrite the documentation of the fellow's work through audio, video and printed materials.

Contents:
Introduction ....................................01
An Artist’s Life ...................................02
Behind the Lessons: A Philosophical Q&A ........04
In Action: The Artist in the Classroom .........05
Inspiration ........................................07
...and Lessons ...................................08
Special Needs Students: No Throwaway Children ..10
Tips Toolbox ...................................12

About the Bartol Foundation
For more information, contact:
Stockton Rush Bartol Foundation
215-5577225
info@bartol.org

If you are lucky, you had a teacher like Lynne Horoschak at least once in your life...

...A teacher who recognizes each child’s talents. A teacher who challenges the everyday. A teacher firm enough to set limits and confident enough to let students find their own way. A teacher who sees assets, not disabilities.

The Stockton Rush Bartol Foundation awards its George Bartol Arts in Education Fellowship to call attention to outstanding efforts in arts education. The Foundation was pleased to award the 1999 Fellowship to Lynne Horoschak.

Lynne epitomizes this dedication under any circumstances. But, picture the environment in which she works. Today, only 55 percent of Philadelphia public schools have an art teacher and that is likely to decline. The average annual budget for art supplies in elementary schools is about $200 to $500 per 500 to 1,000 students, or about 50 cents per student per year. Elementary school art teachers teach six classes or about 200 students per day.

Instead of collapsing under these challenges, Lynne uses them to create new opportunities. She fights the isolation of most art teachers by building bridges to other curriculum areas, collaborating with classroom teachers at every level. When there were no materials available for second graders to study Greece, she and other teachers made them. Now all second graders study from a book made by their peers.

Unable to afford trips to museums, she creates her own Gallery Walks in the classroom and fills the halls with artwork.

Her own approach to teaching has become more complex, stretching her abilities to combine technique with curriculum, the arts with anything and everything. When her day is done, she travels to Moore College of Art and Design to share her experiences and teaching strategies with tomorrow’s teachers.

Through the George Bartol Arts in Education Fellowship, we applaud and recognize Lynne’s commitment to her students and community. At the same time, it’s hard not to question how the arts have declined in schools even as we know the important role they play in the healthy development of children.

The arts develop assets that children need— from creative problem solving to fine motor skills. And when Lynne teaches art, they make connections to their own culture and those of their classmates, promoting authentic experiences and understanding.

For almost 25 years, Lynne has reinvented each day at William Loesche Elementary School, using art as her “universal language” to teach young people who are recently arrived from other countries or who may do their work from a wheelchair. The freedom of learning is encouraged and celebrated.

Lynne Horoschak’s work demonstrates what education, not just art education, should be. We at the Foundation are proud to share her work with you.

Beth Feldman Brandt, Executive Director
Stockton Rush Bartol Foundation
Lynne Horoshak loved art from the time she was in elementary school. For her, art was a magical time. "I couldn’t wait to find out whether we would be drawing something special that she brought into our classroom. For a six year old, it was something special that she brought into her imagination, hearing a story, or seeing something that would be drawing something from our environment, in which her students can create and flourish. She is available — always — when it comes to assisting in something that will benefit the students."

"Art was everywhere and I was enchanted and amazed," she says. "I touched the trees and languages.

"Art is truly a universal language," says Lynne, who holds a master’s degree in art education from Temple University and has done additional graduate studies at Temple, the University of the Arts and the University of Alaska. Her goal has been to make her class as special to her students as her own Thursdays were in the Trucksville, Pa., native first discovered her love for art on Thursdays at age six, when the art teacher would put on a show in the school and stay near Vincent Van Gogh’s birthplace.

"Art was everywhere and I was excited and amazed," she says. "I touched the trees and languages.

"Art is truly a universal language," says Lynne, who holds a master’s degree in art education from Temple University and has done additional graduate studies at Temple, the University of the Arts and the University of Alaska. Her goal has been to make her class as special to her students as her own Thursdays were in the Trucksville, Pa., native first discovered her love for art on Thursdays at age six, when the art teacher would put on a show in the school and stay near Vincent Van Gogh’s birthplace.

"Art was everywhere and I was excited and amazed," she says. "I touched the trees and languages.

"Art is truly a universal language," says Lynne, who holds a master’s degree in art education from Temple University and has done additional graduate studies at Temple, the University of the Arts and the University of Alaska. Her goal has been to make her class as special to her students as her own Thursdays were in the Trucksville, Pa., native first discovered her love for art on Thursdays at age six, when the art teacher would put on a show in the school and stay near Vincent Van Gogh’s birthplace.

"Art was everywhere and I was excited and amazed," she says. "I touched the trees and languages.

"Art is truly a universal language," says Lynne, who holds a master’s degree in art education from Temple University and has done additional graduate studies at Temple, the University of the Arts and the University of Alaska. Her goal has been to make her class as special to her students as her own Thursdays were in the Trucksville, Pa., native first discovered her love for art on Thursdays at age six, when the art teacher would put on a show in the school and stay near Vincent Van Gogh’s birthplace.

"Art was everywhere and I was excited and amazed," she says. "I touched the trees and languages.

"Art is truly a universal language," says Lynne, who holds a master’s degree in art education from Temple University and has done additional graduate studies at Temple, the University of the Arts and the University of Alaska. Her goal has been to make her class as special to her students as her own Thursdays were in the Trucksville, Pa., native first discovered her love for art on Thursdays at age six, when the art teacher would put on a show in the school and stay near Vincent Van Gogh’s birthplace.

"Art was everywhere and I was excited and amazed," she says. "I touched the trees and languages.

"Art is truly a universal language," says Lynne, who holds a master’s degree in art education from Temple University and has done additional graduate studies at Temple, the University of the Arts and the University of Alaska. Her goal has been to make her class as special to her students as her own Thursdays were in the Trucksville, Pa., native first discovered her love for art on Thursdays at age six, when the art teacher would put on a show in the school and stay near Vincent Van Gogh’s birthplace.

"Art was everywhere and I was excited and amazed," she says. "I touched the trees and languages.

"Art is truly a universal language," says Lynne, who holds a master’s degree in art education from Temple University and has done additional graduate studies at Temple, the University of the Arts and the University of Alaska. Her goal has been to make her class as special to her students as her own Thursdays were in the Trucksville, Pa., native first discovered her love for art on Thursdays at age six, when the art teacher would put on a show in the school and stay near Vincent Van Gogh’s birthplace.

"Art was everywhere and I was excited and amazed," she says. "I touched the trees and languages.

"Art is truly a universal language," says Lynne, who holds a master’s degree in art education from Temple University and has done additional graduate studies at Temple, the University of the Arts and the University of Alaska. Her goal has been to make her class as special to her students as her own Thursdays were in the Trucksville, Pa., native first discovered her love for art on Thursdays at age six, when the art teacher would put on a show in the school and stay near Vincent Van Gogh’s birthplace.

"Art was everywhere and I was excited and amazed," she says. "I touched the trees and languages.

"Art is truly a universal language," says Lynne, who holds a master’s degree in art education from Temple University and has done additional graduate studies at Temple, the University of the Arts and the University of Alaska. Her goal has been to make her class as special to her students as her own Thursdays were in the Trucksville, Pa., native first discovered her love for art on Thursdays at age six, when the art teacher would put on a show in the school and stay near Vincent Van Gogh’s birthplace.
Every day, in every lesson, Lynne Horoschak does something unique in the art classroom that makes a lasting impression on her students. Lynne believes every child is an artist and every child has artistic ideas. The things they make with their hands are good because they are the only ones who can make them. To appreciate one’s art and the art of others, we can discover our humanity. It all begins with a child and an art teacher.

"My son Steven tells me about what he is learning in art class to kids in kindergarten. Why do you think that’s important?"

"That’s what they ate," a boy answers, pointing at a mane. "You have to raise your hands and pretend you’re in school. Now, what did they make their paint brushes out of? Where could they get hair?"

"Why would they paint animals on their walls," she asks. "Why would animals be important to them?"

"They sometimes tell me," one girl says, "that hair played at with my sister and taught her what you, taught us yesterday." Students who come back lay it down so they do and tell you, "I still have that big pie that I did in second grade.”

Part of the joy of learning for kids is showing appreciation for the work of others, which is why Lynne challenges her students to look at their environment and home throughout the year for inspiration and to interpret what is around them into art.

Through expressions in art, through enjoying art, through appreciating one’s art and the art of others, we can discover our humanity. It all begins with a child and an art teacher.

"I made a big point at the beginning of the school year that the marks the children put on the paper are good because they are the only ones who can make them. I make a big point at the beginning of the school year that the children put marks on the paper are good because they are the only ones who can make them. I make a big point at the beginning of the school year that the children put marks on the paper are good because they are the only ones who can make them. I make a big point at the beginning of the school year that the children put marks on the paper are good because they are the only ones who can make them. I make a big point at the beginning of the school year that the children put marks on the paper are good because they are the only ones who can make them.

The lesson comes full circle.

Before they are dismissed, she has a last set of questions for the children. "What kind of animals does your family keep? In France, what colors did they see? (Earth tones like browns, blacks, and yellows. Little did they know animals! Because they are the.)"

The lesson comes full circle.

continued...
Lynne synchs her art lessons with the academic lessons the children are learning in their other classrooms through the district’s five-year-old Core Knowledge curriculum. First graders learn about ancient Greece and Japan. Second graders study the Middle Ages and fifth graders wrap up their elementary career with Rome.

Sometimes linking academics to art requires research and extra work. Last year she worked with the second grade teachers to create teaching materials for the art of Ancient Greece.

“The material was so detailed, so we’re creating a book using the plans second graders used in an art history class this year,” Lynne says. “We’ll take the book back to give to the second graders next year and say: ‘this is what the students did last year.’”

She started her teaching career as many art teachers do: By doing cute projects without much context. “As I grew up as a teacher, the work became more meaningful,” she says. “From this point forward, every lesson has a purpose. Whether you use an ancient culture, from 1,000 donated ping-pong balls, or from pure art techniques, like wet-into-wet watercolor or printmaking. Luckily, one idea leads to another. And, don’t miss your most potent idea bank — the children! They can come up with wonderful ideas for lessons. For Lynne Marshall, the art of teaching is grounded in drawing the children into discussions about what they are learning. “Always ask questions to lead them to learn what you want them to learn,” she says. “Let them discover. No lectures. No yes and no questions.”

“Not only do the children enjoy talking and writing about the work of Rousseau, Pippin and Hokusai, but they love talking about their own art and that of their classmates,” she adds.

Lynne would have once told you that children only want to draw in the art room. “I was wrong. They love discussing and writing, too.”

“I would have once told you that children only want to draw in the art room. ‘I was wrong. They love discussing and writing, too.’

More than 750 students take Lynne’s art class at the Lowerclass School. Although they always learn about art — whether it is about art and culture, art and glasses, or art and partnerships — sometimes linking academics to art requires research and extra work. Last year she worked with the second grade teachers to create teaching materials for the art of Ancient Greece.

“Themere are no materials, so we’re creating a book using the plans second graders used in an art history class this year,” Lynne says. “We’ll take the book back to give to the second graders next year and say: ‘this is what the students did last year.’”

She started her teaching career as many art teachers do: By doing cute projects without much context. “As I grew up as a teacher, the work became more meaningful,” she says. “From this point forward, every lesson has a purpose. Whether you use an ancient culture, from 1,000 donated ping-pong balls, or from pure art techniques, like wet-into-wet watercolor or printmaking. Luckily, one idea leads to another. And, don’t miss your most potent idea bank — the children! They can come up with wonderful ideas for lessons. For Lynne Marshall, the art of teaching is grounded in drawing the children into discussions about what they are learning. “Always ask questions to lead them to learn what you want them to learn,” she says. “Let them discover. No lectures. No yes and no questions.”

“Not only do the children enjoy talking and writing about the work of Rousseau, Pippin and Hokusai, but they love talking about their own art and that of their classmates,” she adds.

Lynne would have once told you that children only want to draw in the art room. “I was wrong. They love discussing and writing, too.”
The following sections feature the questions Lynne typically asks during the course of the lesson. In general, the process follows the same pattern: she introduces the topic, shows slides, asks questions, engages the children in exploring texture, and then the children get to work making art.

Exploring Texture
The sense of touch is exciting to children and exploring the world of texture through art only enhances that excitement. Teach the children to interact with their environment. Show them how to explore texture. Teach them to notice it. Feel it. Describe it. The child knows it when they see it. They become excited about what they see.

* By asking direct questions the children begin to look. They become excited about what they see. They are anxious to tell you of their discovery. Encourage dialogue between the students. This can be directed to kindergarten through fifth grade, depending on the questions you ask. You will be amazed at what they know.

* Another option is to look at and discuss two artist works side by side. Perhaps two Impressionists. Lead the children to discover how light plays an important part in these works. You can also explore what makes one artist's style unique. For example, look at the rich jungle scenes painted by Picasso. Ask the children, what colors does he use? Name them. What colors would you use to see them? Think around the shapes he used for leaves. Flowers. Where is the light and shadow? Distinguish there is none. So that makes this a different style. Another style could be to teach them what flat color means.

After the children have discussed the Roseau people scene, compare it to African landscape clearly demonstrates the differences in styles. You can also build lesson around abstract artist like W assily Kandinsky, who explored the use of color. He was a pioneer in abstract art. For the younger grade, you can use primary colors and let them create their own paintings and what is different.

Artists and Art Styles
When talking about a specific style of painting or an artist, it is helpful to see two paintings that are either similar or different to make the point.

For example, if the lesson is to be creating a still life, looking at a G auguin and a Ro seau side by side. Discuss how these two artists are different about the paintings and what is different. Ask, what type of paintings are these? What makes them an art like this? What artist painted more realistically and why. Do you like it? What objects you see to the Gauguin? The Roseau?

Draw your finger with objects overhead. Where has the artist chosen to paint the objects? The artist used pattern? Point to it. Where is the light source in the Gauguin? The Roseau? What colors are used in each painting?

Then, you can create lessons about texture such as the following:

* Promoting using sandpaper as a pointer to a wonderful method to explore texture and introduce pointing to young children.

* Use the schoolyard as a source of various textures for crayon rubbings. It’s fun for the children and helps them realize that art happens outside the art room.

* Use Roman-Bearden collages as an inspirational reference point for students to create a collage with many varied found textures.

Artistic Links: Greek Urns
Combining your lesson with what is being studied in the classroom is an effective way to model for the students that art is truly everywhere.

For example, show slides of Greek urns when the children are studying ancient Greece. Ask, what do you see here? The children know it is a Greek vase because they have seen them in their classroom.

Continue with, what is it’s use? It’s made from what? What colors are used in each painting? Ask them if they can now see that patterns in art are used as a reference point for students to create a collage with many varied found textures.

Academic Links: Greek Urns
Combining your lesson with what is being studied in the classroom is an effective way to model for the students that art is truly everywhere.

For example, show slides of Greek urns when the children are studying ancient Greece. Ask, what do you see here? The children know it is a Greek vase because they have seen them in their classroom.

Continue with, what is it’s use? It’s made from what? What colors are used in each painting? Ask them if they can now see that patterns in art are used as a reference point for students to create a collage with many varied found textures.

Academic Links: Picasso
Some of the most fruitful discussions involve controversial works of art and subject matter. When a safe atmosphere is created in the art room and the children know that their opinion is valued, they will want to explore controversial works of art, discussion of racism, AIDS, and Drugs, perhaps too insightful and constructive.

Excellent films Mr. Prejudice, which is in the Philadelphia Museum of Art, is a perfect work to art to begin such a discussion. A little background on Pippin’s life and times helps set the scene for the students.

Say to the students: Look at this painting for one minute. Don’t say a word. What do you see? What does it represent? Notice the occupations you see represented in the painting. What do they have in common? What is different about them? Encourage the children to talk to one another. What is a Ku Klux Klan member? What did they do? Why?

Bringing this discussion to the present is important. Racism still exists and needs to be talked about. Using art in a startling plan encourages, questions, and creates.

Then, the children experience social issue that are concerned about and express it in the style of Mr. Prejudice (Mr. Prejudice).
On a Wednesday morning, seven six-year-old children with severe Autism and three aides begin the day’s lesson in Lynne Horoschak’s classroom.

“Where does the rainbow fish live?” she asks, holding up a cutout fluorescent orange fish. Lynne smiles. “That’s right. In the water.”

The children watch her expectantly. Lynne draws a seafloor with an oil pastel. “Put all this ground I’m going to use two colors. What color is this crayon?”

“Good talking,” Lynne responds. “What do I have to put in my ocean?”

Lynne glues the fish onto the paper. “What does this fish need so it can see, Samantha?”

“Eye,” she answers. Finally, the teacher adds drink like scales, bubbles and seaweed at the bottom. “That’s what they need so that they can have some dinner,” she explains. With a flourish, she takes her picture to the front of the room. “Ready now?”

In the second class period, the atmosphere is different, although the lesson is the same. The class has six to nine-year-old children who are classified at severely and profoundly impaired (SPI). Some are able to hold the crayons or markers by themselves while others are brought to Lynne by their aides or on their own. All the children make little noise, Lynne says. “It’s all about getting a reaction from them. Some parents are quick to give up on their kids. They have given up on their SPI kids. We don’t give up on our kids. We keep the kids interested. It especially works with children who need a lot of visual stimulation. Some teachers think, ‘They’re not going to learn so why teach them?’”

Lynne teaches seven classes of children with autism and those who are severely and profoundly disabled. She also works with high-functioning autistic students who are mainstreamed into the regular classes. Whether the child is learning to work on an aide or on their own, the focus may be hard won but the rewards may be great.

“Teaching social skills to functioning children autistic is often an important part of their regular education,” she says. “The regular education classroom is often too small of a social setup for the person with autism, just as they are to the children. The children learn to focus on their similarities, and perhaps through this interaction a little more tolerance will be born in this world.

“There are no throw away children,” she insists. Special needs children are important to Lynne. They have a cold or if their medications are changed. “But what I can get is a smile. They have enough energy doesn’t flag. For wheelchair-bound children who can’t move their hands on their own, the focus may be hard won. They will try to eat anything. However, be careful — some children will try to eat anything.

Respect an autistic child’s need to avoid touch and eye contact. It’s easier for you to adjust your behavior than for them to adjust their own. Do hand-over-hand with SPI kids. For Autism, you can have them trace a pattern over a cover. With SPI kids, explicitly talk directly to the children. These are kids that can’t go back and tell their parents that they didn’t learn anything today. Somewhere between ages two and three, autistic children start to form a personality to them that you can tell if they understand or not.

Some of her proudest moments as a teacher have been when she worked with special needs kids. “One girl — who never spoke — said to her cool puppet she made. Great talker!” Amazing. How did they learn this? “It’s all about getting a reaction from them. Some parents are quick to give up on their kids. They have given up on their SPI kids. We don’t give up on our kids. We keep the kids interested. It especially works with children who need a lot of visual stimulation. Some teachers think, ‘They’re not going to learn so why teach them?’”

Instead, Lynne looks for victories in the everyday lessons.

“‘I’ll help you to do that they won’t give you a hug and say, ‘Hi, Mr. L, I love you,’ she says. ‘But what I get is a smile. They take away, on a personality to them that you can tell if they have a smile or if their medications are changed.”

Lynne teaches seven classes of children with autism and those who are severely and profoundly disabled. She also works with high-functioning autistic students who are mainstreamed into the regular classes. Whether the child is learning to work on an aide or on their own, the focus may be hard won but the rewards may be great.

“Teaching social skills to functioning children autistic is often an important part of their regular education,” she says. “The regular education classroom is often too small of a social setup for the person with autism, just as they are to the children. The children learn to focus on their similarities, and perhaps through this interaction a little more tolerance will be born in this world.

“There are no throw away children,” she insists. Special needs children are important to Lynne. They have a cold or if their medications are changed. “But what I can get is a smile. They have enough energy doesn’t flag. For wheelchair-bound children who can’t move their hands on their own, the focus may be hard won. They will try to eat anything. However, be careful — some children will try to eat anything.

Respect an autistic child’s need to avoid touch and eye contact. It’s easier for you to adjust your behavior than for them to adjust their own.

Grit and flash are also good. Go for moments or stories or pencil points. However, the simpler — some children won’t try to eat anything.

Use non-toxic materials. Make sure the glue is washable. Self-hardening packing makes a great finger paint.

Go for tactile projects; mold salt and flour dough, make hand prints and fingerprints.
With the Gallery Walks, I try to have the students talk about the elements of design and their personal, emotional reaction to a work of art. There is a wonderfully exciting hum when the students engage in this activity. Good things happen. Discoveries are made. Intellectual debates occur. Good stuff. The period always ends before they are finished. Reporting their findings in the next period is recommended.

Create Gallery Walks. Hang art reproductions in the art room, hall or cafeteria. Delineate a space that is 12 x 60 in. "Looking Log" forms are available. The students are asked to describe the work of art and fill in the "Looking Log" form. Students are divided into groups of three or four. Each group is given a "Looking Log" form to fill in while they view the work of art. After viewing each piece, the groups report their findings to the rest of the class. The teacher encourages them to talk about the work of art and to discuss the meanings and interpretations that each student has derived from the work. The teacher asks questions to help the students understand their own responses to the art. The students are encouraged to share their thoughts and ideas with the class.

- If you have three steps in a lesson, always end by retelling the students the first step.
- If you hear my voice clap once... if you hear my voice... clap twice... and I don’t ever want to go beyond two claps.
- If you have three steps in a lesson, always end by retelling the students the first step.
- If you have three steps in a lesson, always end by retelling the students the first step.
- If you have three steps in a lesson, always end by retelling the students the first step.
- If you have three steps in a lesson, always end by retelling the students the first step.
- If you have three steps in a lesson, always end by retelling the students the first step.
- If you have three steps in a lesson, always end by retelling the students the first step.
- If you have three steps in a lesson, always end by retelling the students the first step.
- If you have three steps in a lesson, always end by retelling the students the first step.
- If you have three steps in a lesson, always end by retelling the students the first step.
- If you have three steps in a lesson, always end by retelling the students the first step.
- If you have three steps in a lesson, always end by retelling the students the first step.
- If you have three steps in a lesson, always end by retelling the students the first step.
- If you have three steps in a lesson, always end by retelling the students the first step.
- If you have three steps in a lesson, always end by retelling the students the first step.
- If you have three steps in a lesson, always end by retelling the students the first step.
- If you have three steps in a lesson, always end by retelling the students the first step.
- If you have three steps in a lesson, always end by retelling the students the first step.
- If you have three steps in a lesson, always end by retelling the students the first step.
- If you have three steps in a lesson, always end by retelling the students the first step.
- If you have three steps in a lesson, always end by retelling the students the first step.
- If you have three steps in a lesson, always end by retelling the students the first step.
- If you have three steps in a lesson, always end by retelling the students the first step.
- If you have three steps in a lesson, always end by retelling the students the first step.
- If you have three steps in a lesson, always end by retelling the students the first step.
- If you have three steps in a lesson, always end by retelling the students the first step.
- If you have three steps in a lesson, always end by retelling the students the first step.
- If you have three steps in a lesson, always end by retelling the students the first step.
- If you have three steps in a lesson, always end by retelling the students the first step.
- If you have three steps in a lesson, always end by retelling the students the first step.
- If you have three steps in a lesson, always end by retelling the students the first step.
- If you have three steps in a lesson, always end by retelling the students the first step.
- If you have three steps in a lesson, always end by retelling the students the first step.
- If you have three steps in a lesson, always end by retelling the students the first step.
- If you have three steps in a lesson, always end by retelling the students the first step.
- If you have three steps in a lesson, always end by retelling the students the first step.
- If you have three steps in a lesson, always end by retelling the students the first step.
- If you have three steps in a lesson, always end by retelling the students the first step.
- If you have three steps in a lesson, always end by retelling the students the first step.
- If you have three steps in a lesson, always end by retelling the students the first step.
- If you have three steps in a lesson, always end by retelling the students the first step.
- If you have three steps in a lesson, always end by retelling the students the first step.
- If you have three steps in a lesson, always end by retelling the students the first step.
- If you have three steps in a lesson, always end by retelling the students the first step.
- If you have three steps in a lesson, always end by retelling the students the first step.
- If you have three steps in a lesson, always end by retelli...
Literally from day one I stress that we all look different and it is a good thing. How boring otherwise! Because we are all different, all our marks are going to be different - no better, no worse, just different. Because the child makes the mark it is good - because he/she is good. All the reproductions in my room help to constantly reinforce this. Even famous artists paint differently. I work at creating a safe atmosphere where everyone can feel free to risk a little. Experiment. When a child may ask another child to draw something for him/her I go into my riff, 'you are the only person in the whole world that can make art like you make art - how wonderful for you!' And it usually works.