

## Introduction session Painting

### Mediation

#### *Reciprocity and Intentionality*

Often children with special needs have little self-confidence in working on IE-sheets, because they have the experience of failure when working on similar tasks within the school setting. In drawing and painting they usually do not have this negative experience. Painting in front of an easel allows both fine and gross motor skills to agree with the young child.



#### *Transcendence*

Painting and drawing can be used to transfer cognitive functions and operations that have been emphasized and made explicit in IE or other sessions and vice versa. This bridging makes them more generally applicable.

#### *Meaning*

The process of drawing and painting results in a concrete object that can be shown and is entirely 'owned' by the pupil.

#### *Feeling of competence*

The experience of the use of successful strategies resulting in a painting or drawing that can be shown and is generally admired increases motivation to use these strategies again.

#### *Regulation*

The introduction and development of planning on different levels of complexity stimulates less impulsive behavior.

#### *Setting and achieving a goal*

Setting a common goal by choosing a meaningful subject and offering strategies to achieve this goal decreases oppositional behavior and blocking.

## Cognition

Within the field of painting/drawing any of the phases of Input, Elaboration, Output can be emphasized.

While coloring shapes for instance the need for precision in both input and output phase are being discussed, when should we be precise and when not? We make use of spatial relations by

labelling the parts of the paper when it is stuck to the board, when making lines from one position to another. Painting and drawing is particularly useful for labeling and developing concepts; color, shape, size, position, quantity, direction, and on a more concrete level for labeling (parts of) objects. The concepts are needed for conservation of constancies and more complex and abstract comparison.

As we form a shape planning behavior is introduced and developed. This behaviour is stimulated to more complexity by planning more parts of the subject at once. By drawing and painting different (parts of) subjects the ability to make a mental representation and many different relationships like part-whole and goal-means are developed. The making of and the use of representation has different levels of abstraction: Painting/drawing from imagination, using a model, or using a picture or photo as a model. Increasing the ability to make more complex representations affects effective internalization and narrowness of psychic field. Summative behavior is stimulated by counting parts of the subject, parts of shapes, and by mixing different colors.

Much of the output is motoric, but there is also a large verbal part. Fine and gross motor skills, and verbal labels are introduced and practised. Virtual relations can be projected both by use of a model or by examining the mental representation of the subject. Blocking is decreased by introduction and elaboration of goal achieving strategies and principles.



Feuerstein Centre of the Netherlands, Cordaan Jeugd