

more than he draws, although the verbalisation is convergent with the themes in the paintings of the inspiration phase. After a short while he begins to draw himself and creates something his classmates like (falling squares). Nonetheless, having drawn one square, he passes his pencil to a classmate, asking “show me the squares”. Concentrating on the activity, he carefully watches his classmate drawing. He tries to join the drawing once he has made sure that his square is a proper one. He cooperates and does not interrupt other team members. After the collective work is done, he grabs the picture wanting to discuss it.

- Movement

The boy recreates elements of the drawing, keeps connecting with his group. He does not want to modify respective scenes, he wants to recreate “as it was before”. He becomes attached to solutions, lacks flexibility of ideas. Once praised for something, he becomes fixated on repeating that element. When the kinaesthetic presentation has begun, he shows other children what they should do. When his classmates stop listening to him, he begins to jump, dance, spin around, and finally lies on the floor. His hyperactivity increases when other children want to play important characters as well. When the scene is to be finalised, he argues with the teacher, calling “it wasn’t meant to be like that”. One can easily observe his satisfaction derived from playing a leading part in a kinaesthetic scene. Such a situation is mobilising and it enables initiative, although the initiative is still tightly linked to the drawing.

When the boy loses a privileged position, his hyperactivity begins to show again. However, he does not lose interest in the composition of the kinaesthetic story.

- Verbalisation

The utterance has certain new and original components. However, once the originality has been recognised, the pupil ceases to look for new solutions and keeps talking about what has already been approved.

3) Observation conclusions

Analysis of pre-test and post-test sessions shows a change in the boy’s behaviour. His involvement in classes increased. Although it was still difficult for him to control his kinaesthetic hyperactivity, it was less expansive and caused less disruption in group activities. It was important for the boy to play a significant part. Distinction stimulated his activity, including creative activity, although this particular type was manifested mainly in verbalisation. His physicality constituted a mimesis of the content of previous narration. The greatest progress could be observed in his social functioning. The boy’s self-assurance translated into courage in interactions with the teacher. One can therefore infer that the strategy

of educating with art and through art proved especially important for the social potentiality of the case being studied.

Closing remarks

To conclude the attempt at establishing the role of art in education, I must stress the need for thinking about enculturation as a real procedure, routinely and consciously implemented at school. It should consist of providing the pupils with knowledge and tools necessary for orientation in artistic heritage, broadly understood. Thus, we ought to talk about well-organised education through or with art that includes creating proper conditions for the students to satisfy their needs by means of the form or expression they discover or create, which has been evoked with works and phenomena perceived. Aiming at that, we should focus especially on the process of actualising the pupil’s individual, aesthetic and creative potentiality. The pedagogical significance of the strategy of working with a small child is seen particularly in the dimension of interpersonal flow, i.e. stimulation of the development of socialisation.

Art, being synonymous with integral action, perfectly combines with class actions. The classes are filled with varied activities. One can observe communication exercises, pupils’ speech and conceptual range are being developed, and aesthetic sensitivity is being stimulated. Thus, education with art and through art achieves the integral actualisation of the pupil’s potentiality.

The first observations made in class bring about reflections related especially to stimulating the participating pupils’ social competences, but also their levels of divergence and, especially, their greater courage in situations of self-presentation, expressing their own opinions and improving the way they are verbalised. Education through art enables holistic development of children’s potentiality, which is probably the strongest argument in favour of using it in Polish schools.

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