

Chapter 14

Cognitive and Psychological Factors in Children's Learning and Creative Development

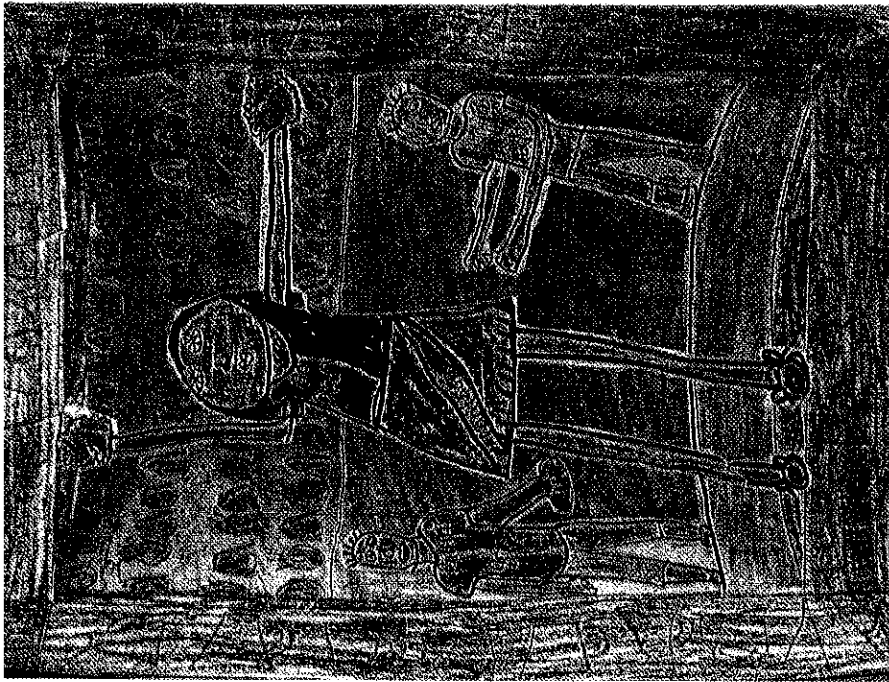
conceptual schemes and go on to attempt to draw objects more as they appear. Cognitive and developmental psychologists have made the case for a connection between children's art and their intellectual growth. Yet even older children may rely upon visual constancies—the remnants of their earlier cognitive schemes—for representing an object. As cognitive psychologists consider the mental processes in the child's constructing knowledge, they, of course, believe that the "mind" is foremost.

The Eye: These stereotyped "ideas" must be overcome for the child to "see" and draw an object with a degree of accuracy in representation. Young children can be exposed to drawing the figure or still life; however, teachers must accept the efforts of those still employing their own fixed schema of how to represent something, rather than attempting to capture its visual appearance. Educators concerned with perception have emphasized children's ability to see, and especially to see differences. They stress vision, figure ground relationships, and seeing, describing, and depicting differences within art's formal elements and principles.

The Hand: The "hand," as a metaphor for small muscle psychomotor control, is especially relevant in the primary grades, when some youngsters may require a longer time to develop eye-hand coordination.

The Heart: Our metaphor of "heart" goes in tandem with mind; in our representations we show both our cognitive and emotional knowledge. Art draws perhaps its greatest force from its maker's emotions or feelings or heart.

The Context: Those who emphasize context place importance on the making of choices within a given societal context. They feel that we are shaped less by any inner gyroscope and more by the opportunities that the world presents us. Because of opportunities, from among the various nascent individuals we might have become, one emerges rather than another.



Courtesy of Lindsay Jordan.

Before a packed crowd of spectators, this second-grader plays an essential leadership role in her community: leading cheers for the Panther football team while a border of megaphones adorns her crayon picture.

Mind, eye, heart, hand, or context (used as metaphors)—which of these controls the art learning process? Do children draw what they know, or do they draw what they see? Is it knowledge or vision that guides the drawing process? Let's look at these factors one at a time.

The Mind: In general, young children draw what they know. Older children in our culture tend to draw more of what they see. Young children tend to pay little or no attention to the object and instead use a scheme, a shorthand symbol system such as lollipop trees, stick figures, and V-birds. During elementary school, children increasingly leave these

These orientations are not mutually exclusive; new teachers such as yourselves, as well as experts, have differing degrees of acceptance of any of these orientations. Indeed, powerful thinkers such as Jean Piaget have provided theories that account for several of these orientations.

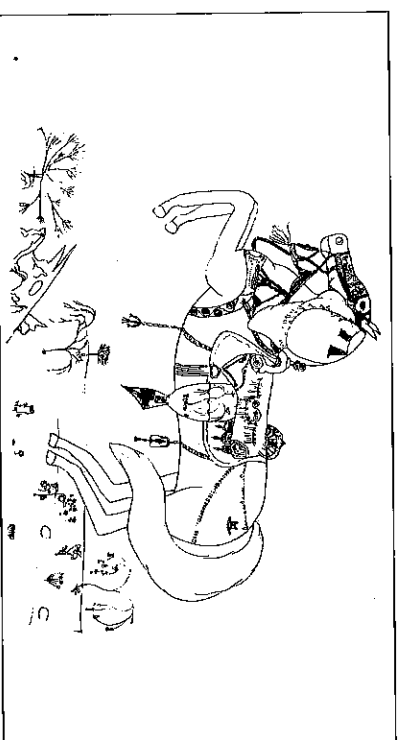
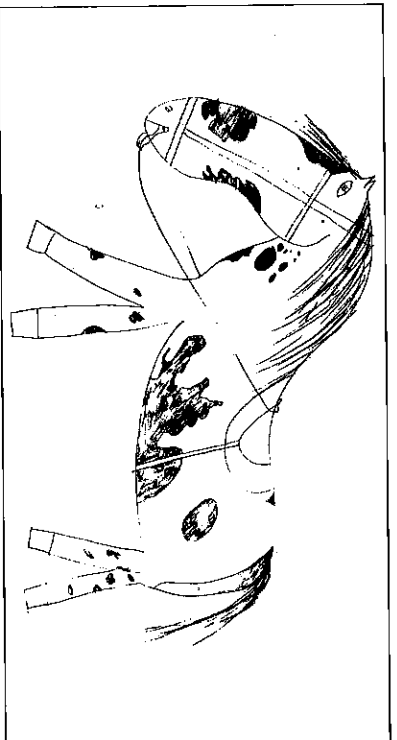
CONSTRUCTIVISM

Piaget's psychological theory of intellectual change, *constructivism*, refers to the self-constructed nature of knowledge. Children are to be seen less as problem solvers and more as problem seekers or raisers—developers of strategies for manipulating information. Rather than asking "What is the answer," ask "How can we find out some answers about this?" When students are tied to facts, we prevent their inventing and discovering for themselves. Education's value is measurable largely in terms of how well it permits the learner to go *beyond* the information given. Learners need to discover the means by which to make meaning out of experience and the knowledge they have gained. (For some art examples, see Chapters 7 and 10 on social studies and science integration.) Through art representation, the child can find new ways to represent meaning.

These ideas gave rise to *discovery learning*, which focuses on creating the possibilities for the child to invent and discover knowledge. One variation of such ideas was in A. S. Neil's school, Summerhill, where the learning decisions were made by the students, who were considered to be innately wise and realistic. Effective discovery learning requires emphasizing objectives constantly and asking reflective, "springboard" questions—those that contain an element of controversy or contradiction. Identifying contradiction, identifying novel problems, taking risks in problem solving, and building a representation of the world are central in art making and art criticism. Discovery learning is not about haphazard, aimless goings-on. When a child seriously draws an object or writes about a concept, discoveries are made; writing and drawing are aids to learning.

Piaget's theory focused on four major stages of cognitive development during which children's thinking changes—the sensorimotor period, the preoperational period, the period of concrete operations, and the period of formal operations. These bear a rough resemblance to stages in art education: scribbling and manipulation of materials, learning how to represent things and ideas through art media, and, in middle school, increased intellectual examination, such as in art criticism, art history, and aesthetics.

Piaget emphasized the rational mind's central role in forming the knowledge structures necessary to bring stability and order in understanding the world. He believed there was at work in the individual's knowledge-gathering capabilities "an equilibration process," rational and conscious that was used by the individual to construct systems of order. The individual's mental change occurs not just from mental reflection, but also from the



From the book, *Heddi's Horses*, by Sylvia Fehn, Excelsior Press, Pleasant Hill, CA. Courtesy of the author and publisher.

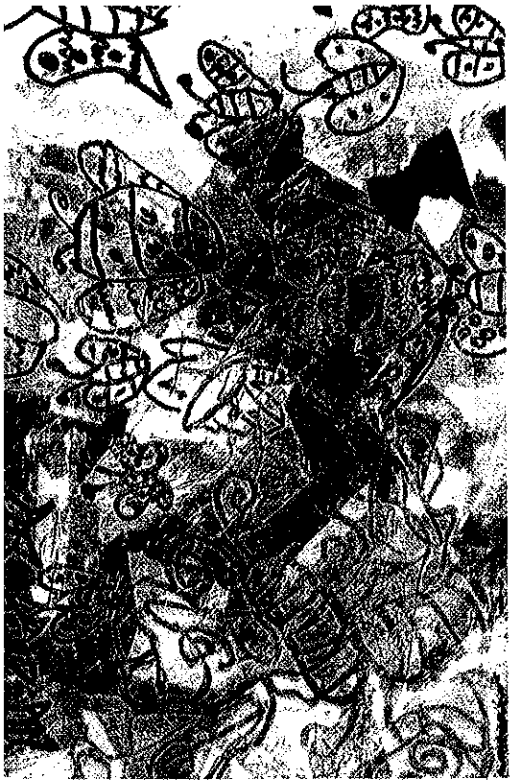
These drawings, made by the same girl at ages 7, 9, and 10, illustrate increasing refinement in drawing horses.

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action, exploration, and interpretation; hence, the individual constructs knowledge. It is for this process that the constructivism theory is named.

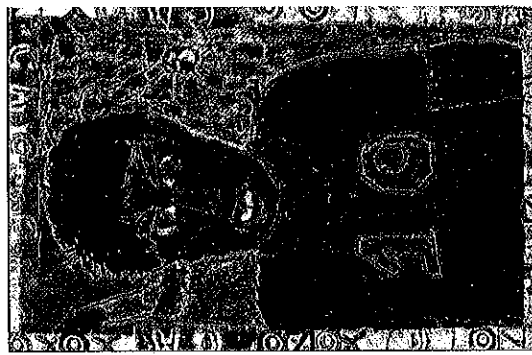
Alternative Theories In earlier times, a child had been considered to be a blank slate or empty tablet (*tabula rasa*) onto which the information was written. But constructivists view knowledge not as objective truth, but as transformative and changing. Rather than there being "one correct interpretation" to an artwork, an artwork's interpretation is more or less relative. Constructivists believe that, for true learning to occur, students must construct their own meaningful, personal knowledge bases under the guidance of a teacher who encourages active learning. For example, constructivist Lev Vygotsky believed that our convictions are formed more strongly by the reasons we discover for ourselves than by those provided by others. Certainly, making an art representation of something is a very clear way to construct and demonstrate to self and others one's understandings.

Before constructivists, behavioral psychologists had emphasized how the environment (and its managers) could shape the individual through positive and negative reinforcement. For the stimulus-response psychologists, knowledge was a passive kind of behavior, as in operant conditioning, and was elicited by stimulus and strengthened by response. Developmentalists, on the other hand, spoke of an innate biological unfolding, like a bud unfolding to become a flower. They believed the mind unfolds in stages. But constructivists considered these theories to be



Courtesy of Frank Wąchowskiak and Mary Seyer Hammond.

Learners can find ways to create meaning from art experiences. Here bright and varied colors of insects and gardens are fused into a personal representation. Art criteria of varied shapes, informal balance, and border-touching are applied. This first-grader's tissue collage is given movement and unity by colors moving from a red area in the upper left to a white area on the right edge.



Courtesy of Debra Behm.

Achieving personally meaningful goals is shown in this fifth-grader's oil pastel, "I Become a Hero on That Special Day."

insufficient in explaining how the changes in interpreting the world came about. They believed it was through the individual's revising theories, based on the individual's experience in the world.

Matching the Child's Natural Way of Learning and Revisiting Concepts

Educational psychologist Jerome Bruner led the cognitive revolution that rejected behaviorism's constraints. His bold dictum, "Any subject can be taught effectively, in some intellectually honest way, to any child at any stage of development," pointed out how early learning experiences form the basis for later learning. The task in the early years of school, then, is to put the material into the child's natural way of thinking—that is, using the senses along with concrete objects. An outstanding example of this in architecture occurred when a second-grade boy, Frank Lloyd Wright, and his mother worked together with Froebel blocks. He and his mother worked together at the task for years. So strong was this influence that his final words were, "Put blocks in the young child's hands." Such an example supports Bruner's belief that knowledge is acquired in a spiral manner. Sequential art curricula that revisit art concepts year after year apply Bruner's concept of this spiral revisiting. The landscape of art must be crisscrossed in many directions to master its

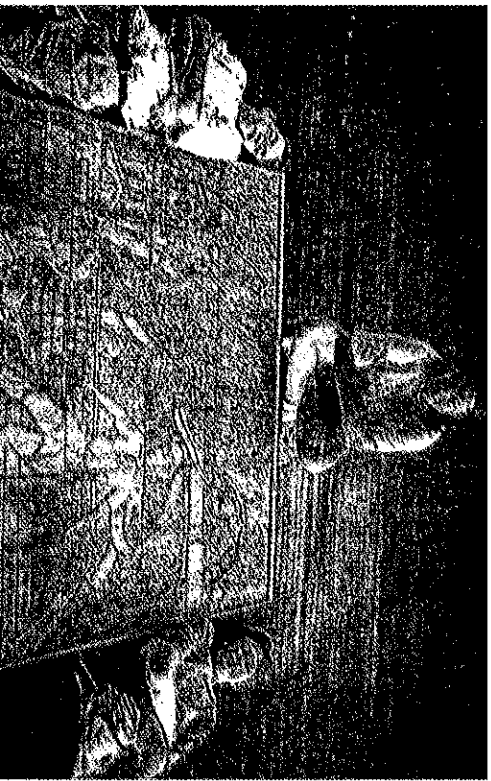
complexity, repeating time and again art concepts in new contexts. In this way, knowledge will be transferred by a curriculum that exposes students to a much greater number of overlapping and interconnected ideas.

ROLE OF THE SOCIAL CONTEXT: VALUING GROUP WORK

Piaget and educational psychologist, Lev Vygotsky, believed that teachers should encourage students' verbal interaction with peers to develop their thinking about issues. In so doing, the children confront the views of others and learn to express and defend their own ideas. They learn by interacting with a more experienced play partner, a peer, a teacher, or a parent. For example, Montessori education combines classes of three grade levels. There is little evidence that creative learning arises spontaneously and in isolation; the imagination develops especially well through pretend play with peers.

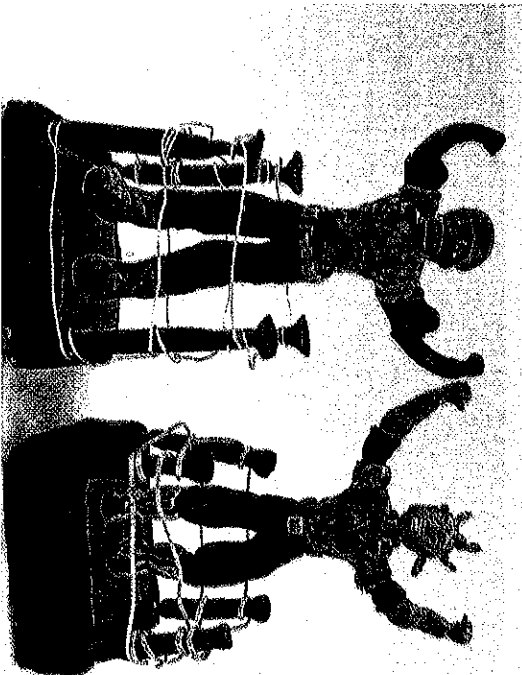
Although teachers traditionally have been accustomed to valuing the silent classroom of children working individually on tasks, the constructivists' ideas of social learning instead urge teachers to appreciate the developmental role played by guided communicative language interactions. Chapter 22 on art criticism and aesthetics shows specific ways that this is done through questioning, generalizing, and hypothesizing what will happen next in the picture.

Educational psychology has swung away from thinking of the student as an isolated problem solver toward thinking of the student as learning in



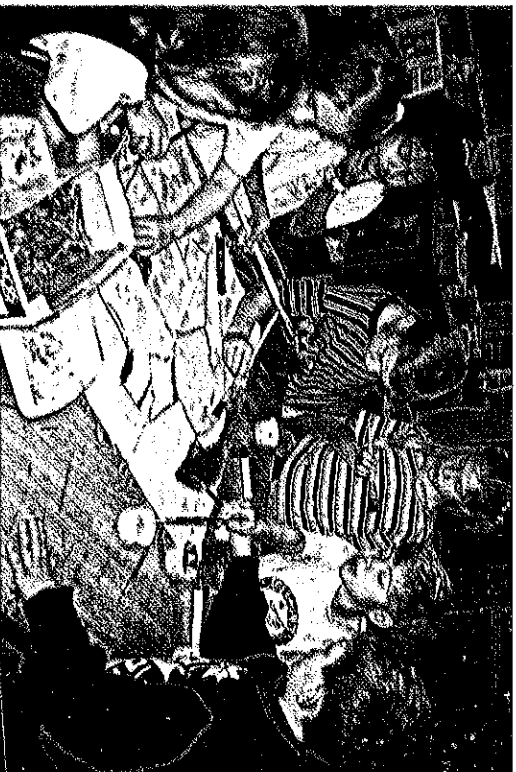
Courtesy of Clarke Middle School, Athens, Georgia.

The three proud students pictured here collaborated to carve this huge wood bas relief.



Courtesy of Babba Kantz.

The educational value of working in pairs (or dyads) is shown here in this pair of wrestlers. Seventh-graders Michael Schmidt and Matt Siegfried worked side-by-side on their Sculpture clay wrestlers for weeks, finally putting them into adjacent wrestling rings.



Courtesy of Debi Wren.

These primary-level students work collaboratively on a scaled-up painting of a Roman soldier, exercising leadership and group decision making.

a social environment. Buzz groups, dyads, educational games, working in teams, and group mural projects are a few manifestations of this. Cooperative learning—an idea supported by constructivists—requires children to be dependent on each other to achieve a learning goal, for example, to prepare a report or mural or to construct a tower of a certain height.



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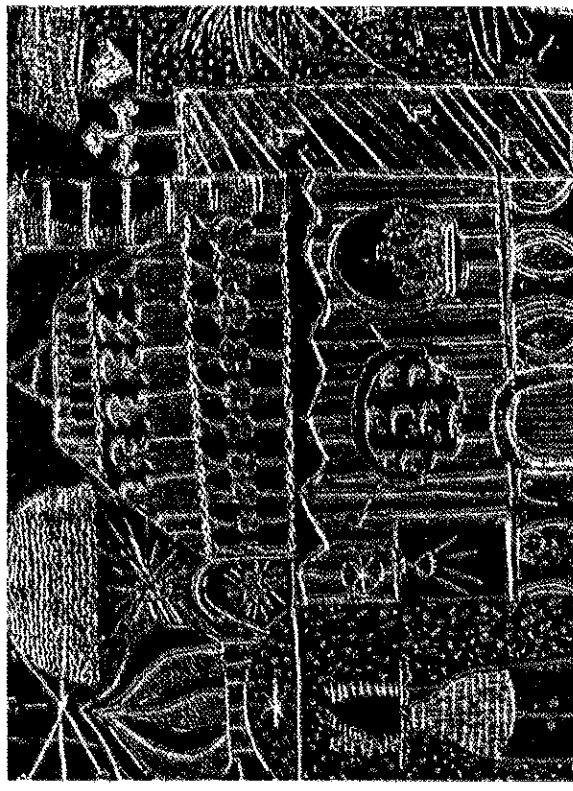


Fifth-grade
sarcophag



Courtesy of Frank Wachowiak and Ted Ramsay

Working in a group: Students interact as they jointly develop their "jungle." Intermediate-elementary-grade children made the large (18- X 36-inch) group collograph. A paper punch created patterns in the leopard and on the bushes. Pinking shears were used to cut the palm trees. Additional cutout holes, as well as little squares and triangles of paper, also were pasted onto the cardboard plate.



Courtesy of David W. Hodge.

The social context can be a powerful catalyst for learning. Here busy upper-elementary youngsters work on a group project, a reduction linoleum print. Step One: In this variation of the regular lino print process, the students first cut away selected areas of the linoleum and pulled several prints using a red printing ink. Step Two: While the prints were drying, the youngsters gouged out additional sections of the block. Step Three: The cleaned plate was inked again in green and printed over the first red edition, with care taken to "register" or match the second printing over the first. Step Four: While the two-color prints dried, students cut away the final selected areas. Then they used black ink for the third and last impression.



Fifth-grade students work in pairs on a life-sized drawing of an Egyptian sarcophagus.



Courtesy of Beaba Kowitz.

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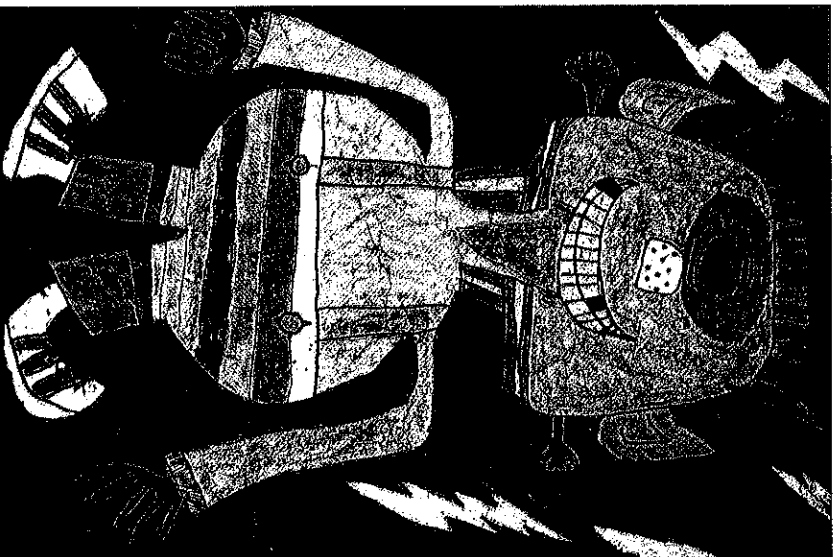
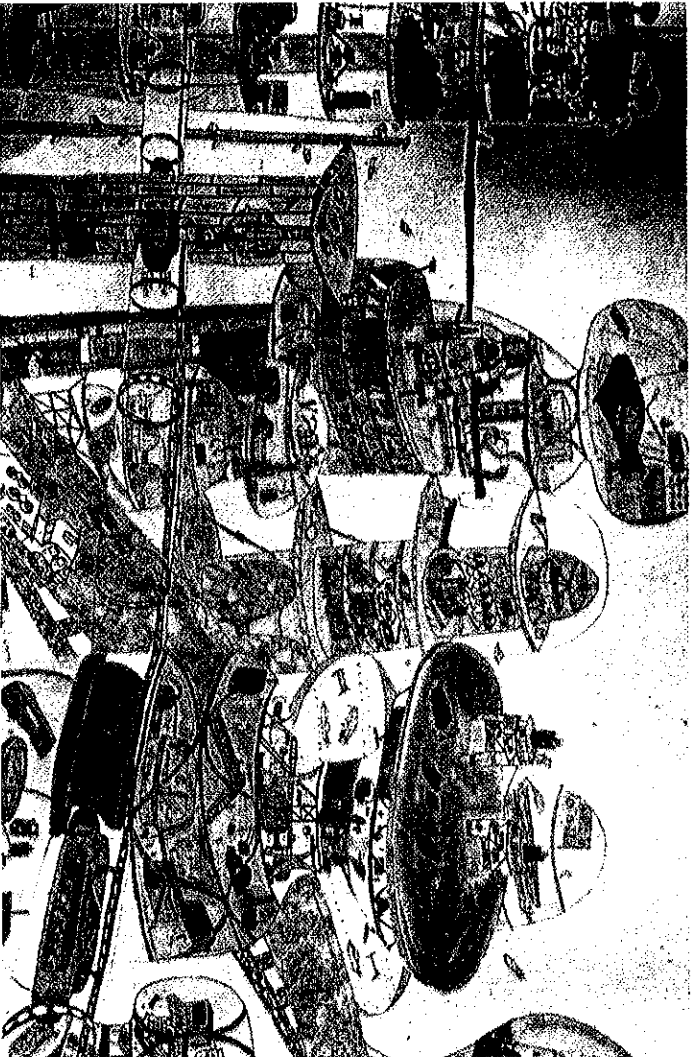
Courtesy of Delli West.

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Likewise, in the fine arts, attention is increasingly being paid to how learning and creativity operate less as the purview of the individual and more as within the verbal interaction of a social context. Some examples: While inventing cubism, Picasso and Braque felt "rather like two mountaineers roped together" (Berger, 1965). Paul Cezanne and Emile Zola, when young, were buddies. Mary Cassatt's creative genius was catalyzed by her close friend and mentor Edgar Degas. Many of the abstract expressionist painters spent hours talking together in the evenings. Jacob Lawrence received his art inspiration in art classes at Harlem's first art center. Judy Chicago worked collaboratively with numerous women artists on *The Dinner Table* project. Vincent Van Gogh, perhaps considered the prototype of the creative artist, wrote of the regrettable lack of esprit de corps among artists, who criticize and persecute each other. He believed that art exceeded the powers of the individual and will be created by groups of artists combining efforts to carry out a shared idea. Such examples challenge the myth of a person-centered view of creativity and

emphasize instead the social, family, and school context. As the student integrates the give-and-take reciprocity of discourse, the student's consciousness is restructured by the social context.

Cooperation in the arts is more the rule than the exception. Drawing groups offer nurturance and support to their members. Murals would not exist without willing owners of walls; school symphonies wouldn't exist without a supply of instruments and taxpayers willing to hire the teacher. Advertising art would not exist without advertisers and advertising media. In other words, creativity is not only culture dependent, but also domain specific and field specific. Domains and fields are sociological concepts that either allow or thwart the development of the individual's conscious and unconscious functions. Thus it can be said, development moves from the outside in as well as from the inside out.



Left: Courtesy of Frank Wachowiak. Right: Courtesy of Beverly Berkebile.

Imagination is not just for frivolous fantasy. It also can set the stage for generating ideas useful in real contexts. *Left:* Here, the world of the future is depicted by Saga, Japan, upper-elementary students. *Right:* As robots and

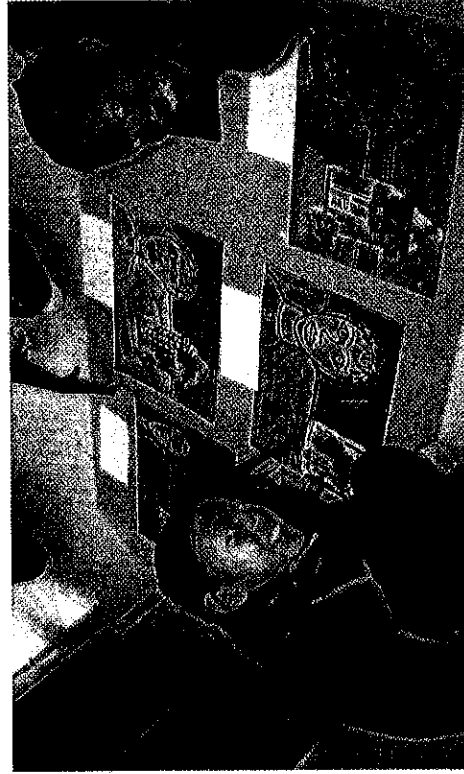
computers increasingly assist us, we are enabled to see the robot-like aspects of ourselves, here, a green monster missing a few teeth.

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Courtesy of Tessa Benkes.

Imagination: Third-grader Karla van Rensburg's "My Very Own Underwater Sports Van" has an aquarium with TV and individual rooms for playing pool and ping pong. I want one, don't you?

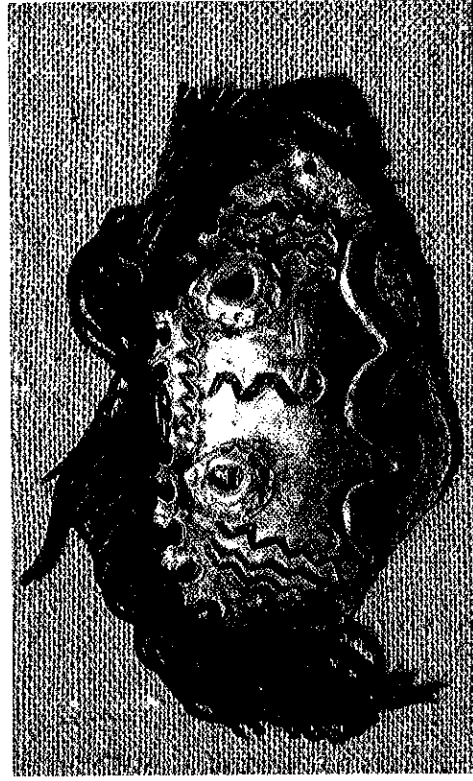


Courtesy of Deb West.

Fifth-grade students arrange a hallway display based on artist Beverly Buchanan's "Shack" artworks with black glue-line self portraits.

THE ROLE OF EMOTIONS: THE INTUITIVE AND THE NONRATIONAL

In addition to seeing and knowing (the eye perceiving and the mind constructing reality and operating within a context), there is a third element that guides children's drawings and learning—the feelings, which we



Courtesy of David W. Hodge.

Masks reveal more than conceal. They may tell us a lot about our feelings and personalities; here, a blonde-haired and a blue-haired mask.

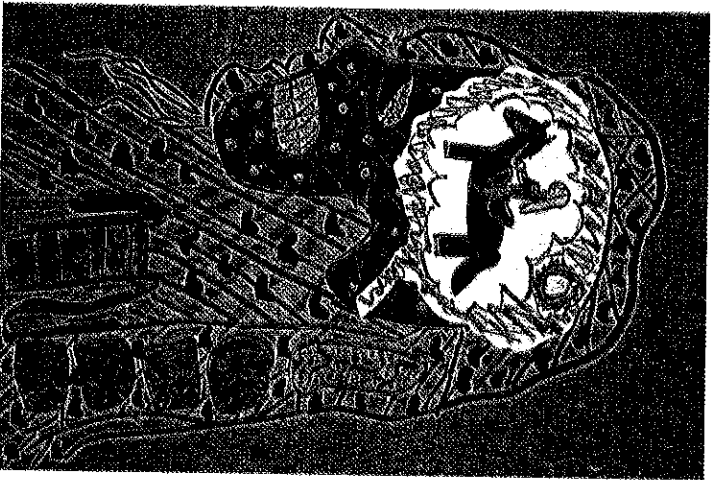
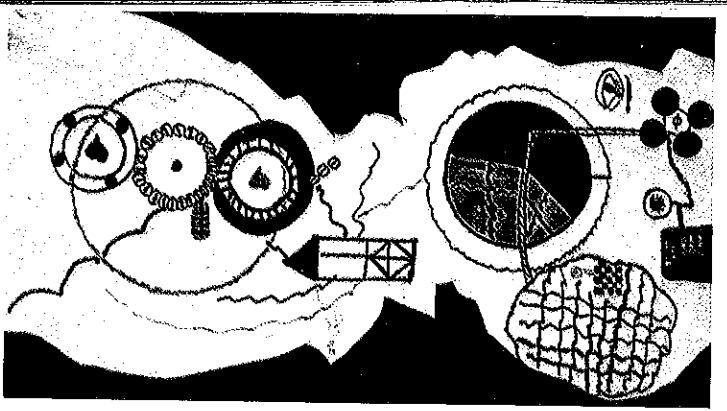
metaphorically call "the heart." Psychologists interested in the link between self-esteem and learning have found that youngsters with high self-esteem performed better. In viewing a class's drawings, one sees the children's distinct personalities infusing both the objects they choose to depict and the ways in which they draw and paint. Educators who believe the expression of feelings is art's main purpose emphasize the art expression's emotional and psychological motivations. They say that emotional and creative expression is needed to counterbalance the almost totally cognitive thrust of nearly all other school activities (see also Chapter 6 on the affective domain).

Emotions both guide actions and are shaped by them. Elementary-age children need to develop an emotion-filled eagerness to learn new skills and win recognition through successful performance, or the child



Courtesy of Beverly Barkdale.

like aspects



Right: Courtesy of Jackie Elliott and Mary Ann Craig

Left: A fifth-grade student created X-ray silhouette, showing the interactive opportunities and challenges of technology—for example, radio transistors, motors, battery watchworks, cameras, computers, and television. White construction paper 18- X 24-inch, watercolor markers and crayons, wallpaper samples, scissors, pencils, and paste were used. A projector lamp helped to create the student's shadow silhouette. The completed drawings were cut out and mounted on dark-colored construction paper. *Right:* Fifth-grader Annie Staunton's silhouette with marking pens describes in its background text and in its dream her wish to have a horse of her own to care for and love.

risks developing a sense of failure and inferiority. This sense of failure and inferiority can be understood by examining psychologist Erik Erikson's theory of psychosocial development, which explains how social factors influence feelings and behavior. Nonrational impulses, which may well be ill-defined, play an important role in the individual's change and growth. Piaget's equilibration mechanism accounted well for the human tendency to learn logical, rational, and stable structures, but it did not account well for the nonrational, or for innovations in the humanly crafted world. We "know" about things with both ideas and feelings. We understand with both the logical, linear, and rational as well as the emotional, intuitive, and nonrational. Art can provide vicarious experiences in dealing with dissonant, chaotic situations, and these experiences, in turn,

can help individuals deal with the dissonance they encounter in their everyday lives. Children's drawings of violent monsters, Dungeons and Dragons superheroes, and fighter planes while vocalizing "akakakakak" give psychological voice to their creators' coping strategies.

According to some researchers on brain functioning, art and creativity are often considered functions of the right brain, while the left brain controls activities more amenable to tests. Although many neurophysiologists are skeptical about the separateness of right and left brain functions, the notion may serve a useful purpose in highlighting the importance of educational activities such as art. Like other dichotomous systems, such as Viktor Lowenfeld's visual/haptic dichotomy, this dichotomy widens the scope of what is legitimately thought of as education's proper role. Likewise, Howard Gardner's theory of multiple intelligences also opens the door for a respect for multiple ways of knowing about the world (see Chapter 13 on giftedness).



Courtesy of Beverly Barksdale

Second-grade students transformed ideas of normal architecture into "fun-houses"—fantasy creations designed for pleasure and delight. A house shaped like a Coke bottle, with a taco-shaped patio for outdoor cooking.

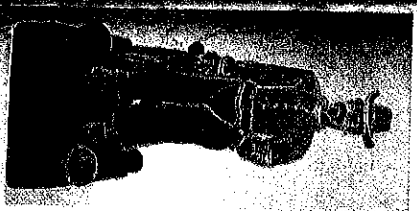
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Transformation As art is made, the brain's different mental functions—the rational, the intuitive, and even the irrational—are brought together. The rational processes are complemented by the fluid, non-rational, non-categorical thinking that occurs outside of conscious awareness. Art brings together these different mental functions into harmonious interplay, which serves to transform the individual as well as society.

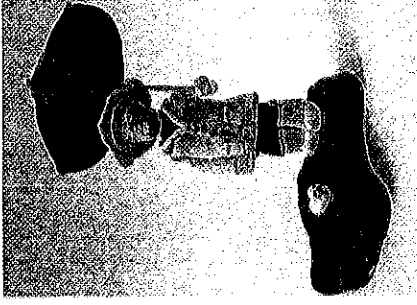
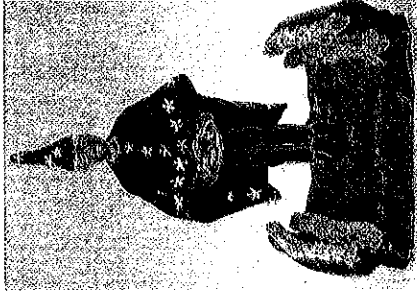
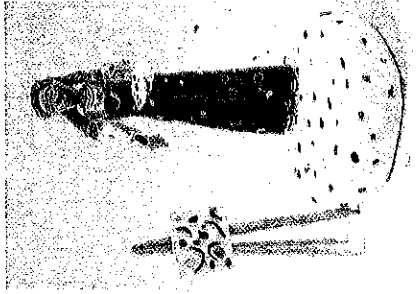
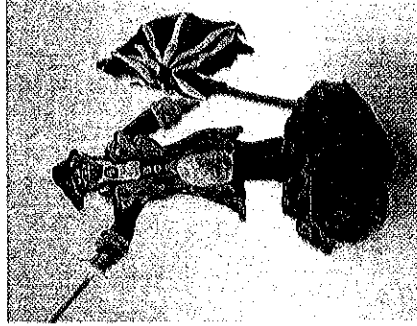
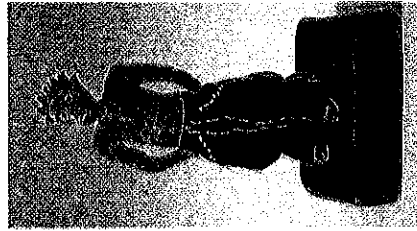
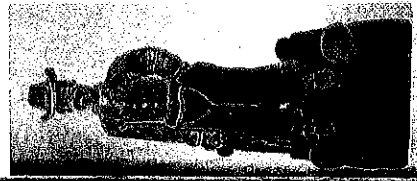
Transformation and novelty are important goals of education. David Feldman calls this tendency of mind to provide novel constructions the “transformation imperative.” Humans have a tendency to intentionally transform their physical and social world. They want to bring into the world new conditions that will make it a more satisfactory place. Crafted objects that have already been made serve as models for innovation. Art classes provide children with exposure to such objects and especially to the process of transforming things and ideas through art to make a more meaningful world.

Like young kittens, young children are curious, toying with the boundaries around them and engaging in novel activities. Children gain pleasure from the manipulation of symbolic forms. Your educational task is to keep this playful analogical thinking growing, rather than dwindling, throughout the school years. Imagination is not merely frivolous fantasy of

minor importance. Imagination assumes an important educational role when we think of it as students generating meaningful patterns of ideas that are useful in a real context. Analogical thinking reaches back into the individual's rational and nonrational thoughts and emotions. It combines previous experiences in unusual ways to generate new patterns of meaning. Teachers should try to develop in their students an equilibrium between both logical and analogical thinking. In this endeavor, art classes can help. Art classes catalyze the imagination as students generate ideas and designs to solve a problem in the context of art creation or art criticism. Art activities can stimulate students' imaginative, creative, and transformative potential.

CHILDREN'S SIMILARITIES AND VARIABILITY

Children everywhere have much in common. They react in similar ways to their environment. They laugh, cry, play, act, sing, and dance. They delight in seeing and manipulating bright, colorful objects; in playing games; and in manipulating machines and vehicles. They respond to sympathetic, supportive voices and to loving, nurturing hands.



Courtesy of Baiba Kuntz.
shirt, completing work on her Miroesque easel painting, by Amanda Ip; an old wizard in a beautiful star-studded cape parts the crashing waves, by Alison Eckenhoff; a young child, well protected with yellow slicker, rainhat, boots, and umbrella, accompanied by a duckie, by Dena Gilman. Magazine photos on the walls provided a vague motivation and students worked for weeks on their characters.

By the eighth grade, children are quite differentiated and variable, as shown in their representations in Sculptey modeling clay. **From left to right:** A strong, self-reliant cowboy with chaps, lasso, mustache, and rocks, by Jonathan Honor; a strong, green-haired, red-bearded figure wearing contemporary baggy jeans with yellow stitching, by Lucas Simpson; a one-eyed general with the Union Jack and sword, claiming new land for the kingdom, by Dan Millner; a very artistic girl painter with thick black braids, dotted overalls and



Moving beyond the scribbling stage, the young child begins to use geometric shapes to make representations. *Butterflies in the Garden* shows a wonderful, intuitive use of color in the multihued flower petals and cheerful use of background washes. White crayon lines are especially effective in crayon resist.

Scribbling Likewise, children everywhere draw in much the same manner during their early developmental stages. Long before we learn how to respond to the world cognitively, we respond to it aesthetically through touch, taste, smell, and sound. Preschoolers begin with random, haphazard marks and then move on to explore different types of scribbles, which is discussed in the next chapter. Acquiring more control and the desire for representation, children become able to shape their scribbles into simple, geometric shapes, which then develop into semirealistic interpretations. Contrasted with later stages, in which development is much

Facing Page: Children's development in art is sequential. It generally moves toward showing more realistic proportion, more muscles, gender characteristics, and detail; however, there are numerous exceptions to the "typical" sequence. After leaving the scribbling stage, children at first draw raddpole-like figures in which single, straight-line limbs protrude from the head. By first grade, most children conceive of the head as a separate circle, from which hangs a body drawn with a triangle or square. Attached to this are straight limbs with two sides, rather than just being a stick (Grade 1 girl). Then, the phenomenon of bending limbs becomes graphically realized, and curved, sausage-type limbs are drawn (Grade 2 boy). Joints develop, and

more variable across cultures, the early stages of artistic development (up to 5 to 7 years of age for children without developmental disabilities) are universally determined; they are strongly similar across different cultures and times.

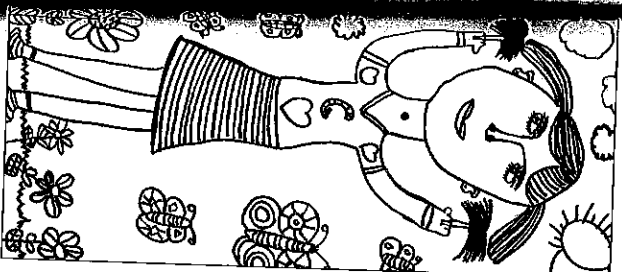
Later Variability While universal patterns of development govern the early stages of expression, forces of the specific culture and its educational and enrichment programs play greater roles as children mature. Some students may have had abundant art experiences (just as some children may have been read to abundantly), while others have had few creative opportunities. Students in the same class may come from different backgrounds and have totally different day-to-day experiences. Because no two children are alike, it is difficult to generalize about them by age or gender. To understand and help children to grow through art, however, the teacher must be aware of those characteristics that have been identified with certain age groups, and that is the following chapters' mission.

Stages Stage theory should be used only as a descriptive, however, and not as a prescriptive device. Stages are "external" not "internal"; a person does not "have" a stage. Rather, a stage is a commonly available structure of thought, like "gender" and "race," and, like them, stages can be stereotyping and limiting.

Keep in mind that stages may be skipped and even reversed. Even within one drawing, indications of several stages may be found. A half century ago, Viktor Lowenfeld developed a widely accepted system of stages; other art educators have since given similar stages different names.

Stage theory fails to account for how cultural influences can shape development. In school, the child is taught to accept culturally approved systems of drawing and to ignore those that the culture does not approve of or value. But artistic expression is not a driving force that seeks knees and elbows then are drawn as the locations of the bending (Grades 3 and 4 boys). The limbs become progressively more fused to the body (Grade 3 boy and Grade 5 girl). Overlapping of limbs over the body can be seen (Grades 2 and 4 boys, Grade 6 girl and boy). Proportions change from the three-heads-high figure (Grade 2 boy) to the five-heads-high figure (Grade 6 boy). The form of the neck, arising from the torso, becomes more clearly realized. Hips and muscles become more clearly represented (Grade 6 girl and boy). Foreshortening appears (Grade 8 girl's writing arm), and three-quarter views may appear (Grade 8 girl's face).

All courtesy of Frank Wlachowiak, except Grade 1 girl, courtesy of David Harwell, and Grade 7 girl, courtesy of Babba Kantz.



Grade 1 girl

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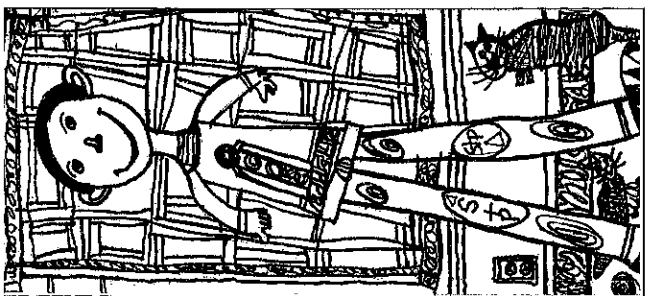
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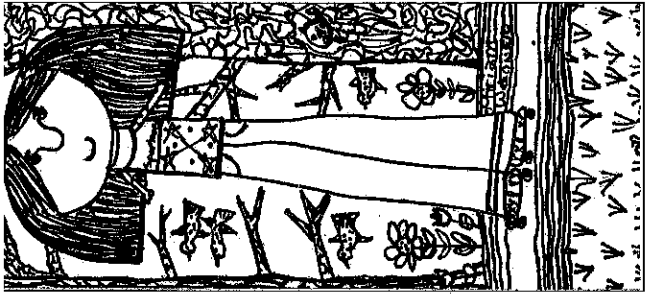
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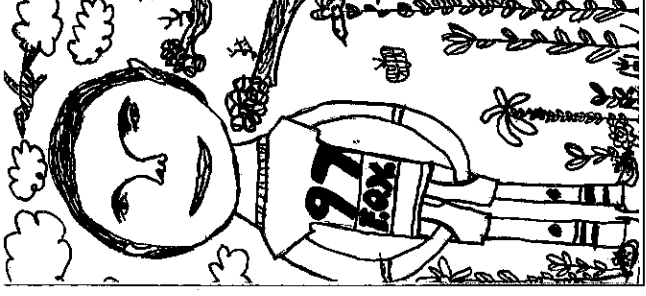
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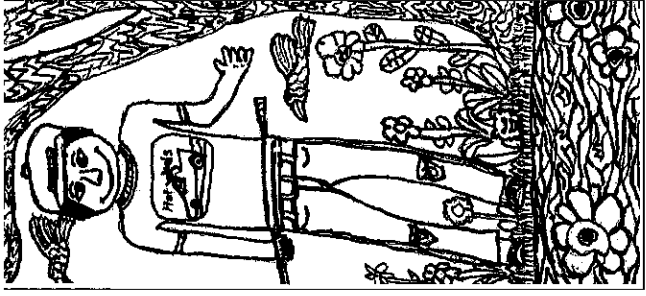
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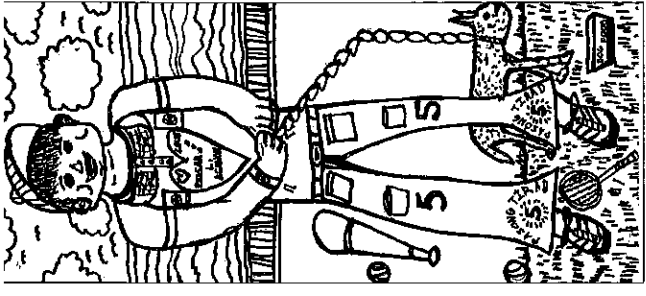
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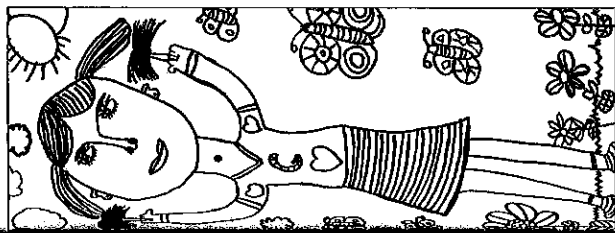
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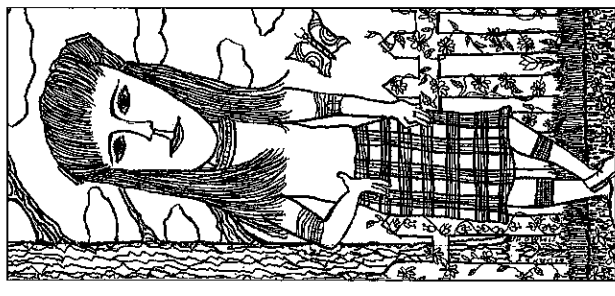
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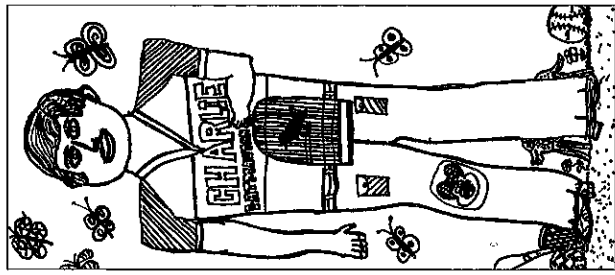
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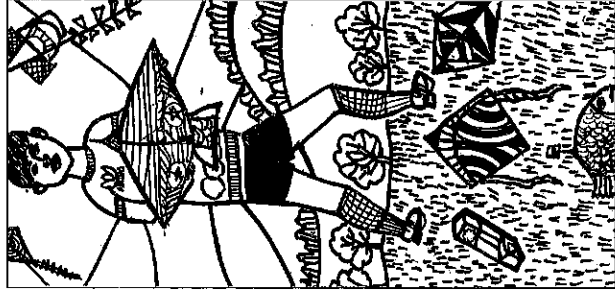
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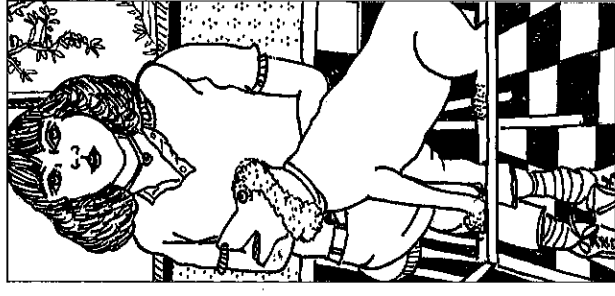
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Grade 7 boy



Grade 7 girl



Grade 8 girl

Age of Child	Viktor Lowenfeld Stages	Other Names for Such Stages
2-4	Scribbling Stage <i>Disordered scribbling, longitudinal scribbling, circular scribbling, naming of scribbles</i>	Mark-Making Stage
4-7	Pre-schematic Stage <i>First representational attempts</i>	Early Symbol-Making Stage
7-9	Schematic Stage <i>Achievement of a form concept</i>	Symbol-Making Stage <i>spatial representation strategies, multiple baselines, fold-over designs, symbolic rather than arbitrary color</i>
9-11	Dawning Realism, the Gange Stage <i>Identified by others as the Golden Age of Child Art</i>	Emerging Expertise Stage <i>increasing influence of social factors, art is seen less as a symbol-making activity and more toward seeing art as a creative endeavor</i>
11-13	Pseudorealistic Stage <i>In addition to visual stimulus, use nonvisual stimulus to meet needs of nonvisually minded youths.</i>	Artistic Challenge Stage <i>The demand for realism outraces the ability to achieve it. (If skill in realism isn't met, or expectation modified by the knowledge that art is broader than realism, the youths may lose interest in art.)</i>
14-16	The Period of Decision <i>A continuum of Visual type to Haptic (or expressionist) type, crisis of adolescence.</i>	

improvement, nor is it an unfolding of predetermined abilities. Instead, it is bound to the time and place of its creation, and it reflects the creative options available at that time and place.

U-Shaped Decline In examining creativity in young people, educational psychologists have documented what they call the U-shaped development in graphic symbolization, a "U-shaped decline" in creativity. Although there is little unanimity as to when such decline occurs—in primary school, intermediate school, or middle school—some researchers say the young child's early prowess in graphic symbolizations submerges by ages 8-11. This slump may be due to inhibitions caused by the child's self-imposed demands for photographic realism, or maybe by their growing self-critical attitude toward their own art production. Regrettably, after these slumps, only a few resume their creative efforts. Except among those who go on to become adult artists or who have outstanding art teachers,

often there is little development in drawing skills beyond this stage. As Picasso said, "Every child is an artist. The problem is how to remain an artist when one grows up." Stated another way, how can we nurture the enthusiasm for art children bring with them to kindergarten and help them maintain that enthusiasm and appreciation for art into adulthood. Also, education too often brings with it a critical preference for what is safe and conventional. Some argue that this shows an increase in evaluative skills. But how can one be an effective artist while inhibited by a lack of confidence or belief that "I'm no good in art"? (For example, untrained folk artists, free of realistic expectations, can make art with a raw freshness sometimes judged superior to educated artists' artworks.)

While art teachers may fret over a diminution in artworks' imagination, kids don't see it that way. Five-year-olds prefer the realistic drawings of ten-year-olds to their own. Eight- to ten-year-olds, in the conventional years of middle childhood, have as their main art goal to be as realistic as



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possible. Or idea that th broaden stu ciate the be abstract des symbolism, Later is inferior to I dicrable nain spontaneity, never again fine art proc rior to mor shows the d The sp are so filled including Je



Courtesy of Beverly Barksdale.

Later is not better. Many adult artists would give a lot to be able to design like this kindergartner. It seems almost unbelievable that a kindergartner could create this rhythmic collage design of Matisse-like doves with such sensitivity to positive and negative shapes. In three 35-minute periods, kindergartners learned how to put triangles together to create diamond shapes and how to draw doves. First, they drew triangles and doves. Next, they traced over and over these shapes (to develop facility in writing). Then they cut them out, arranged them, and glued them down.

possible. Only on reaching roughly age twelve can children entertain the idea that there are other things in art besides realistic drawing skills. To broaden students' preferences beyond realistic art, teach students to appreciate the beauty and power of art forms other than just realism: such as abstract designs, folk art, expressionist art, art filled with metaphors and symbolism, art from early cultures and by young children.

Later is not better. Artwork from earlier stages in a child's life is not inferior to later work. A younger child's work, filled with exciting, unpredictable naiveté, may show more giftedness than that of an older child. The spontaneity, beauty, and naiveté of a child's artistic expression at age 10 may never again be seen in that unique form in that child's work. Just as with fine art produced over centuries, fine art from the distant past is not inferior to more contemporary artwork. Instead, the work from each time shows the distinctive characteristics of that time.

The spontaneous and intuitive visual expressions of young children are so filled with wonder that they have influenced many noted artists, including Jean Dubuffet, Juan Miro, Paul Klee, and Karel Appel. The great

PERSONAL AS THE ONE WHO HAS NOT MET THE HEADS OF A CHILD. I SAW I COULD BEAT THAT HE ONCE DREW LIKE RAPHAEL BUT IT TOOK HIM A WHOLE LIFE TO LEARN TO DRAW LIKE A CHILD.

LOG OF PERSONALIZED LEARNING EXPERIENCES

Re-read into your personal experiences and use the following questions to guide your writing as you make a journal entry that relates the chapter content to your own life experiences, and hopefully, gain insights into how to incorporate such ideas into your own teaching.

- Have you ever done "constructivist" learning activities in your prior or current schooling? Describe them. How did it work and what did you learn through group work?
- Have you ever used nonrational intuition to stimulate your imagination and to arrive at a creative solution?
- How are you similar and different from your peers?



Go to MyEducationLab to complete the following exercises.

- **Video.** Select the topic "Arts Education Foundation," and go to the "Assignments, Activities and Applications" section. Access the video "Complementary Colors and Still Life" to watch how one teacher encourages students to connect the mind, eyes, and hand.
- **Artifact:** Select the topic "Creative Arts and Diverse Students," and go to the "Assignments, Activities and Applications" section. Open the artifact "Fantasy Funhouse" and complete the activity.

FOR FURTHER READING

- Arnhem, Rudolf. 1966. *Art and Visual Perception: A Psychology of the Creative Eye*. Berkeley: University of California Press.
- Berger, J. and Zelditch, M. 1985. *Status, Rewards, and Influence: How Expectations Organize Behavior*. San Francisco, Ca: Jossey-Bass, 1985.
- Brody, H. S. 1987. "Knowledgeful Feeling and Feelingful Knowledge." In *The role of imagery in learning*. Los Angeles: Getty Center for Education in the Arts.
- Davis, J. 1997. "Drawing's Demise: U-Shaped Development in Graphic Symbolization." *Studies* 38(3): 132-157.

A Sequential Curriculum for Kindergarten

KINDERGARTNERS' DEVELOPMENTAL CHARACTERISTICS

In general, you will find that kindergartners:

(Implications for art instruction are shown in italics.)

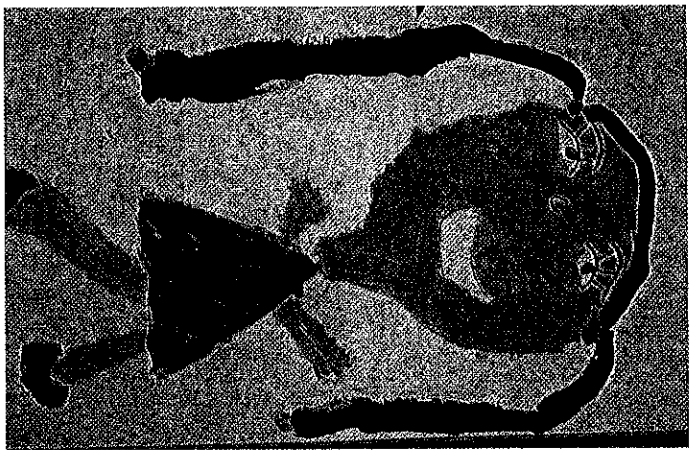
1. Are interested in new things and eager to learn, but have a limited span of attention and are easily fatigued. *Preserve and stimulate their natural curiosity. Expose the children to many manipulative materials and encourage their interest in using art materials. Provide for changes of pace and location in different parts of the room. For example, begin by doing art, then sit on the carpet in a circle and discuss each others' art.*
2. Are prolific workers for a short period of time and want to see immediate results. *Can sustain ideas from day to day. Plan brief, stimulating lessons. Break lessons into parts, but make sure each part produces a result.*
3. Can answer speculative questions, such as "What would happen if...?" *When talking about an art reproduction, ask children to speculate about what happens before and after.*
4. Can sing complete songs from memory; can chant and move rhythmically to a beat. *Have your students paint to music, or sing or chant while making art.*
5. May play alone or cooperatively. A developmental sequence follows:
 - solitary play (no awareness or interaction with another)
 - onlooker play (near others and aware of their play, but not entering into the other's play)
 - parallel play (independently working on a common activity, such as putting puzzles together and building with blocks)
 - associative play (using each other's toys and asking questions)
 - cooperative play (for example, playing hospital requires defined roles and a division of responsibilities of doctor, nurse, and patient)



Courtesy of Tessa Benkes.

Jacobus Uys' artwork, *If I Were a Prince in a Magic Castle*, took three 90-minute periods; that is 3-1/2 hours! Rarely have there been a happier sun, clouds, or prince in such beautiful, glowing colors.

What could be more exciting than kindergartners doing art! The joy they exude as they discover the thrill of manipulating art materials is contagious. This chapter discusses the characteristics of kindergartners and offers suggestions for what you can do to facilitate their development through art.



Courtesy of Beverly Berkdale.

Using mirrors and guided instruction, kindergartners are capable of painting self-portraits. They drew in pencil first and painted on a second day: a girl with thick black braids; a girl with a triangular dress with head perched atop; and a girl with surprised eyes and lush eyelashes.

- Do quasi-group projects, i.e., when each child can independently do his or her part. Use large boxes as houses, boats, planes, and trains to provide venues for cooperative play. Encourage play with puppets and provide a simple puppet stage.*
- Learn social and interpersonal skills while playing. Can understand needs for rules and fair play. Let the children help around the room. Teach them how to give encouragement to each other about their art.
 - Like to do pretend play. Like to engage in make-believe stories about the characters in their pictures. Seek opportunities to do pretend play activities, since they develop both cognition and imagination. Use puppet, plays and made-up stories. Ask, "What would this character in your picture say?"
 - Desire the approval of classmates and teachers. Have a strong need to get and give love. At sharing time, have the children tell about their pictures. Encourage them to comment on things they like in peers' pictures. Ask "Who is there with you in your drawing?" Show that you respect their art.
 - Have a playful attitude toward the environment, its objects, and experience. Like to use an object in several ways; have an easy and rapidly changing interchange between what is real and what is fantasy.
- Encourage the interplay of reality and fantasy, and accept the dreams of grandeur shown in their art. Don't belittle their shows of grandeur (for example, "I am the strongest").*
- Can imitate movements of animals, evoking associations and imagination. Use movement to motivate an art experience; for example, moving like a rabbit can stimulate drawing a rabbit.
 - Delight in fantasy and imaginative games. Use psychomotor games and role-playing exercises and fantasy to stimulate their art. For example, ask, "If snow were like jelly beans, how would my yard and house look?"
 - Are developing awareness of their bodies; are interested in moving and using their bodies. Like to climb into large boxes and under tables, run and hide from someone, play ring-around-the-rosy, and put together and take apart objects. Use games ("Simon says touch your head, tummy, ears") to encourage children to represent body parts in their artwork. Involve the child's sense of body. Ask, "When you're swinging on a swing (or riding a bicycle or climbing a tree), which parts of your body feel it?"
 - Can manipulate objects appropriately; for example, know to rock a baby and push a car—not vice versa. Develop desirable work habits. Teach

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Courtesy of Beverly Barbedale.

Children painted and cut out the first letters of their names and combined them with their self-portraits. This boy's anger and anguish, maybe over his home situation, may be reflected in his self-portrait.

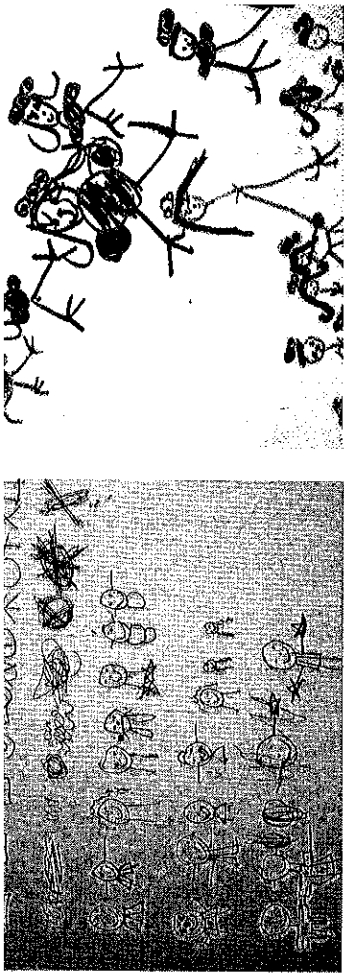
the proper way to use a paint brush, to keep markers capped, and to keep clay tidy and together, as well as how to clean a table.

14. Can spend hours in sand and water play, dredging rivers and sailing boats, constructing mountains, and making small boats to sail. *If possible, provide a sand table, a water table, and props to use. Encourage children to play together and to talk and listen to each other.*

15. Desire to discover and to test their conceptual and physical powers. Can be self-reliant in expressing their ideas. *Avoid projects that need to be "one right way," such as a Pilgrim or a turkey, for example. Praise students when they have arrived at their "own way" of drawing something.*

16. Have feelings that are easily hurt. May experience a lack of confidence by determining that another child is the "class artist." *Respect their artwork; don't "correct" their drawings for being visually inaccurate. Accepting their art expressions and treating them with respect can build feelings of self-worth. Likewise, by showing respect for their verbalizations about their artwork's meaning, you can build self-respect and confidence. Praise children for arriving at their own unique solutions. Praise individual expression.*

17. Need outlets for wishes to dominate, destroy, or make a mess. *Provide opportunities for manipulating blocks, wood scraps, and the like and for playing in water, mud, and clay. (But teach good housekeeping—don't let objects get broken, and make sure children clean up.)*



Left: Some common configurations seen in kindergartners' art range from disordered scribbles, to ordered scribbles, to geometric configurations, to combining these into tadpole-like figures, to a clearer understanding of trunk and limbs. *Right:* Kindergartner Lola King-Mardelock draws a variety of stick figures, some with stick bodies and others with circle bodies.

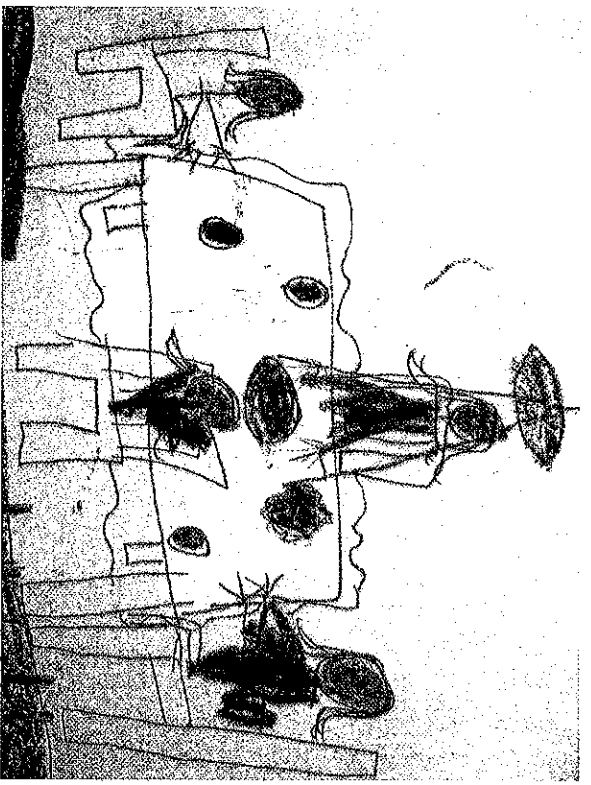
ARTISTIC DEVELOPMENT

Especially during kindergarten, drawing development is highly variable. Some kindergartners will be scribbling or just coming out of the scribbling stage. Many will draw using diagrammatic forms somewhere between scribbles and symbols. And children whose ability at making graphic representations is advanced will make symbolic representations more like those typical of first- and second-graders.

From Scribbling to Shapes What are these stages? Preschoolers begin with random, haphazard marks and then move on to explore some of several kinds of scribbles (Kellogg, 1970). Following random manipulation comes controlled manipulation, as the child discovers more consciously the ability to repeatedly go back and forth, up and down, diagonally, and around in a circle. Rather than thinking of these manipulations as *scribbles* (a term that has negative connotations to some people), we can think of them as *presentations*, in contrast to children's later *re-presentations*. These presentations may include:

- Patterns of marking in strokes
- Patterns of dots
- Vertical, horizontal, diagonal, circular, curved, and waving lines
- Placement of patterns on the page, such as overall, quarter page, centered, in halves, along a diagonal axis, and following the shape of a two-corner arch, a one-corner fan, or a two-corner pyramidal form

As children acquire more fine motor control and the desire for representation, they move beyond scribbling's back-and-forth scrubbing



Courtesy of Rachel Sillens.

Kindergartner Jacob Garner's charming crayon drawing, *Me and My Family*, shows them gathered around a white linen-covered table. Two light rays come down from the overhead light, illuminating the challenge of drawing table and chairs. This young artist shows that later is not better.

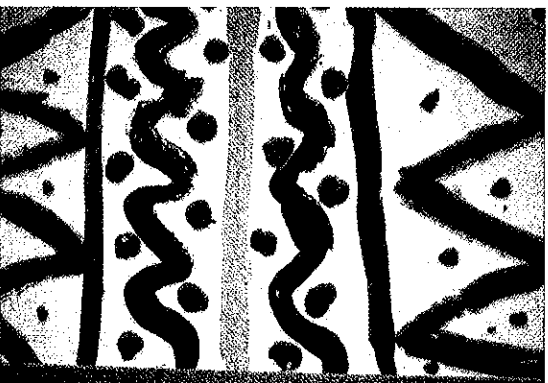
motions and learn to draw simple geometric, schematic diagrams. They begin to introduce geometric symbols—circles, squares, triangles, and rectangles—into their artwork. (In fact, the telephone doodles of some adults often are of such diagram-like presentations of nonobjective, geometric markings.)

These shapes have a multitude of uses. A circle may be used for a person's head, the sun, or a flower blossom. Radiating lines from the circular forms represent limbs and sun rays. Common at this stage is the tadpole figure—a circular or oval form with sticks protruding to represent limbs. Some writers call such post-scribbling diagrams presymbolic or preschematic; that is, the child has not yet settled upon one defined symbol for or method of drawing a person (or house or animal). At this stage children confidently and proudly give their drawings titles; a few minutes later afterward, however, they are likely to rename their artwork and tell a different story about it.

Kindergarten students exaggerate the sizes of things and people important to them. They often draw themselves bigger than their parents. Hands, arms, and legs may be omitted. Drawn objects usually are not in correct size relationship. Don't focus on size or omission of arms, hands, and legs—these will be learned later; instead, relish the charm of these dis-

parities. Most children pass all too quickly through these delightful early stages of visual representation; enjoy your students' ability to create in this spontaneous rapid flow of development from scribbles to conceptual symbols to more naturalistic representation. All too soon, the harsh standards of realism will destroy the child's satisfaction with the symbols. Rather than forcing those in manipulative stages into "higher" stages, like pushing meat through a sausage grinder, help all the children to take pleasure in their representations.

Color, the Figure, and the Ground Also enjoy the nonnaturalistic use of color. Kindergartners choose colors imaginatively, not realistically. Children this age use color without regard to its local use or identity—it is so related to feeling and expression. Urging children to use realistic color representation is to deny them their own feelings. Whatever color strikes the child's fancy suffices; a blue or green face is as beautiful as a "flesh-colored" one. In fact, many mature artists have striven to emulate the kindergartner's freedom in selecting colors nonnaturalistically. Relish and praise this wild color imagination, for it will not last long.



An understanding of triangular and curved shapes can develop into zigzag and wavy lines in bands, along with decorations, to create an attractive artwork. Enjoy your students' ability to create in this spontaneous flowing development from scribbles to conceptual symbols to a more naturalistic representation. All too soon, the harsh standards of realism will destroy the child's satisfaction with the symbols. Rather than forcing children in the manipulative stage into "higher" stages, help them to feel good about their artistic efforts.

TEACHING

As figures are differentiated from the ground, they grow from simple forms into more complex forms. Gradually, the child's arms, legs, and other body parts are added. The child's imagination of combinations of shapes and colors is limited by the materials available.

Some children are more interested in the color or near the color than in the shape. In these cases, the teacher should encourage the child to use the color freely, these children are more interested in the color than in the shape which figures represent. The teacher should praise the child's use of color in the drawing itself, rather than the figure.

Kindergarten children are very interested in the color of their drawings. They are more interested in the color than in the shape which figures represent. The teacher should praise the child's use of color in the drawing itself, rather than the figure. The teacher should encourage the child to use the color freely, these children are more interested in the color than in the shape which figures represent. The teacher should praise the child's use of color in the drawing itself, rather than the figure.



Courtesy of Beverly Baisdale.

The newness of drawing the school's butterfly garden with chalk outdoors motivated this kindergarten's painting of three powerful bluebirds soaring through a garden of beautiful tall flowers reaching up to the sun. On a later day, the children worked indoors painting the 14- x 18-inch artworks.

cannot produce on their own. They teach children to regard their own ideas as unacceptable. They deprive children of opportunities for decision making and individual expression. An art project that is not at the child's stage of visual representation is a subtle lie—a plagiarism. In many "tricky" projects, for example, the teacher does inordinate amounts of cutting beforehand (a task from which the children merely to assemble the pieces themselves) and then requires the children merely to assemble the pieces in the "right order. While "following directions" is doubtless reinforced through assembling a head with features, or a body with limbs, such projects involve little creativity. Follow-the-directions projects promote doing without thinking; they are the antithesis to creative expression.

Although you may want to demonstrate a method for assembling, for example, a figure, other alternate approaches should also be shown or encouraged. Or you might ask children to come up with alternative ways to put together the figure (perhaps by placing three eyes on the face, or the head at the page's bottom). Representation should come from the child, with the teacher's guidance, and should reflect the child's ability in conveying of the human form. In fact, some educators believe teachers should never show art examples to children, since the goal is to develop the child's self-confidence—not to imitate an example. With kindergartners, however, examples may be helpful if they are introduced casually and briefly as just one of many possible ways to do the artwork and followed

entiated from the head develops. Spider-like limbs move downward to grow from shoulders rather than heads; fingers appear at the ends of stick arms. Gradually, each limb grows to comprise two lines, suggesting the arm's or leg's bulk. In creating a way to depict a figure, each student's combinations of symbols may differ greatly from those used by his or her classmates.

Some kindergartners also arrive at the concept of using a baseline at or near the bottom of their picture. Rather than depicting figures floating freely, these children develop an awareness of a guideline—a line upon which figures and objects can stand, which may be the very bottom of the page itself, or a separate drawn baseline.

TEACHING ART

Kindergartners require little or no motivation from a teacher to create art. Your role is twofold: to encourage and guide individual expression, and to help children understand appropriate behaviors in working with art materials. Help children to be inwardly motivated and to use personal symbols. Avoid asking questions that may divert their attention from their work. Indeed, suggesting what to draw may confuse some children, who find simply lots of inspiration when pencil hits paper, like a welding torch striking when contacting the metal. If children run out of ideas, suggest that they review their past drawings; as they review their artworks, you can spur their recollections by asking, "What is that?" When a child simply does not know how to begin—an unusual circumstance—you might motivate him or her by saying, "What is it you want to make? Which color would you like to begin with? Do you want to make it big or small?" Avoid giving your own ideas as corrections—"The sky should reach the ground," for example—or commenting on size disparities.

While it is important not to dictate or overdirect the creative efforts of the kindergarten, you should clearly demonstrate how to handle art supplies and finished work appropriately and reinforce proper classroom behaviors: "I like how you always put your brush back in the right jar of paint. I like the way you share materials." Self-control may be needed to withhold feelings about paint being wasted, colors mixed to "mud," and paintings messed over; a discussion about the beauty of clean, clear colors may be useful. Try to avoid cute, follow-the-directions, gimmicky assembly projects geared to impress parents. Although such projects often are shown in kindergarten teaching magazines, especially at holiday time, they typically teach next to nothing about artistic expression. Instead, they reinforce in children's minds the idea that adults "own" the correct way to do things and that children cannot arrive at their own solutions but must simply copy patterns. Such "one-right-way" projects frustrate children because the projects condition them to accept adult concepts that children simply

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Chapter 16

A Sequential Curriculum for Grades 1 and 2

Although children are all individuals and vary from the norm, children in first and second grades typically (art suggestions in italics):

- Are active and easily excited. Use *almost any topic as motivation.*
- Enjoy working with their hands. Use *hands-on art activities as vehicles for correlated learning.*
- Take great pride in their work. *Display work in the hall.*
- Exhibit strong feelings of possessiveness. *Be aware that some children may cry if their work is kept for an exhibit.*
- Are eager to learn. *Teach them many ways to see and draw. Do not underteach.*
- Want to be first. *Assign special responsibilities: "You may be the scissor monitor today."*
- Have a limited span of interest and are easily fatigued. *Give a series of objectives throughout the lesson rather than all at the beginning.*
- Have feelings that are easily hurt. *Point out two or three alternative ways to draw something, with each conveying different qualities, rather than just one right way. Praise when students arrive at their "own way" of drawing something.*
- Are alternately cooperative and uncooperative. *Give "road signs" to foreground how long each phase will be, when the phase will stop, and what the next phase will be.*
- Usually can grasp only one idea at a time. *Give instructional objectives throughout the lesson instead of all at the beginning.*
- Delight in imaginative games, dances, stories, and plays. *Like to pretend and engage in make-believe. Use psychomotor games and role-playing exercises. Use puppet plays and made-up stories about the characters in their pictures. ("What would this character in your picture say?")*
- Desire the approval of classmates and teachers. *Encourage the children to tell about their pictures at sharing time.*
- Model for them the giving of encouragement and urge their doing the same.



Courtesy of Bahia Kunitz.

Fifteen giant potted geraniums give these primary-school students the chance to really see and paint details up close.



Second-grade began as a b watercolors c

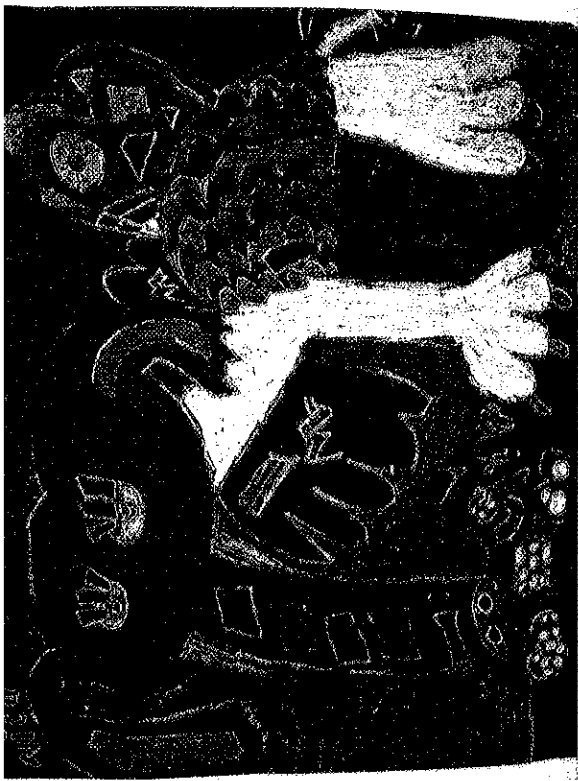
- Enjoy fanta
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Courtesy of Tessa Beukes.

Second-grader Nico Steyn's seagull-filled memories of "I caught a big fish" began as a black crayon drawing, which was then filled in with oil pastel and watercolors during two 90-minute periods.

- Enjoy fantasy; often create "secret worlds" in which they enjoy living. *Use fantasy as a motivation. ("If I were a . . ., what would I be like?")*
- Are interested in new things to touch and taste. *Use tactile motivations, such as rabbits, toys, turtles.*
- Are fascinated by moving and mechanical devices. *Arrange wind-up toys as still lifes. Use visual-perception devices such as kaleidoscopes.*
- Enjoy TV, illustrated books, movies, picnics, school field trips, new clothes, pets. *Ask children to do art criticism of book illustrations. Have them draw after field trips and draw pictures of pets.*



Courtesy of Tessa Beukes.

Teacher Tessa Beukes motivates the class to make a fantasy animal, which was part fish, part insect, and part wild animal. Second-grader Nica Van DerMerwe imagined this animal as part elephant, part cow with udder, part armadillo, and part butterfly.

ARTISTIC DEVELOPMENT

The information below shows how children ages 5 through 7 typically employ various art elements. These years contain developmental stages of enormous variability and change. Instructional objectives are given but are not meant to be prescriptive. Beauty and expression can be achieved in many ways—not through only one teacher-prescribed "right way." Representations consisting of scribbles can be as expressive as those depicting clearly defined objects, such as houses: Skills developed at later stages are not necessarily "better."

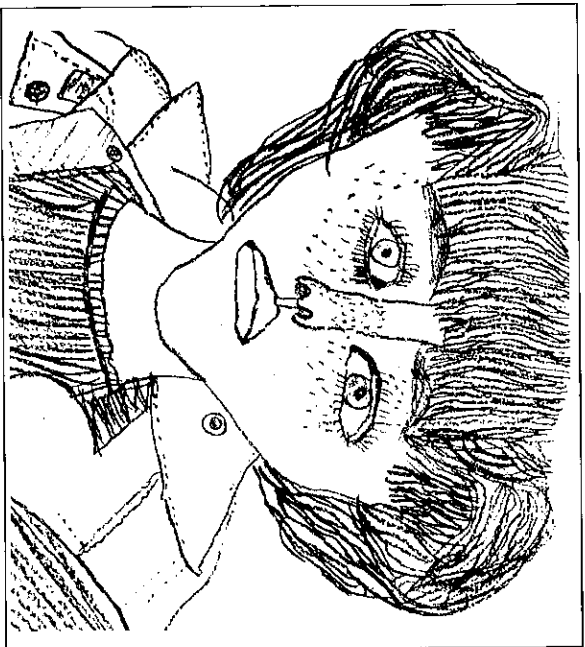
Shapes Five- and six-year-olds will typically:

- draw the geometric symbols of the circle, square, triangle, oval, and rectangle.
- employ a basic symbol, such as a circle, to depict varied visual images—the sun, the head of a person or animal, a table, a flower blossom, a tree, a body, and even a room.
- use combinations of symbols that very often differ from those their classmates use.



Courtesy of Hank Makhovnik and Ted Ramsay.

In these very large, first-grade tempera and India-ink portraits can be seen the characteristic features: circle heads; the figures from 2-1/2 to 3 heads high; the bodies comprising circles, squares, and triangles; and the sausage limbs.



Courtesy of Sharon Burns-Knutson.

This remarkable self-portrait is a contour drawing by a second-grader! She patiently delineated what she observed. Guide children to look carefully and see freckles, collar stitchery, and patterns in the hair. This portrait reveals what drawing skills youngsters are capable of when the teacher encourages them to become aware, observe details, and draw slowly and deliberately.



Courtesy of Tasia Beukes.

First-grader Mia Beukes worked for two 90-minute periods in markers, watercolors, and tempera paint on her garden memories scene, which had been inspired by talking about the chores we do in the garden.

- depict simplified representations and are not too concerned with details.

Some six-year-olds and most seven-year-olds will typically:

- change slowly from geometric, symbolic interpretations to more specific characterization and delineation.
- use more details in depictions—hair ribbons, buttons, buckles, eyeglasses, necklaces, rings, shoelaces, purses, fingernails, patterns, and wrinkles in clothes.

Size Five- and six-year-olds will typically:

- use emotional exaggeration of size, enlarging things that are important to them and omitting features that are not. For example, children may draw themselves bigger than their parents or omit arms and hands if they are not needed in their depiction. Size also may be determined by the need to fill an empty space or the desire to show a clear relationship.

Some six-year-olds and most seven-year-olds will typically:

- approximate more representative proportions, although figures still may be three heads high (the proportions of the Peanuts cartoon character, Charlie Brown) rather than the subsequent five heads high.



Left: Child baby teeth

Right: Note ous. This fit portions of

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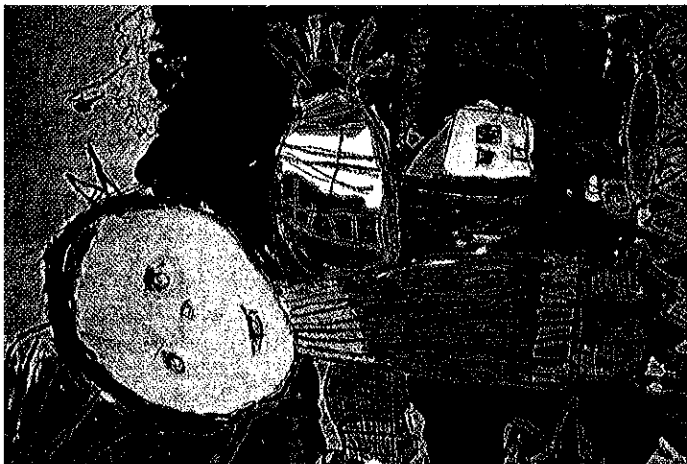
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Left: Courtesy of Mary Lazzari. Right: Courtesy of David W. Hodge.

Left: Children will exaggerate features that interest them. Even though lots of baby teeth fall out at this time, it does not take away from one's happiness. **Right:** Note the exaggeration in this boy's strong arms. Popeye would be jealous. This first-grader shows the typical three-heads-high figure, with the portions of cartoon character Charlie Brown.

Color Five- and six-year-olds will typically:

- use color in a personal or emotional context without regard to its local use or identity. For example, a face may be painted blue or green.
- Some six-year-olds and most seven-year-olds will typically:
- use color in a local, stereotypical way. For example, tree trunks are brown, and the sky is blue.

Space Five- and six-year-olds will typically:

- employ a baseline as a foundation on which to place objects such as a house, a tree, or a figure. The bottom of the page sometimes substitutes for the baseline. Later, students may use a second or even third baseline higher on the page.
- draw both the outside and inside of a place, a person, or an animal, as if in an X-ray or transparency.

- begin to place distant objects higher on the page, although distant objects often are drawn the same size as closer objects.
- use a foldover technique, turning their papers completely around as they draw, to show people on both sides of the street, diners around a table or a picnic lunch, people at a swimming pool, or players on a baseball field.

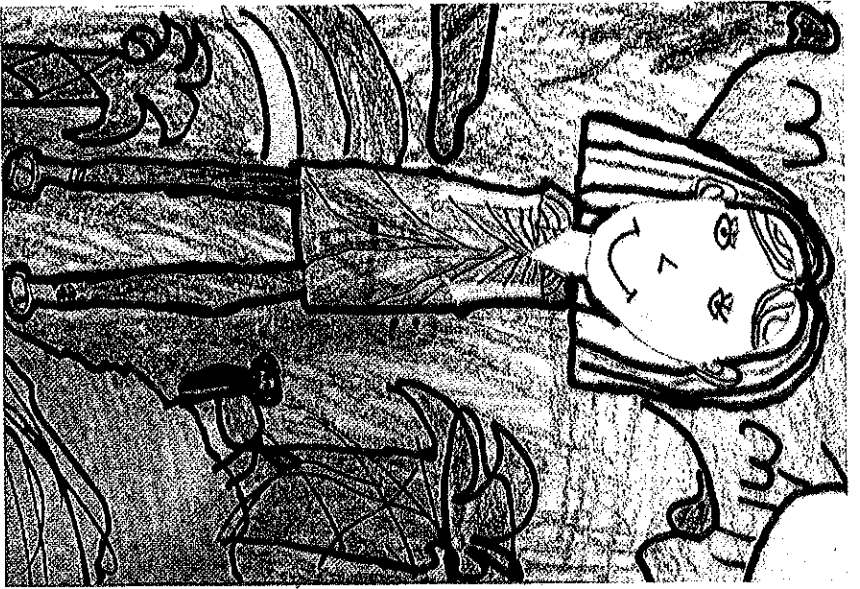
Objects Five- and six-year-olds will typically:

- draw things intuitively as they know them: the sky as a band of color at the top of the page, the sun that appears in part or whole in an upper corner of almost every picture, the railroad tracks that seldom converge, the leaves that are wider where they attach to the branch or stem, the tree with a very wide trunk to make it strong, the eyes high up in the head, and the mouth as a single, curved, happy line.



Courtesy of Sharon Burns-Knutson.

A still life of flowers motivated second-grader Kate Rethwisch's crayon and watercolor painting.



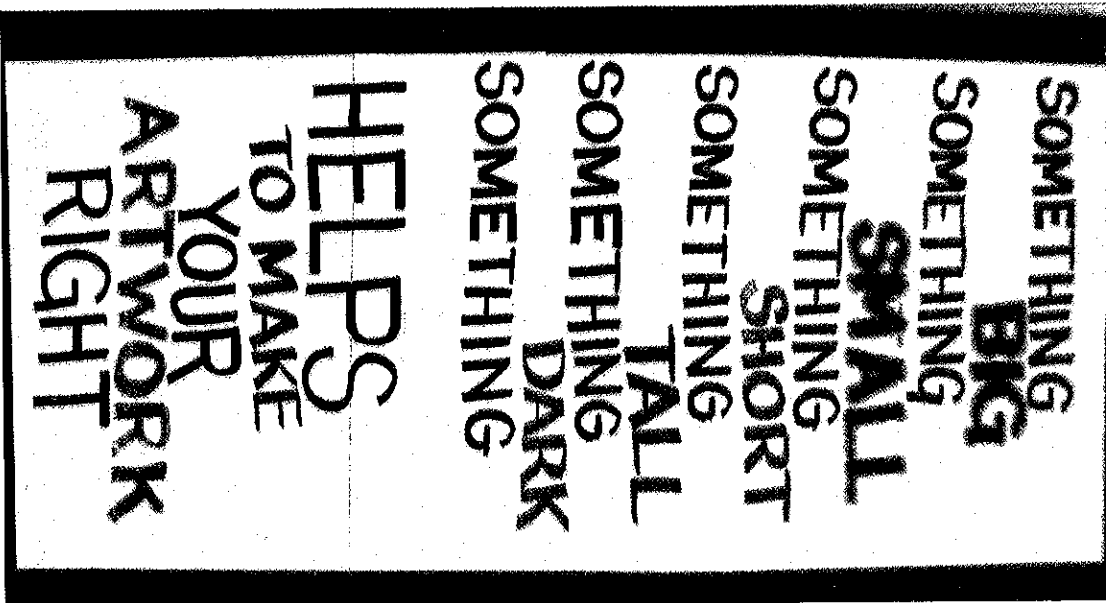
Figures are often drawn three heads high at young grade levels. Teacher Patricia Spencer's assignment was "Stand Tall in Art." Second-graders then wrote explaining what they do that makes them stand tall and proud.

Some six-year-olds and most seven-year-olds will typically:

- draw objects as they know them to be rather than how they see them at the moment, such as a table with four legs when only two are visible from their vantage point, or a house with three sides when only one is visible from their sketching station.

The Human Figure Five- and six-year-olds will typically:

- devise a variety of interpretations (or schemata) of the human figure, house, tree, animal, and so on, depending on their experience.
- Some six-year-olds and most seven-year-olds will typically:
- begin to use characteristic apparel and detail to distinguish sexes, such as skirts and trousers, and differences in hair styles.



His young students often heard Frank Wachowiak chant this rhyme about variety. Nowadays, at the front of her classroom, teacher Linda Van Houten, who studied art education with Frank, displays her poster of this useful design advice.

TEACHING ART

*Something big, something small,
Something short, something tall,
Something dark, something light,
Help to make your drawing right.*

This rhyme helps remind young children to add variety to their compositions. In most instances, the *more* images, shapes, or ideas the students

incorporate there?" and prompts.

Teaching

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there?" and "What else might have been on the ground?" are helpful prompts.

Teaching Drawing As children join the community of picture makers, they begin to understand the demands of representation. They like to paint simple images, using themes such as a favorite toy or "What I like to do when it rains." For children whose abilities have developed beyond the scribbling stage, discourage their rushing to finish or scribbling in backgrounds haphazardly. Children love to use their pictures to tell stories, and both pictures and stories can change over time. Children often make several representations of the same subject—for example, the family's new baby. Some can write their own titles and stories; some will need help to put their ideas into words.

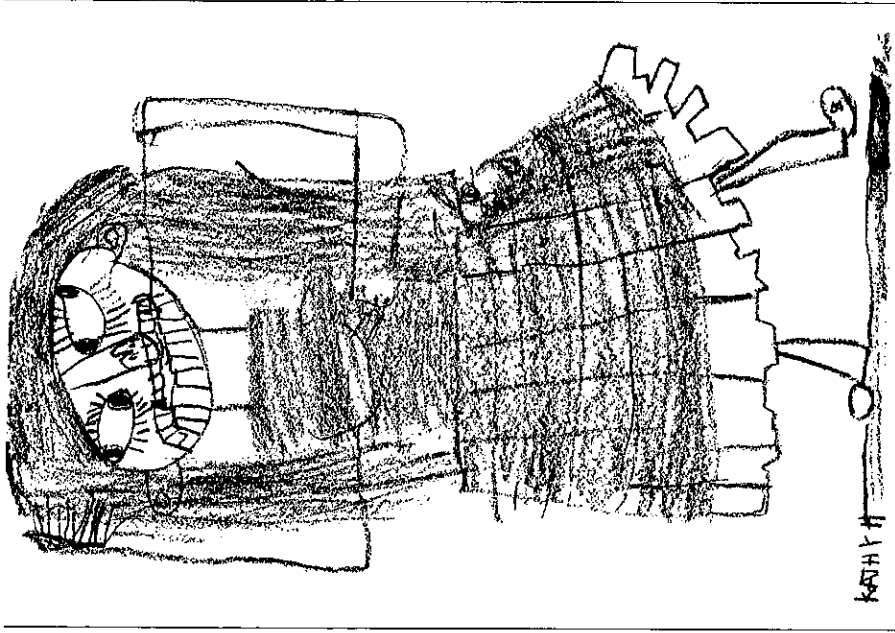
One common sequence for first- and second-graders is to draw a house, then a tree, then a flower, then a person, and then a pet. Drawing the chimney at right angles to the slanted roof shows that, while children can recognize the correct vertical orientations, they prefer the perpendicular orientation in their drawings. During this period, floating objects gradually will diminish, replaced by figures on a stand line or a baseline. Later, the children may move to the use of multiple stand lines. At this age, however, it is too early to introduce overlapping.

Introduce your students to various tools for making linear images, including pencil, ballpoint and felt-nib pens, crayon, oil and chalk pastel, brushes, school chalk, a nail for crayon-engraving projects, or fingers for finger painting. Praise their discovery of various line patterns: stripes, plaids, circles, stars, spirals, radiating lines, and zigzags.

Children this age like their pictures to show clear and vivid relationships. One good way to achieve this is to use large brushes: $\frac{1}{4}$ -inch, $\frac{1}{2}$ -inch, or larger. Another way to show clarity is to draw objects against an empty background. Passing the paint containers every few minutes also works well, since it encourages students to add something new to their drawings.

Foldover Drawings Some children will show figures arranged in a circle or on both sides of the street and upside down on one of the sides—representations known as foldover drawings. Games such as ring-around-the-rosy can be used to stimulate these charming representations. For young children, foldover is a quite satisfactory method of design representation, because it tells very clearly what is occurring.

X-ray Drawings Another pleasing representational device often used in these drawings is X-ray drawing or transparency—seeing the figure through the clothes or seeing through the walls to what is inside the house. Transparency does not mean that children think clothes are voyeuristically transparent; instead, it comes about because they draw the figure first and then dress it, like using paper dolls. As children grow older, this way of representation diminishes, although it is a common device in



Courtesy of Frank Wachowiak and Ted Ramsey.

This busy child is not a slave to realism. Four eyes are called for—two to keep track of the hair brushing and two to keep track of the simultaneous teeth brushing. What could be more expressive! Figure schemes are energetically explored. This Picasso-like black crayon self-portrait, 12 X 18 inches, is by a first-grade girl.

some cultures, such as Australian aboriginal art, which can serve a motivational material.

Introduce first- and second-grade children to line drawing, the variety of shades, light and dark value, color, and pattern. Encourage drawing based on their personal experiences and observations, but welcome and praise imaginative expression as well. In addition, provide many opportunities for them to draw from real objects—plants in and around the school, pets brought to class, flower arrangements, toys and dolls, classmates, self-portraits, depictions of the family in various settings,

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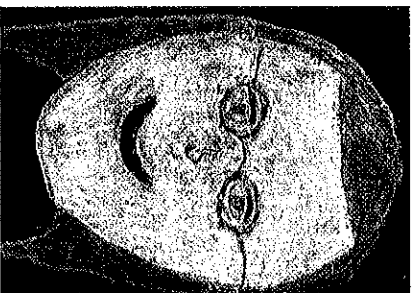
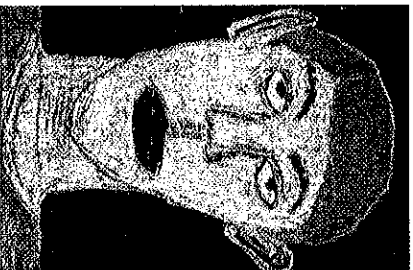
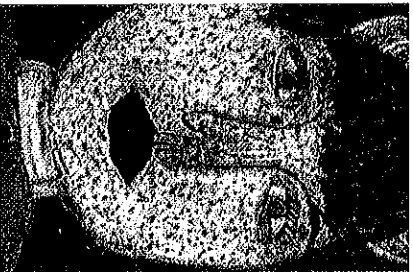
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Chapter 17

A Sequential Curriculum for Grades 3 and 4

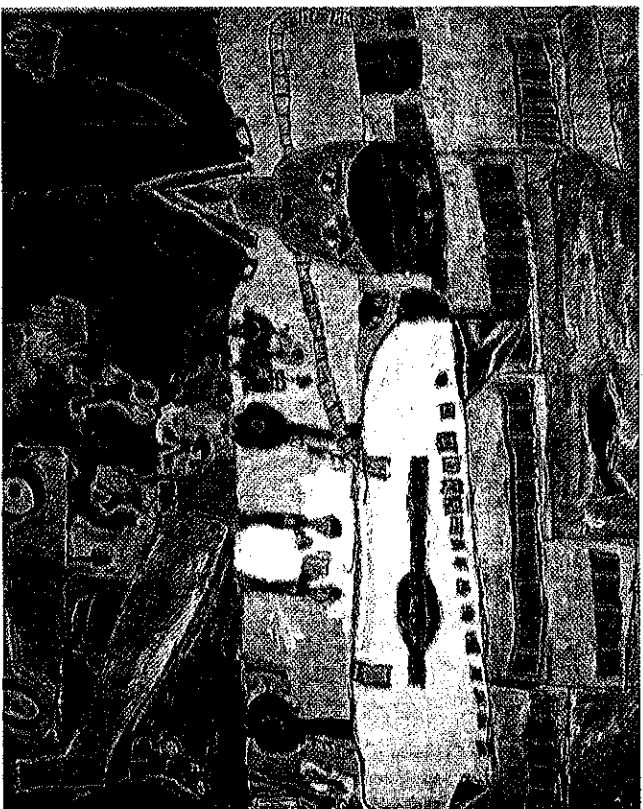
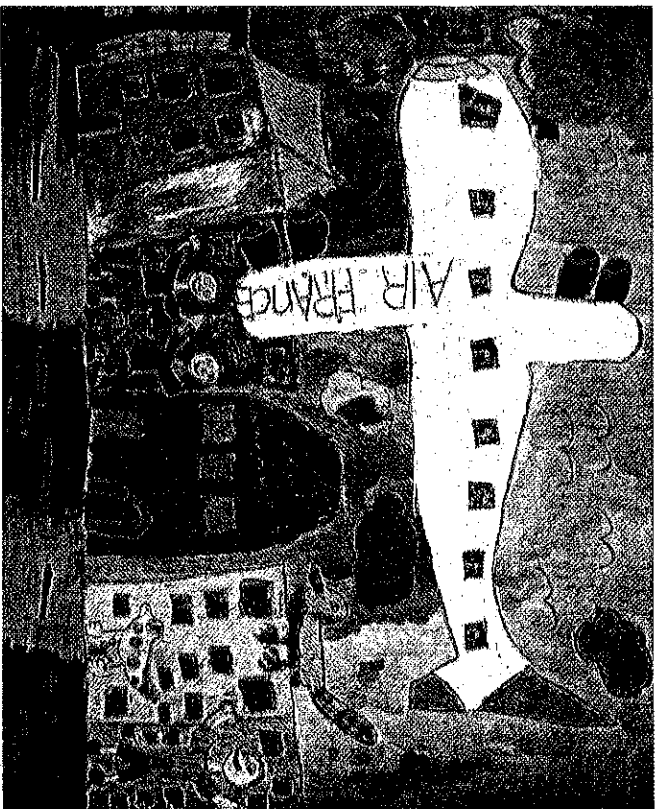
Although children are all individuals and their development will necessarily vary, third- and fourth-grade children typically:

- Have improved eye-hand coordination. *Students will draw from peers posing as models.*
- Have better command of small muscles. *Students will draw details of clothing and features.*
- Are becoming aware of differences in people. *Students will show differences among figures and objects in their artwork.*
- Are gradually learning to become responsible, orderly, and cooperative. *Ask students to share, distribute, and collect art material.*
- Begin to form separate-sex groups. *Find art motivations that speak to both boys' and girls' interests.*



Courtesy of Sharon Burns-Knutson.

These fourth-grade students were encouraged to observe details in their oil pastel self-portraits. Is our skin really the same color throughout?



Courtesy of Tessa Benkes.

Children this age are developing an interest in travel. Here airport scenes by third-grader Jana Van der Nerve and fourth-grader Dirkle Marais.

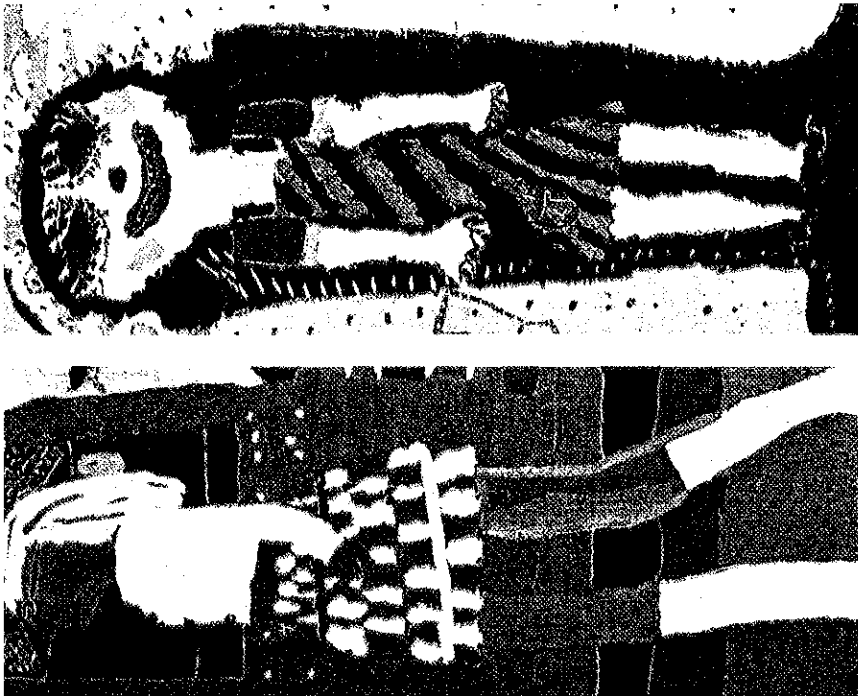
- May start art. Use peer models.
- Enjoy coloring and drawing.
- Are growing in confidence.
- Ask students to share, distribute, and collect art material.
- Are able to work in groups.
- Are developing a sense of responsibility.
- Are interested in art.
- Are interested in art.
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- Are interested in art.

An especially child development need generous prizes ites develop feelings of encouragement can help students.

ART DEVELOPMENT

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Do not be a sl range of colors. green fingerpalls successful artwork sure the children large (18- x 40-i-



- Use peer approval to modify behavior.
- Enjoy comic books and other visual texts. Have students create their own comic book characters and superheroes.
- Are growing in critical skills, self-evaluation, and evaluation of others. Ask students to evaluate their work based on instructional objectives.
- Are able to concentrate for longer periods of time. Projects may span several periods, especially if new objectives are set each day.
- Are developing an interest in travel. You can ask students to describe how historical artworks relate to a culture.
- Are interested in the life processes of plants and animals. For correlated lessons with science, have students draw from life, taxidermy models, and pictures of flora and fauna. Ask them to describe how their drawings show the specific features of plants or animals.
- Are developing a sense of humor. Students can discuss aesthetic issues raised by cartoons—for example, how is the powerful person depicted?
- Are becoming avid hobby fans and collectors. Students will discuss their collections in terms of art criticism: "The picture shows his batting strength."

An especially important developmental issue at this time is whether the child develops feelings of competence or inferiority. Elementary students need generous amounts of encouragement to complete assignments and generous praise for their good performance. While regular classroom activities develop children's skills in reading and math, children may develop feelings of inferiority about their drawing ability if they are not given encouragement and instruction. Don't be afraid to teach art skills; these can help students win recognition and praise through their artwork.

ART DEVELOPMENT

Although children's art at all developmental stages has a unique beauty, the third-grade and fourth-grade years are often called the "golden age of child art." Just as roses are most beautiful at the moment halfway between bud and full flowering, children at this time create art that reflects the charm of newly discovered representational concepts along with signs of a move toward realism. Abstraction and realism are in a state of happy coalescence, and children's belief in their expressive powers is

Courtesy of David W. Hodge.

Do not be a slave to natural appearance! Experiment imaginatively with a range of colors. How wonderful are the orange and purple eyes, purple and green fingernails, and green lips and eyelashes! The key to these third-graders' successful artworks includes mixing a varied range of tempera hues, making sure the children devote time to doing preliminary sketches, working on very large (18- x 40-inch) paper, and encouraging the imaginative use of color.



of Tessa Benkes.
scenes by

not disturbed by the anxiety about “not looking right” that comes later. By this time, most children have developed methods of drawing that satisfactorily communicate their meaning to adults. Their schemas may be based partly on concepts and partly on perception. Early forms—the lollipop tree that once seemed okay—yield under increasing perceptual input to become more novel, fresh forms. Beneath the surface, however, the conceptual model still has an influence, and the child who uses a conceptual scheme should not be made to feel inadequate. This child’s vision may be driven more by intuitive design decisions. Rather than settling for stereotypes, such as an arc for a mouth, instead encourage students to put visual discoveries into representational forms. For example, you might say, “Does anyone see anything around the mouth that we could draw? Juan says he sees half-circle lines at the edge of the mouth. How can we draw these?”

Once again, note that later is not better in children’s art—the skills developed as a child matures are no better, and in some ways less interesting, than those of younger children. But in general, third- and fourth-graders demonstrate the following skill levels in art.

Shapes Third- and fourth-graders will typically:

- Draw and compose with more conscious, deliberate planning; and they will show more naturalistic and realistic proportions.
- Select and arrange objects to satisfy their compositional design needs.

Color Third- and fourth-graders will typically:

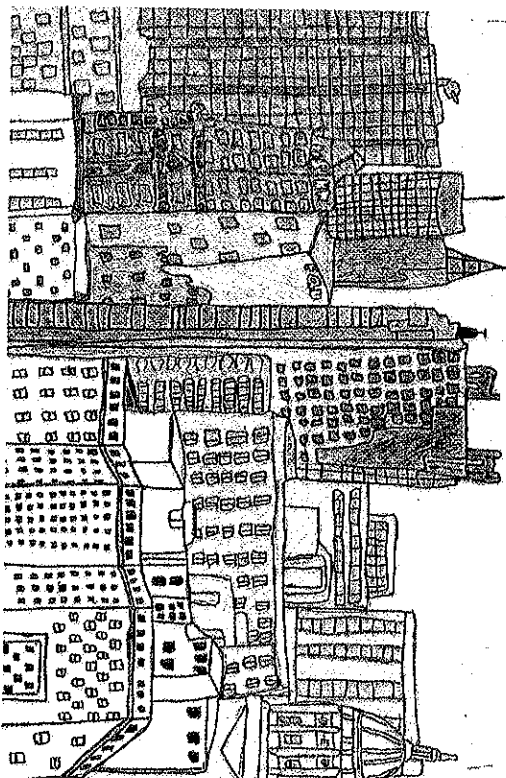
- Mix and experiment with an expanded range of colors, including tints and shades.
- Discuss the mood and effects of warm and cool colors, both within a painting and in the environment.
- Use analogous colors (those adjacent to one another on the color wheel).
- Neutralize (dull a color) by mixing it with the complementary hue (opposites on the color wheel).
- Describe the effect of subdued colors next to bright, intense colors.

Space Third- and fourth-graders will typically:

- Create space and depth by employing vertical placement, diminishing size, and overlapping shapes.
- Describe how the horizon line can be used to show distant space.

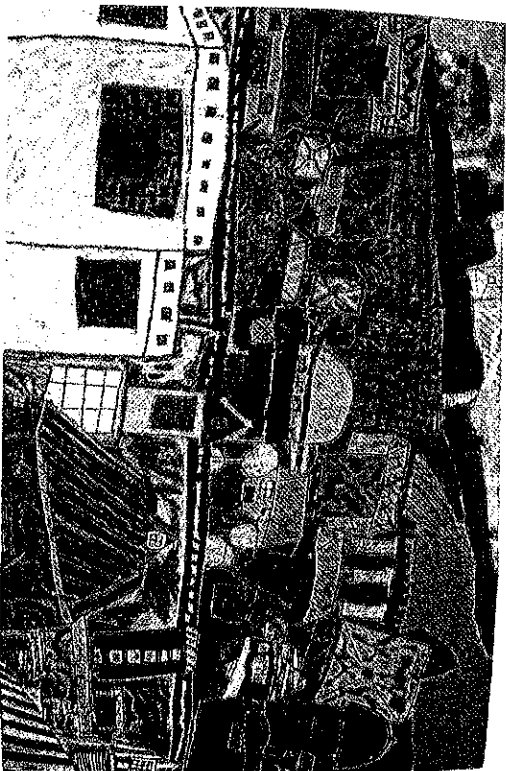
Objects Third- and fourth-graders will typically:

- Select and arrange objects to satisfy their compositional design needs rather than realism.



Courtesy of Jackie Elliott.

Fourth-grade students learned about overlapping, perspective, and pattern in architecture as they drew from slide-projected city scenes.



Courtesy of Tessa Benkes.

Fourth-grader Barend Esterhuysen’s *View from a Plane* was actually drawn from a balcony and from his imagination. Four 90-minute periods.

The Human Figure Third- and fourth-graders will typically:

- Show action in their drawings of people and animals.
- Draw with more naturalistic and realistic proportions; more will use the five-heads-high figure.

TEACHING

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Fourth-grader Call variation in the change decorative plate.



Courtesy of Jackie Elliott.

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Courtesy of Tessa Berkes.

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At this stage, and certainly by the fourth grade, children can be introduced to observational drawing and basic contour-drawing techniques. For an immediate visual stimulus, begin with simple, easily recognizable objects: fruit, vegetable, shoe, glove, helmet, cap, cowboy hat, baseball mitt, football, or water pitcher. As the students' skill and confidence in contour drawing increase, introduce a combined arrangement of several objects in which the items overlap. Guide the children to look carefully and intently at the objects and to draw very slowly and deliberately.

Teaching Drawing, Designing, and Painting Children like to depict clothing—their favorite outfit or occupational clothing, such as a police uniform. Group projects comprised of students' individual works can be combined to demonstrate the power of working together to create projects of large size and scope. Continue to call attention to the immediate and visually stimulating subject or image for drawing. In representing distance and overlapping, children often change color and size to show space and its vastness. Suggest new directions in design such as the following:

- Overlapping shapes
- Achieving distance through diminishing sizes and placement of objects higher on the page



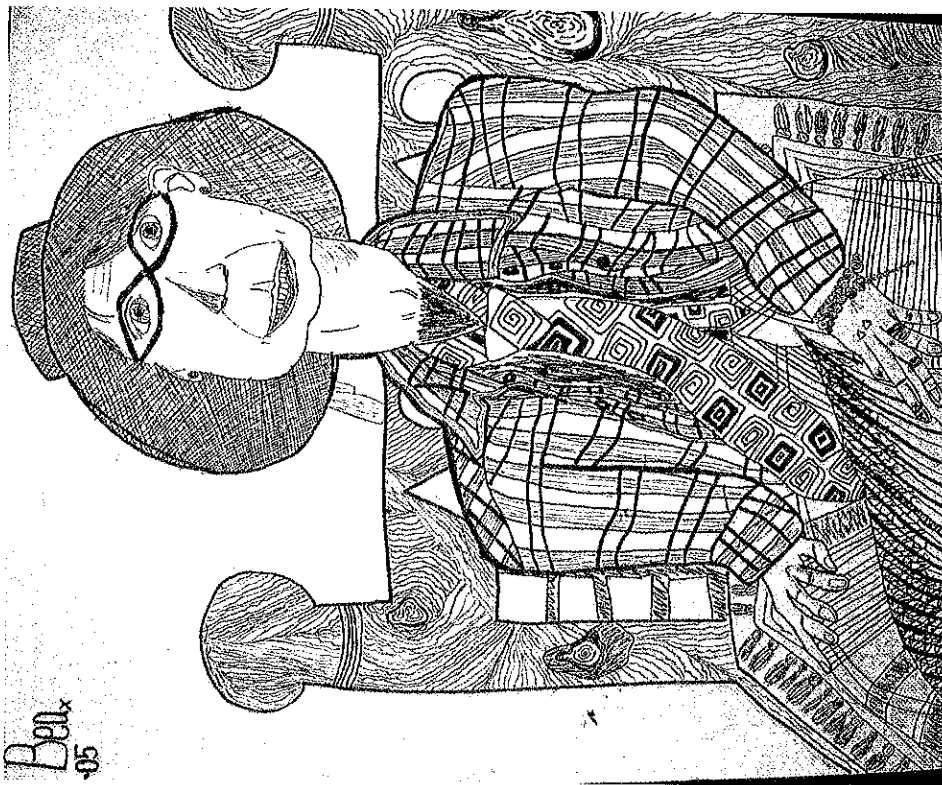
Courtesy of Sharon Burns-Krautson.

Fourth-grader Caleb Rucker's leopard marker drawing shows keen observation in the changes in size and direction of the leopard's spots on this decorative plate.

areas

- Drawing the lines with varied weights and in varied ways

Explain about inner contour lines. For example, with a flower, suggest that the children begin in the middle with the core, adding one petal at a time, rather than with a hasty and general outline of the entire flower. In other instances, such as with a banana or okra, begin with the outer contour line and then add inner contour lines to clarify the form. A few children can even draw oblique planes and use overlapping.



Courtesy of Tessa Berkes.

Fourth-grader Bea Wentzel drew with different sizes of marking pens. Three 90-minute periods.

Chapter 18

A Sequential Curriculum for Grades 5 and 6

After the strong beginning most children experience in the primary and middle elementary grades, when almost all children feel they can do art, a period of plateau or decline may occur during the upper elementary grades. Perhaps increasing critical awareness causes the self-doubt. To be sure, the best art, whether realistic or abstract or primitive, is characterized by assuredness and verve, and this confidence seems to be shaken in the upper elementary grades. Children's criteria of what is good in art outrace their abilities. They come to feel that their drawings are "not good enough," and they decide they are "no good in art." These attitudes underscore the importance of discussions about aesthetics, what makes quality in art, and whether realism is or should be the only goal.

We believe that the guidance and encouragement of a sympathetic, knowledgeable teacher can prevent students from languishing on the same creative plateau for years. Without a teacher's guidance and encouragement, children's cognitive and affective growth in art, employment of visual resources, command of the vocabulary and language of art, and use of formal elements may remain static or even retrogress. This eventually may lead to discouragement, frustration, and apathy. Children who are not taught art skills may develop into adults who feel limited in their ability to make and discuss art.

However, under the guidance of a teacher who helps them to create and appreciate the beauty they create and who gives them good reasons to try, children will grow in their ability to be careful delineators, to represent overlapping and receding spatial planes, and to use these concepts in their contour drawings, drawings of buildings in nature, and imaginative drawings of the fantastic. Another approach that is especially suited for those who doubt their art ability is to use art topics in which students express themselves and their values through symbols, dreams, and metaphors—in other words, art that expresses their uniqueness as individuals.



Courtesy of Babba Kuntz.

Fifth- and sixth-grade children created these sophisticated self-portraits with an animal or bird. The drawing was first done in gold or silver crayon on black construction paper. Then, oil pastel created the complementary and analogous color areas. Notice the sensitive handling of the eyes, eyelids, hair, and face planes.



Left: Self-portrait of a fifth-grade boy in ink and watercolor. *Middle:* Fifth-grader J. Ryan Laparka's self-portrait in conté crayon on gray paper.



Left: Courtesy of Melody Hiltmann. *Middle:* Courtesy of Barbara Kurutz. *Right:* Courtesy of Debi West.



Right: New Techniques: Black glue-line drawing was subsequently followed by warm pastels for the face and cool pastels for the background.

Although children are all individuals and their development will necessarily vary, fifth- and sixth-grade students typically:

- Begin to concentrate more on individual interests. Students will depict their individual collections, their clothes for special occasions—for example, baseball uniforms, ballet costumes, scout uniforms.
- Are now interested in activities that relate to their gender. Students will use methods of art criticism to describe and interpret artworks showing preadolescents.
- Vary in maturity, with girls more developed physically and emotionally than boys.
- Are becoming more dependable, responsible, self-critical, and reasonable. Students will use their own evaluation of their artwork—describing both strengths and weaknesses—as a guide toward making changes in it.
- Are interested in doing and making things “right”; try to conform to ideals of “good” behavior. Students will explore using the methods of realis-

tically showing deep space. Students will be able to conform to their group's behavior policies.

- Develop interests outside home and school—in their community and in the world at large. Students will describe how the arts are incorporated into their community.
- Begin to criticize adults and anyone in authority. Students will debate the art judgments of experts.
- Are undergoing critical emotional and physical changes. Students will depict their physical appearance and emotions in their art and writing.
- Become more involved in hobbies and collections. Students will create an art display or representation of a hobby.
- Begin a phase of hero and heroine worship. Using examples from art history, students will describe a favorite artist's life.
- Often enjoy being by themselves, away from adult interference. Students will create personal art notebooks/diaries showing their inner lives.



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Courtesy of Debi West.

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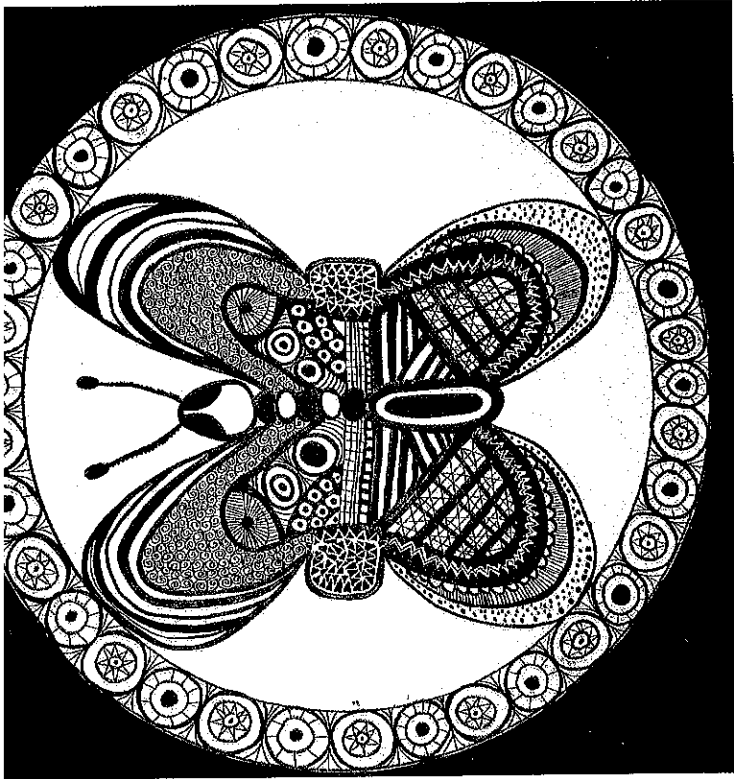


Courtesy of Tessa Baikes.

Wishes: The motivation was "wishes" and fifth-grader Laubscher van der Merwe drew his wish that his horses could fly in a race in this white crayon drawing on blue paper, followed by oil pastel and paint.

- Enjoy working on group projects. *Students will cooperate with a group of peers in planning and executing a group project.*
- Are developing a sense of values, a sense of right and wrong. *Students will debate issues in art ethics. ("Who should own and display Native American art—big city museums or tribal museums?")*
- Are increasing their interest and work span. *Students will work on an art project for three or more hours.*
- Tend to form separate gangs or cliques according to their interests, sex, ethnicity, neighborhoods, and family status. *Students will identify and interpret historical art exemplars representing groups with which they identify.*

The principal developmental focus coming into play for children around this age is one of identity versus role confusion. That is to say can the child find a meaningful place in the world and in the world of work?



Courtesy of Tessa Baikes.

Patterns and textures: Pattern and textural effects from memory and imagination make up fifth-grader Bea Wentzel's *Butterfly*, done with various sizes of black marker pens.

Promote their development of a sense of identity through group art projects that focus on community occupational roles, including the many occupations artists have.

ART DEVELOPMENT

The level of mastery that individuals achieve when developing expertise is closely intertwined with the effectiveness of the instruction they receive. Without a teacher's guidance, children's growth and interest in art and their use of formal elements, in the way they perceive artistically and in how they discuss art may remain static. Fifth- and sixth-graders do develop some unique abilities, to which the illustrations throughout this chapter attest.

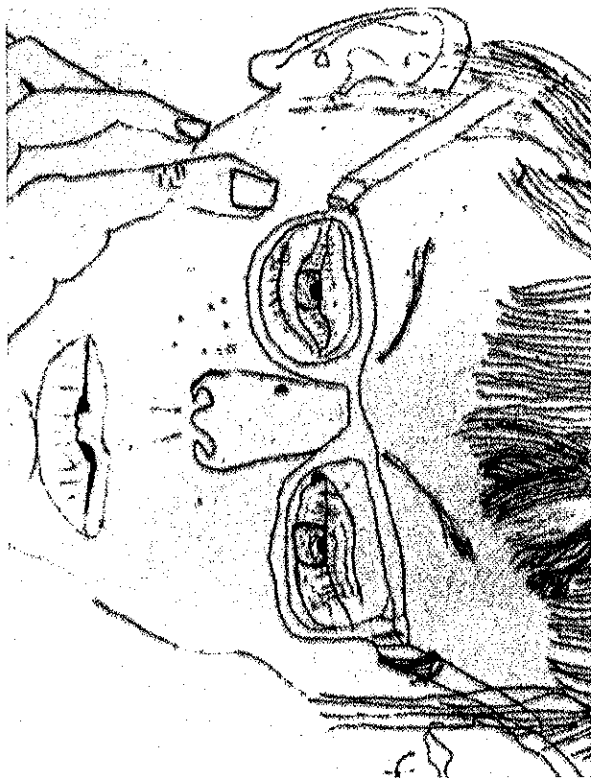
The following table gives some general, stage-related descriptions of children's art development at this age.

Art Development	Enabling Activities
Become increasingly critical of their drawing ability and often are so discouraged with their efforts they lose interest in art class unless they are wisely and sympathetically motivated and guided.	Students will describe well-drawn and expressively drawn parts in each others' artwork. Students will describe and use design principles in creative crafts. Students will show more interest in art history.
Develop a growing curiosity to experiment with new and varied materials, tools, and techniques.	Students will use specialized tools and techniques, such as linoleum-cutting tools, plaster carving, weaving, and stitchery.
Experiment more with value contrast, neutralized colors, patterns, and textural effects.	Students will neutralize colors and create both pattern and texture effects.
Begin to use rudimentary perspective principles in drawing landscapes, buildings, streets, train tracks, fences, roads, and interiors.	Students will use vanishing area perspective as well as appreciate other ways to create depth.
Become more interested in their environment as a source for their drawings and paintings.	Students will draw scenes of historical interest and natural beauty in their community.

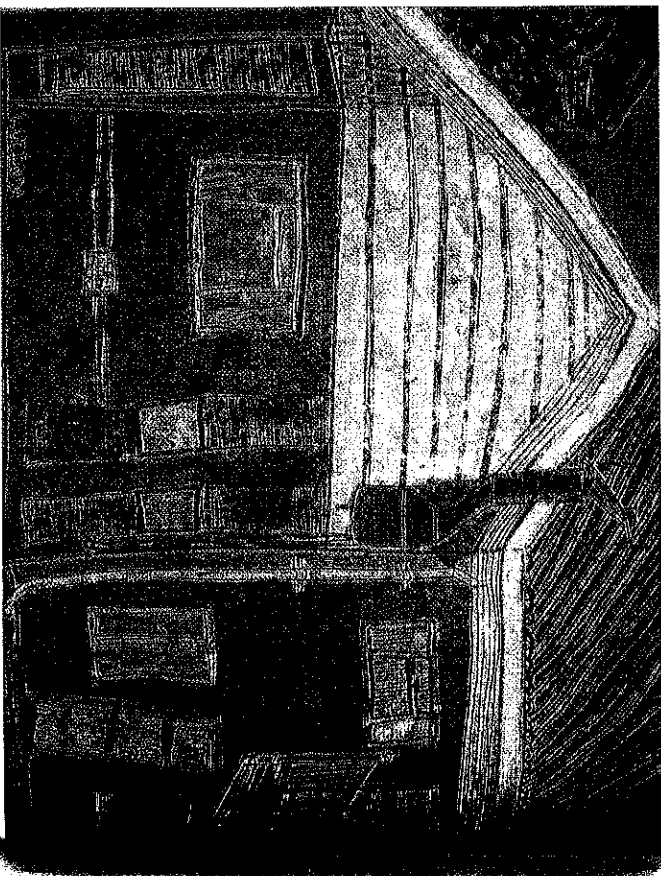
TEACHING ART

Teaching Drawing, Designing, and Painting Students now can be careful, expressive, and observational delineators. They begin to include shadows and receding planes in paintings. Find interesting locations around the school to observe and draw: the lockers, halls, gym, entrance, kitchen, or playground. Guide students to create variety, space, and movement in their compositions by the imaginative placement of images, objects, or motifs. Encourage them to put figures or buildings on different foreground levels and to terminate them at varying heights in the background. Shapes can be juxtaposed or overlapped to create unity and space-in-depth.

Sadly, inability to achieve satisfactory realistic results leads some children mistakenly to conclude, "I am no good at art." Comparing one's own ability to peers' realistic representation abilities can erode a



Courtesy of Suzy McNeil.
The self-portrait of this upper-elementary-grade boy is a contour drawing, patiently delineated.



Courtesy of Tessa Bakes.
Drawing a building in perspective is both challenging and charming, as in this black marker drawing filled in with watercolor.



Expressive Drawing
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child's earlier before it takes new approach. Interest in the images. Children tree for loneliness. Different ways the backgrounds. So like learning th