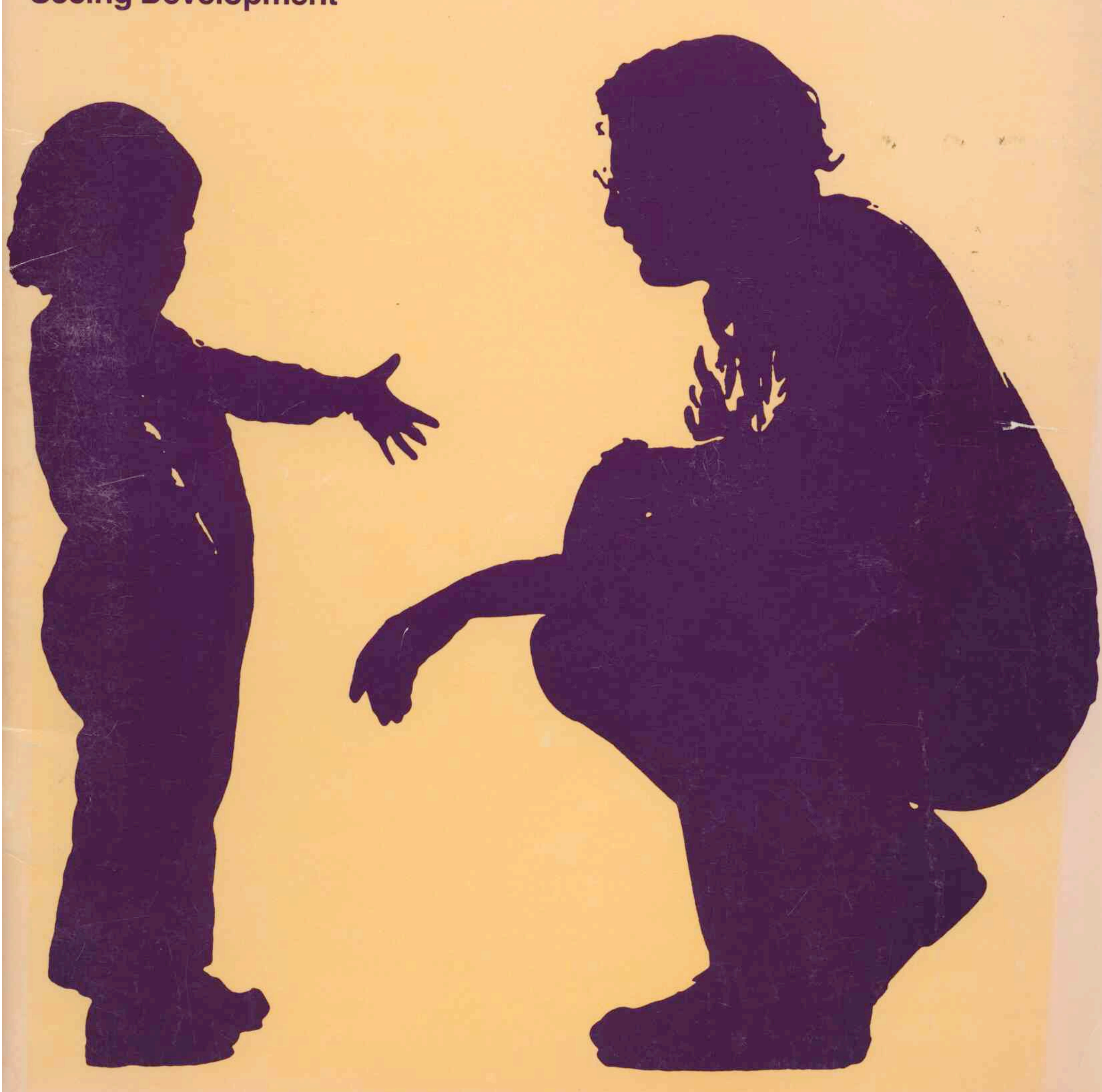
Teacher's Guide/Exploring Childhood

Children's Art

Seeing Development



Teacher's Guide/Exploring Childhood

Children's Art

Seeing Development

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55 Chapel Street
Newton, MA 02160

We Are a Family
Rachel at Home
Oscar at Home
Michelle at Home
Seiko at Home
The Inquirer
Childhood Memories
Howie at Home
Commentaries on Family and Society Films
Craig at Home
Jeffrey at Home
Teacher's Guide *Explaining what is transmitted in care-giving interactions.*

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Seiko at School
Beyond the Front Door
At the Doctor's
Howie at School
Oscar at School
Teacher's Guide *Exploring how experiences outside the family affect a child's development.*

Family and Society Module *Considering the effects of family and society on the growth of a child.*

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Directions in Development
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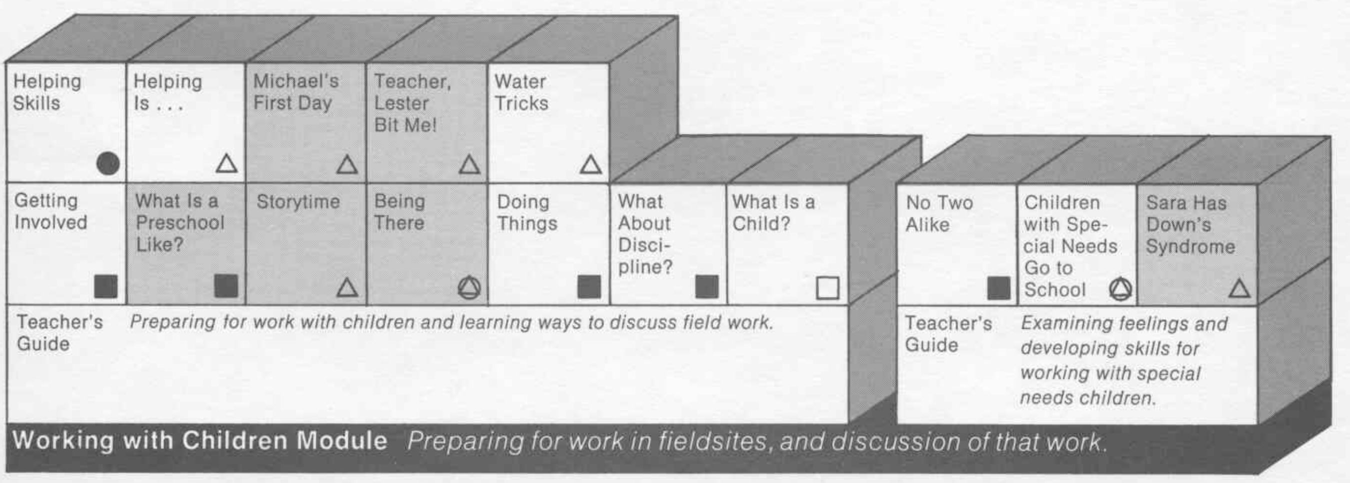
All in the Game
Teacher's Guide *Learning about children's development and how to support it.*

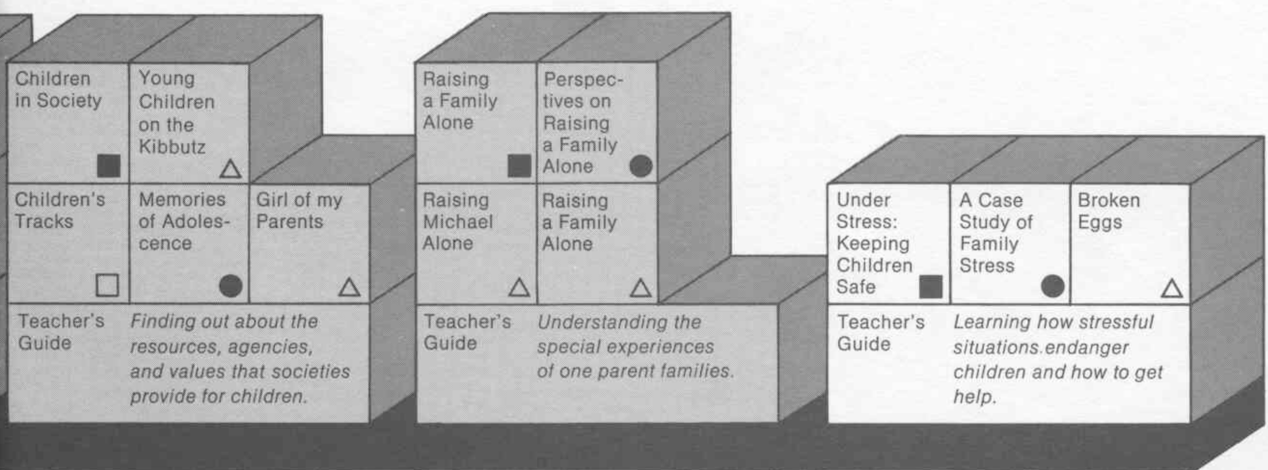
Child's Play
Half a Year Apart
Teacher's Guide *Examining the meaning of play for children.*

Clay Play
Racing Cars
Children's Art
Drawing Sort
Painting Time
Teacher's Guide *Learning about children's development from their art experiences.*

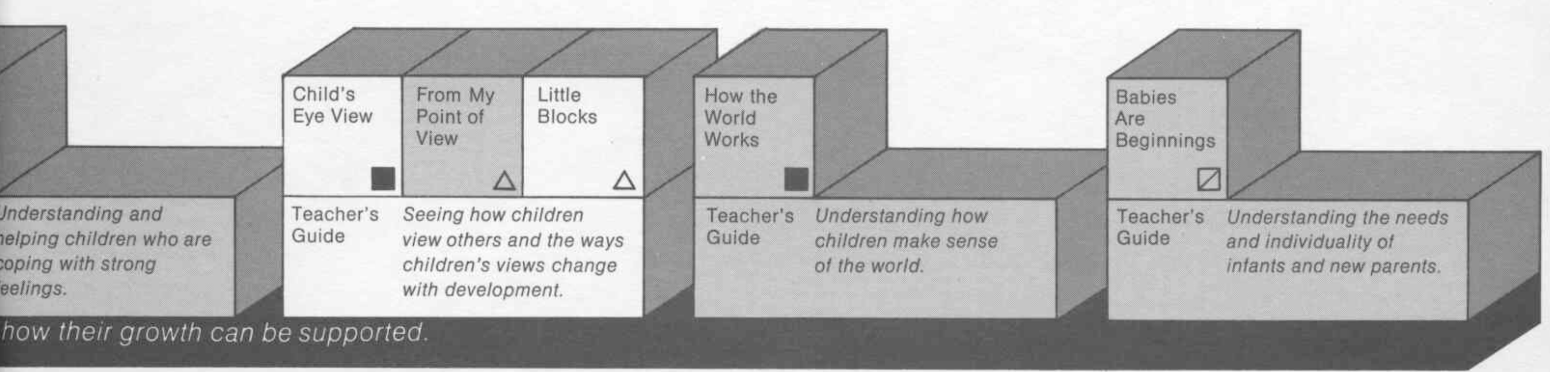
Fear, Anger, Dependence
Teacher's Guide

Seeing Development Module *Determining children's needs and abilities at each age, what children need to grow, and*

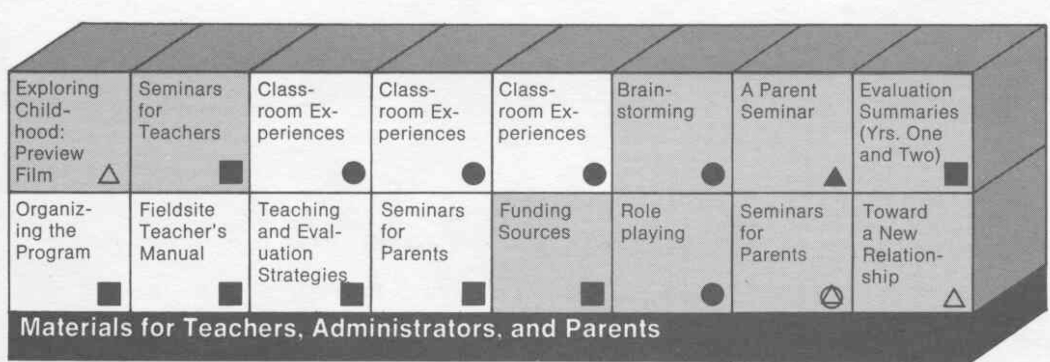




Children in Society
Young Children on the Kibbutz
Children's Tracks
Memories of Adolescence
Girl of my Parents
Teacher's Guide
Finding out about the resources, agencies, and values that societies provide for children.
Raising a Family Alone
Perspectives on Raising a Family Alone
Raising Michael Alone
Raising a Family Alone
Teacher's Guide
Understanding the special experiences of one parent families.
Under Stress: Keeping Children Safe
A Case Study of Family Stress
Broken Eggs
Teacher's Guide
Learning how stressful situations endanger children and how to get help.



Jnderstanding and nelping children who are coping with strong eelings.
Child's Eye View
From My Point of View
Little Blocks
Teacher's Guide
Seeing how children view others and the ways children's views change with development.
How the World Works
Teacher's Guide
Understanding how children make sense of the world.
Babies Are Beginnings
Teacher's Guide
Understanding the needs and individuality of infants and new parents.
how their growth can be supported.



Exploring Childhood: Preview Film
Seminars for Teachers
Classroom Experiences
Classroom Experiences
Classroom Experiences
Brainstorming
A Parent Seminar
Evaluation Summaries (Yrs. One and Two)
Organizing the Program
Fieldsite Teacher's Manual
Teaching and Evaluation Strategies
Seminars for Parents
Funding Sources
Role playing
Seminars for Parents
Toward a New Relationship
Materials for Teachers, Administrators, and Parents

Full Year Course Selection

Supplementary Materials

The full-year package of EXPLORING CHILDHOOD materials includes items selected from each module of the course. Important material from this unit which is not included in the full-year selection is the film "Painting Time." This film may be obtained separately and used with this guide.

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ORGANIZING QUESTIONS

What opportunities does the process of drawing offer?

How can students better understand and support children who are drawing?

What can the process of drawing tell us about both individuality and universal patterns in children?

A SAMPLE SEQUENCE OF ACTIVITIES FOR 12 ONE-HOUR CLASSES

Activities*	Class
Students do art activities with finger paints, play dough, etc.; describe art at fieldsites; and discuss what art offers students and children. Read and discuss with students "Making a Drawing," p. 3 of the student book. Assign "Why Watch Children Draw?," p. 5, and journal writing for questions on *one* of the three observations.	Class 1
Read aloud the introduction to "What Drawing Offers a Child," p. 9 of student book. Divide students into five groups to read one subsection each and discuss accompanying drawing, then ask each group to report to class. Review observation form on pp. 16-17 of student book and choose one or two topics for viewing "Racing Cars." Read aloud background information on p. 7 and discuss the film with students. Read "Comments," pp. 8-9, and "Observing at a Fieldsite," p. 11. Ask students to observe one child drawing and collect drawings, being prepared to describe drawings in terms of chart on p. 18 of student book.	Class 2
In small groups, students show collected drawings, share observations, and describe comments made to children while observing. Read "Listening to Children," p. 15; discuss "Clean-up Time," from *Getting Involved*, p. 17; and ask students to continue to collect drawings of child observed, being sure that different ages are covered by the class ("Finding More Evidence," p. 37, and "A Longer Look," p. 42 in student book).	Class 3
Have students do "Eyedropper Experiment," p. 19 of student book; re-view "Racing Cars," and discuss with the class the effects of new materials on Enroue.	Class 4
Have students do the activity, "Many Marvelous Materials," on p. 20 of student book; look at collected children's drawings and discuss with students the effect of the materials on the drawings.	Class 5

*Page numbers refer to teacher's guide unless otherwise indicated.

ONE TEACHER'S PLAN FOR *CHILDREN'S ART* (cont'd.)

Activities	Class
Discuss with the class the drawings by two children on pp. 24-25 of student book. In groups, have students look at collected drawings from fieldsites by children of the same age, and discuss individual differences. Students read "Why Do Styles Differ?" Read aloud to students the Brazelton material on temperament, p. 18.	Class 6
Divide the class into six groups to read "Experience," pp. 26-29 in the student book, and to discuss the effect of experience on *one* of the drawings in that section. Groups then report to class. Duplicate tree descriptions for student activity, pp. 20-21. Have students look at collections from fieldsites and discuss the possible effect of experience on drawings.	Class 7
Students do "Finding Out about Your Own Drawing Style," p. 30 of student book. Students read and discuss "Why Are the Drawings of Older Children So Different?," p. 40 of student book.	Class 8
View and discuss with the class the film, "Clay Play."	Class 9
Students do "Drawing Sort" activity on p. 31 of student book; then read "Marking, Shaping, and Symbolizing." In groups, students sort drawings from fieldsites by children of different ages.	Class 10

Activities	Class
View and discuss "Painting Time." Students read "The Drawings of Children from Different Cultures: Why Are the Drawings of Young Children So Much Alike?" on pp. 38-39 of student book. In groups, students discuss the similarities in drawings on pp. 38-39 of student book.	Class 11
Each student looks at collected drawings by one child and writes in journal. Students read "A Longer Look at Children's Art," p. 42 of student book, and share their collections and comments in small groups.	Class 12

Overview

Goals

In this unit, children's spontaneous use of art materials will be the evidence used to answer the following significant questions:

What is the experience of making something like for children, and what does it offer them?

What effect can the students and the materials have on the child's art experience?

What can we learn about children's development from watching them paint?

What is universal about the way development unfolds for all children?

How do children, who all move through shared patterns of change, emerge as individuals?

Children's art is an excellent vehicle for examining questions about the nature of children's experience, of students' interactions with children, and of children's development, because it offers an opportunity to get close to children in the process of making something and because it leaves a tangible record of the results of that process at many moments in childhood. "Drawing" is used throughout the materials to represent the general process of making something.

Children's Art emphasizes the value of situations that allow children to explore their own interests and abilities. The unit discourages an evaluation approach, in which children are measured against predetermined guidelines. The purpose of the booklet is to help students understand the opportunities available to children in spontaneous art work so that they can support these opportunities, and avoid "teaching" children to draw in a particular way.

The unit contains material and activities for approximately 12 classes. If you do not have enough class time in the allotted 2 1/2-week period, omit some of the activities or sections of the reading.

Materials

Children's Art is accompanied by the "Drawing Sort" poster and two films, "Clay Play" and "Racing Cars."

Perspectives: Other Ways of Studying Children's Art

The mode used by EXPLORING CHILDHOOD is only one way of viewing children's art. While other perspectives vary and even conflict, they point out how rich a source of information children's art is.

DRAWINGS AS PSYCHOLOGICAL INDICATORS

Following the work of Freud, psychologists became interested in the ways in which the unconscious influences conscious actions. A number of "projective techniques" were developed as clinical ways of getting at the contents of the unconscious mind. Projective techniques involve asking the subject to interpret an ambiguous situation. The way in which the subject interprets ambiguities reveals what he or she is thinking and feeling at the deep level of the unconscious. Children's drawings have been interpreted in this way: a child is asked to make a drawing and the contents and style of the drawing are interpreted as clues to his or her feelings about self and surroundings. Of course, this kind of interpretation is reliable only in the hands of a therapist who understands a great deal about the life of the child in question.

In addition, this kind of interpretation depends on at least two other factors. First, the therapist must be familiar with what certain colors, objects, and styles of drawing seem to signify when used in children's drawings. The therapist should have had the opportunity to observe the style and content of numerous drawings, and "match" them with the personalities of their makers. Secondly, the therapist must look at more than one drawing by a child before deciding what particular colors, objects, or ways of portraying the world may signify for that child.

DRAWINGS AS A MEASURE OF INTELLIGENCE

It has been said that children draw what they know, not what they see. The idea that children's drawings are in some way a measure of what they understand, and thus a kind of yardstick for their intelligence, is another way of describing what children's drawings reveal. Child psychologist Florence Goodenough devised what is called "The Goodenough Draw-a-Man Test." The idea was to ask a child to draw a man, and then compare his or her drawing with the drawings of average children of the same age. The child who draws a man in a way that most three-year-olds draw a man is given a mental age of three, the child who draws like a five-year-old is scored as having a mental age of five. Over the years the test has proved a useful predictor of intelligence for children up to the age of six.

The idea that drawings mirror the *intelligence* of children is an interesting contrast to the interpretive idea, in which the child's drawings are thought of as mirrors of his personality and emotional make-up.

DRAWINGS AS REFLECTIONS OF A CHILD'S UNDERSTANDING OF THE SOCIAL WORLD

In addition, children's drawings have been studied for what they say about children's understanding of their social environment. Drawings of black and white children, urban and rural children, children of Western and Eastern cultures have been compared. Emerging from these studies is the information that, until the age of five, children's drawings show remarkable similarities despite the widely differing backgrounds of their young makers. From the ages of five to seven, children reveal in their drawings an increasing awareness of the particular qualities that distinguish their social environment: skin pigmentations, dress, types of housing, and typical family groupings. From then until they stop drawing spontaneously, the influence of the culture on children's drawing grows. To some extent, then, children's pictures evidence a major shift from the egocentrism of the first five years to the increasing social participation of the later years of childhood.

DRAWINGS AS REFLECTIONS OF STAGES OF DEVELOPMENT

One of the most important antecedents to the ideas presented in this unit was Viktor Lowenfeld's work. According to

Lowenfeld, children's art reflects all kinds of growth: physical, social, motor, intellectual, and aesthetic. This notion led him to the careful description of developmental stages in children's art. He suggested that early drawings (ages two to four) belong to a period of scribbling in which children are exploring motor control. With increased control of their marks, children move into a stage in which they make their first representational attempts (ages four to seven). The years from seven to nine are a period of greater organization, in which the child both generates and borrows schemes or "formulas" for drawing (like the one in which all objects line up across the bottom of the page). In the years nine to twelve, children begin to struggle with realistic representation, which, combined with increasing self-consciousness, can inhibit their drawings.

In addition to formulating this description of stages in art development, Lowenfeld also suggested the following significant points:

> The developmental sequence described above summarizes the art development of most children.
>
> Although these stages are described as separate steps, one period leads smoothly into another. Growth in art is continuous.
>
> Not every child moves at the same pace, or explores each stage in the same way.

Opening Activities

Take field trips to children's art exhibits in schools, museums, libraries, fairs, municipal and religious buildings.

Visit community art centers for children such as The Children's Art Center in Boston or The New Thing in Washington, D.C.

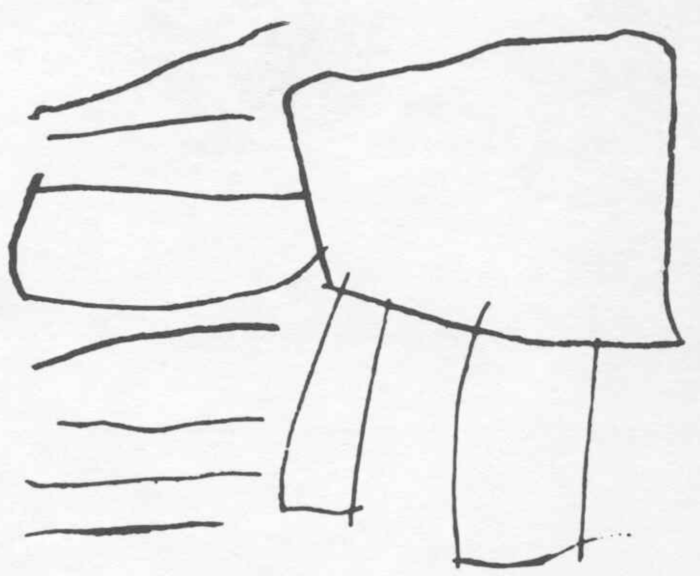
Collect children's art work from fieldsites and homes. Get children's permission to borrow work and return it. Label work with child's name and age (year and month), and ask the child, "Is there anything you would like me to write on the back of your picture?" You might also collect drawings done in the students' and teachers' own childhoods, or organize a class "photography hunt," in which students take photographs of children's graffiti or city wall murals.

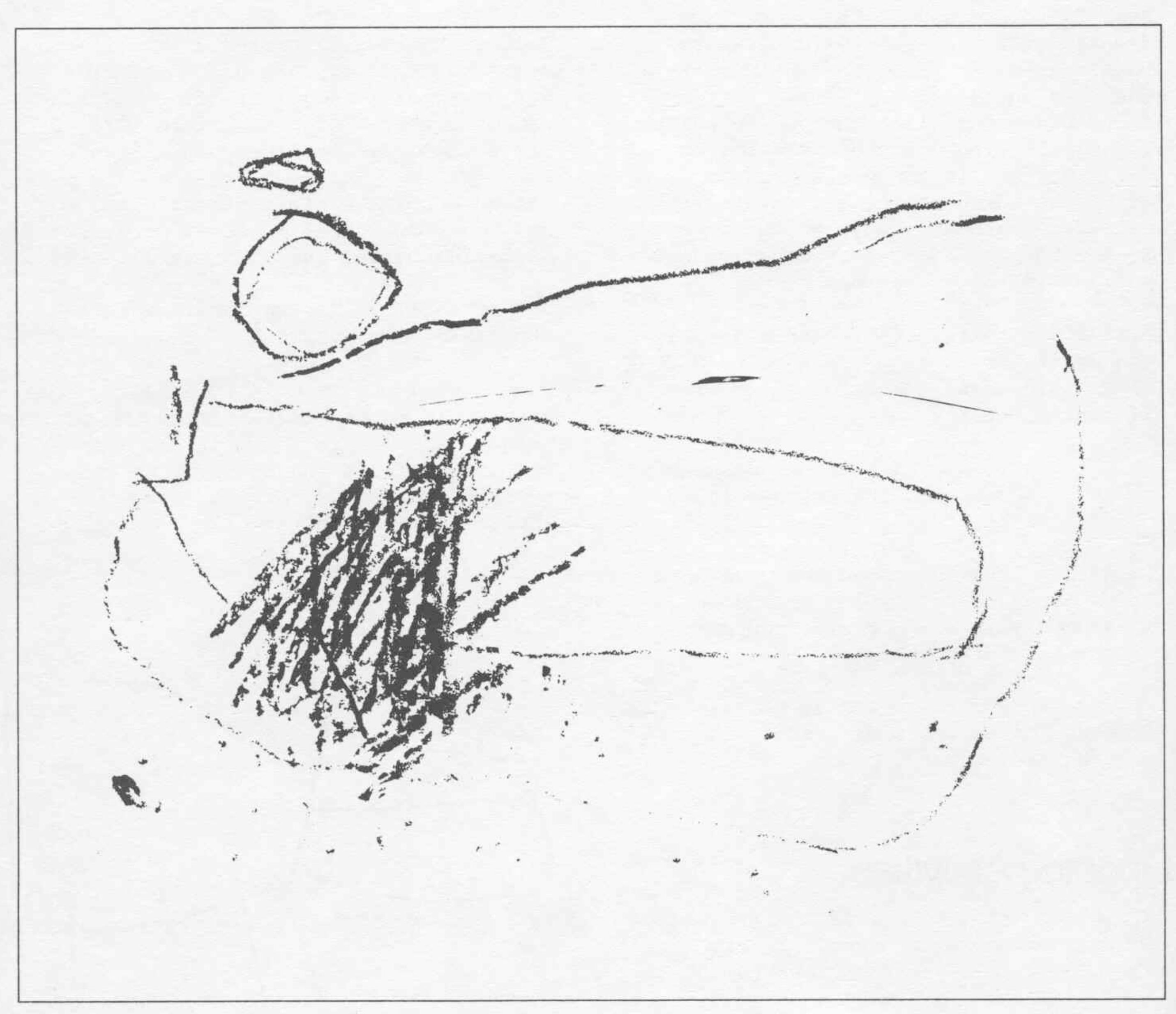
Collect books illustrated with children's art: e.g., *Analyzing Children's Art* by Rhoda Kellogg, *Creative and Mental Growth* by Viktor Lowenfeld, *Art of the Young Child* by Jane Cooper Bland.

Set up a class exhibit of collected work and books on walls, windows, portable bulletin boards, and hall exhibit cases.

View the film, "Racing Cars," and let the class comment aloud.

Do art projects in class, including some with children's materials (see the activities described in this guide). Teachers and students should bring to class a variety of art materials, some used by adults, some by children.





What's in a Picture?

Purposes:	To examine what the process of making a picture is like for children.
	To examine what painting offers to and demands from one child.
	To examine what can be learned by observing children draw.
	To practice observing.
Materials:	*Children's Art*, pp. 1-4; film, "Racing Cars"; art materials for students to use.

The class can begin working with *Children's Art* by discussing what art offers children and themselves (with reference to both fieldsite experiences and the sample observations in the student booklet) or by actually doing art activities.

DISCUSSION

A 15- to 20-minute discussion might begin with comparisons of art experiences at the various fieldsites. Students from the same fieldsite might think about the feelings and interest shown by different children toward art. What do different children get out of art?

Art opportunities may differ from fieldsite to fieldsite, ranging from painting areas open for children to use when and as they wish, to structured activities in which children fill in or cut on lines. Students might discuss their feelings about the value of such different approaches to art. What do children get out of each kind of art activity?

Art Activities in the Classroom

Activities are another way to explore what art can mean and teach: Students can get immersed in what the process of making something is like. Working with children's materials can help students put aside preoccupation with a finished product, and help them remember what the making and exploring process is like. In this way, students have a chance to manipulate materials on their own--i.e., without taking over children's projects at the fieldsite.

Students should decide on three or four activities they would like to try--several are suggested on the next chart. Set up the materials (or ask the school art teacher to help you), and let students choose where they will work. You may prefer to set up only those art activities that might occur at fieldsites. In that case, ask fieldsite teachers to come to your classroom to lead a workshop on using children's art materials.

Possible children's materials might be:

- play dough
- brushes
- finger paints
- blocks
- poster paint
- crayons
- candy and macaroni for edible collages
- sugar cubes and Elmer's glue

Possible activities might be:

Collage	Materials: many colors of tissue paper, brushes, glue, construction paper or poster board. Crumble the tissue or cut out various shapes. Brush a coat of glue on the paper. Place the tissue on the glued surface.
Wood Construction	Materials: scraps from a lumberyard and Elmer's glue. Set out materials and let students construct whatever they choose.
Wire and Straw Construction	Materials: many sizes of paper clips and straws. Set out materials and let students construct whatever they choose.
Tracing Profiles	Materials: lamps, pencils, paper, tape, scissors. This "cooperation activity" calls for at least two people. One person sits sideways in front of a wall on which a sheet of paper is taped. The partner shines a light on the person's face to cast a profile shadow on the paper. The partner then traces the profile on the paper, and cuts out the outlined form.

Students should discuss their reactions to doing these art activities. Do they enjoy them? dislike them? feel frustrated by them? learn from them? Are they proud of their work? How do they explain their reactions?

Making a Drawing

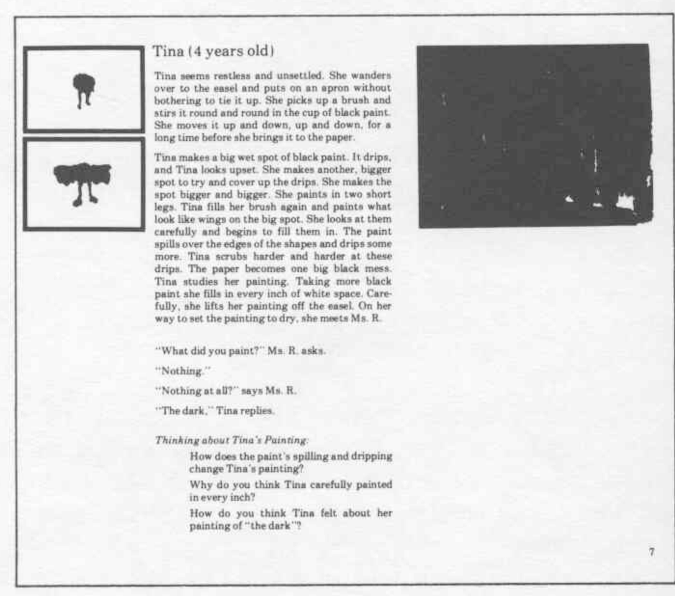
Read the observation notes on Greg drawing (pp. 3-4) in light of the suggestions listing what kinds of values this experience may have for him (p. 5). Ask students *how* the experience offered Greg these opportunities. For example: How does the activity allow Greg to show his friendship for Clark? Ask students if they have seen similar incidents at the fieldsite.

Why Watch Children Draw?

Students can read the observations of Ruthie, Tina, and Guy (pp. 6-8) at home and write about them in their journals, using the questions after each observation to stir their thoughts. In class, discuss what each observation reveals about the child and what the child is able to get out of the experience. Apply similar questions to incidents at the fieldsite that students have described. Point out to students that the examples may be helpful to them when they observe children drawing.

Emphasize to students that it is as important for them to understand the *process of creating* as it is for them to see the *final product*. (Refer especially to Tina.)

The three observations lend themselves well to a discussion of how development



Tina (4 years old)

Tina seems restless and unsettled. She wanders over to the easel and puts on an apron without bothering to tie it up. She picks up a brush and stirs it round and round in the cup of black paint. She moves it up and down, up and down, for a long time before she brings it to the paper.

Tina makes a big wet spot of black paint. It drips, and Tina looks upset. She makes another, bigger spot to try and cover up the drips. She makes the spot bigger and bigger. She paints in two short legs. Tina fills her brush again and paints what look like wings on the big spot. She looks at them carefully and begins to fill them in. The paint spills over the edges of the shapes and drips some more. Tina scrubs harder and harder at these drips. The paper becomes one big black mess. Tina studies her painting. Taking more black paint she fills in every inch of white space. Carefully, she lifts her painting off the easel. On her way to set the painting to dry, she meets Ms. R.

"What did you paint?" Ms. R. asks.

"Nothing."

"Nothing at all?" says Ms. R.

"The dark," Tina replies.

Thinking about Tina's Painting:

How does the paint's spilling and dripping change Tina's painting?

Why do you think Tina carefully painted in every inch?

How do you think Tina felt about her painting of "the dark"?

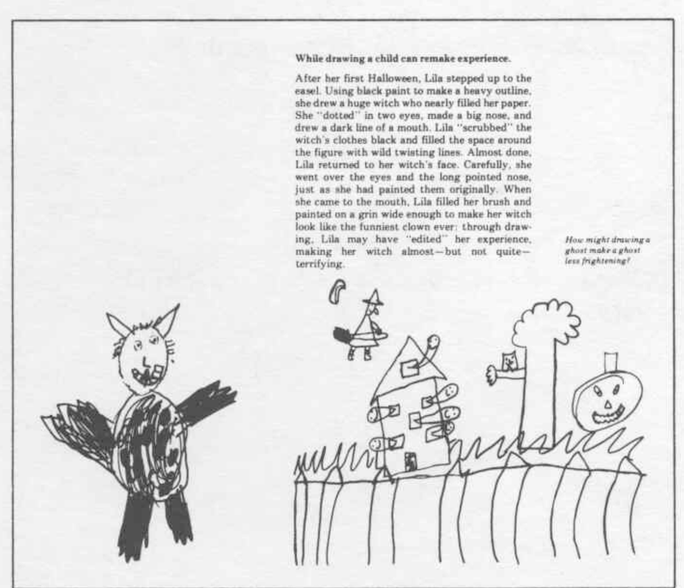
7

of motor ability, control, ability to symbolize, etc., shows in children's art work. Introduce this idea now, or return to the observations later, when discussing "Marking, Shaping, and Symbolizing." Compare the three children, noting their ages:

> Given the same materials, how do they differ in the kinds of marks they make? in their motivation for painting? in what they intend to make? in how well they control the materials and for what purpose?
>
> Aside from age and development, how else can students account for differences in the work? (personality, temperament, experience)

What Drawing Offers a Child

Students can read this section, and discuss or write about it by comparing what it says about what opportunities drawing offers children with their own thoughts about the value of art activities; about what drawing offered Ruthie, Tina, or Guy; and about their reactions to their own art projects. For example: How did drawing allow Greg to remake an experience? a child at your fieldsite? you?



While drawing a child can remake experience.

After her first Halloween, Lila stepped up to the easel. Using black paint to make a heavy outline, she drew a huge witch who nearly filled her paper. She "dotted" in two eyes, made a big nose, and drew a dark line of a mouth. Lila "scrubbed" the witch's clothes black and filled the space around the figure with wild twisting lines. Almost done, Lila returned to her witch's face. Carefully, she went over the eyes and the long pointed nose, just as she had painted them originally. When she came to the mouth, Lila filled her brush and painted on a grin wide enough to make her witch look like the funniest clown ever: through drawing, Lila may have "edited" her experience, making her witch almost—but not quite—terrifying.

How might drawing a ghost make a ghost less frightening?

"Racing Cars"

There are three purposes in viewing "Racing Cars":

- to examine what painting offers and demands from one child,
- to show how one can get close to an experience by observing it,
- to practice observing.

The film documents the effort of a five-year-old to rectify a scheme for a painting which goes awry. The following information may be of value during the discussion.

> *Age:* Enroue is five years old.
>
> *Familiarity with materials:* He has drawn racing cars with pencils, crayons, and magic markers. He has worked mostly on flat surfaces--not an easel.
>
> *Personality:* He usually works hard at carrying out his intentions.
>
> *Present situation:* He is working alone. This is a filmed situation and his work is being observed by others.

Have students use these categories to make notes of similar background information when they are writing observations at the fieldsite.

Before viewing the film, students should become acquainted with some of the areas dealt with on the observation form in *Children's Art* (p. 16), and choose some general areas to focus on during the first viewing. For example, they might look especially at:

> What happens as the child works?
>
> What feelings might the child have while drawing? How will you know?

and be prepared to respond to them and to questions in the student material (p. 14) after seeing the film.

A second viewing of the film could provide practice in observing and writing notes. The brief version of the observation questions included in the section "Analyzing What You See" (p. 12 of this guide) can be duplicated and used to help students observe the film. Students should respond only to areas that they feel are appropriate and should not feel limited to these categories. For example, "...does the child get started [by] playing with the materials?" can be expanded to consider "How does the child play?" or "Is there anything else that helps get the child started?"

Brief comments by a children's art specialist who studied this film are printed below; they describe Enroue's progress through his painting experience. Written on the right are samples of questions you might ask students in discussing both their observations of the film and the specialist's comments.

Comments

Enroue, who is five and likes to draw racing cars, has drawn cars on many occasions, but less often with paints.

When he runs into a problem, and feels he can't quit because he is being filmed, he has to think his problem through.

How does Enroue solve this problem?

Enroue is less experienced with the difficulty of controlling watery paints.

How does he experiment with materials to reach his goal?

He begins by making the front of the car, extending it backward and making the fender, but he bumps into the edge of the paper.

Because he lacks space, Enroue changes his plans.

This drawing, which was to be much like his others, is now a problem.

What does his ability to change plans when the unexpected occurs say about him? A three-year-old would not have had to change plans because he or she wouldn't bring the same expectations to the paper.

The front wheel becomes the end wheel and a new plan begins. He works upward to the top of the car, then to the rear of the car.

He follows the car outline and has planned the placement of the other wheels. He succeeds in getting four wheels for the car, definitely noting the ones on either side, but the wheels get blended together.

What ability does he show here?

What is more definite has become less definite.

Filling in the interior of the car, he makes it solid and gives it weight, but he has lost its carlike outlines.

How does Enroue use his knowledge about the world in making his car?

Using red, Enroue experiments with color to achieve what he wants.

What does the red under the wheels represent? fire? speed? a clearer set of wheels?

He works on different sections of the car.

He seems to think a green contour may make his car stand out.

He studies the picture. Then, with a circular motion, he completes the wheels and repeats this motion for emphasis. Using size he makes them bigger and more definite.

How does he incorporate new ideas to move toward his initial plan?

The yellow extension in front of the car is the motor.

Why in front when the motor doesn't go out there? Is it an effort to portray a "car" more clearly?

Before Enroue began he decided to make a number 5 car. The 5 in yellow is that number.

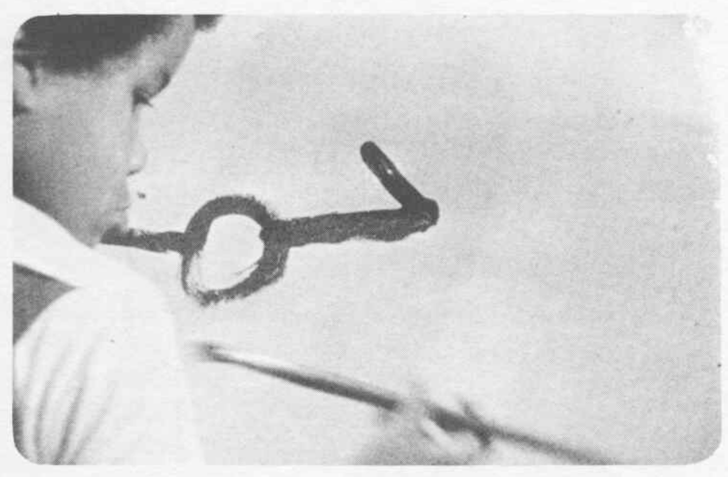
What ability is exhibited here?

He retraces with blue--the blue motor is integrated with the blue car.

With red he attempts to make the number 5 stand out. Once is not enough; he tries to give it prominence by doing it again and again.

He tries by changing the color also--green, then yellow. His struggles show him wrestling with materials to get them to do what he wants.

Why does Enroue tolerate & work through frustration? Has he learned something about working with paints for next time?



FILM TRANSCRIPT

Narrator: Enroue is five and likes to draw racing cars. He has drawn cars on many occasions, but less often with paints. When he painted this one, he seemed to run into a problem.

Enroue begins by making the front of the car, extends it backward making the fender, but he bumps into the edge of the paper. He appears to change his plan--what was the front wheel becomes the rear wheel.

He told us later that the yellow extension in front of the car is the motor.

Before Enroue began, he said he was going to make a number 5 car.

Enroue wrestles with materials to get them to do what he wants.

When the teacher adds more paper, giving him more room, the car he originally conceived seems to speedily unfold.

Children and You

Purposes:	To give students the experience of learning a new skill so that they will understand more about what goes on as children acquire skills with art materials.
	To give students an idea of the variety of media available for art projects, and of how materials affect the process and product of art work.
	To consider how to talk with children about their drawings.
Materials:	*Children's Art*, pp. 15-22; a wide range of adults' and children's art materials.

Observing at a Fieldsite

Students can use any of several methods to observe children drawing, depending on which is most convenient or comfortable for the student in the particular situation. You might spend about 15 minutes discussing with students the aims, problems, and rewards of some of the following methods.

Casual observation occurs when a student observes children in a pre-existing situation. A student interested in children's drawings might simply walk over to where some children have gathered to use the art materials. Doing nothing to intervene or change the situation, the student would attempt to be as "invisible" as possible, in the hope of learning how children spontaneously deal with the process of making a drawing.

Participant observation (see *Working with Children*, teacher's guide, p. 32) combines the roles of helper, supplier, and supporter with that of observer. Suggestions on how to make observations, organize materials, and relate to children in an activity are described in *Children's Art*, page 15.

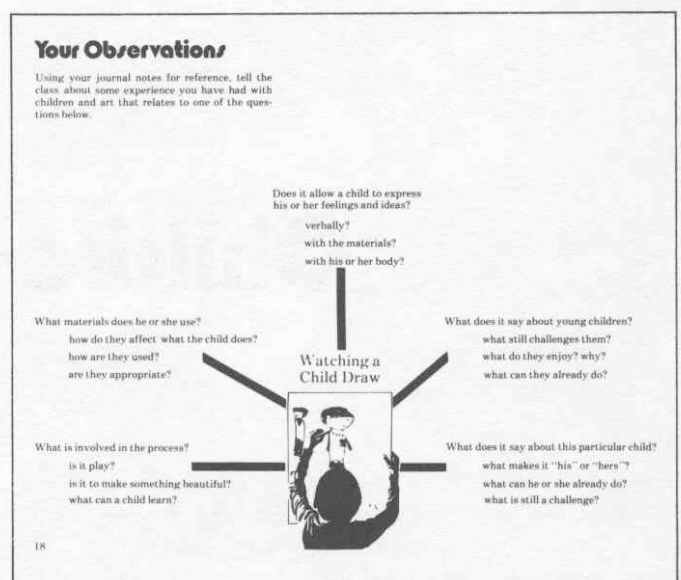
Structured observation refers to situations in which the observer deliberately "sets up a situation" (see *Looking at Development*, p. 10) in order to observe certain behaviors. An example of this might be asking children to draw their parents in order to see how they feel about family relationships.

Analyzing What You See

The questions in this section can give students clues about what to look for when watching children draw, and can

also help them to organize their notes after making an observation. If they have not already discussed the questions in connection with observing "Racing Cars," students should do so now, before beginning the observations at the fieldsites.

If students need guidelines for note taking, you might duplicate the following brief version of the questions for students to take to the fieldsites. After their observation, and before the next classroom discussion, students should write out their observation notes.



Your Observations

Using your journal notes for reference, tell the class about some experience you have had with children and art that relates to one of the questions below.

Watching a Child Draw

Does it allow a child to express his or her feelings and ideas?
- verbally?
- with the materials?
- with his or her body?

What materials does he or she use?
- how do they affect what the child does?
- how are they used?
- are they appropriate?

What does it say about young children?
- what still challenges them?
- what do they enjoy? why?
- what can they already do?

What is involved in the process?
- is it play?
- is it to make something beautiful?
- what can a child learn?

What does it say about this particular child?
- what makes it "his" or "hers"?
- what can he or she already do?
- what is still a challenge?

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ANALYZING WHAT YOU SEE
(Brief Version)

What Happens?

What brings the child to use the materials?

How does a child get started?

What happens as the child works?

When is the child finished?

What does the child do with the finished drawing?

How Does It Happen?

How does the child paint?

What seems to attract or interest the child most about making the drawing?

What feelings might the child have while drawing?

How Can You Tell?

Facial expressions

Ways of moving

Attention

Talking

Sharing Your Observations

With the students' written observations and the chart, "Analyzing What You See," on pages 16-17 as guides, students can spend about 15 minutes sharing the information they gathered. Can they suggest additions to the chart? (N.B.: A brief version of the chart appears to the left.)

Students who observed children close in age or of the same sex or family (other variables may be suggested) can present the similarities or dissimilarities in what they saw. The dissimilarities may point to individual styles in children, which will be the subject of "Individual Children and Their Drawings."

The Eyedropper Experiment

This activity (p. 19) will give students the experience of learning a new skill so that they will understand more about what goes on as children acquire skills with art materials. It will take at least 30 minutes from start to finish.

ADVANCE PLANNING

Have students read the description of the activity in the student booklet. Discuss the point of the exercise--namely, to think of a material that would challenge them, just as new art materials challenge small children.

Plan how to get the materials assembled. You will need one eyedropper per student, blotting paper, small jars, newspapers, food coloring. Note: Eyedroppers may often be borrowed from the science department. Or plastic straws (finger-over-end) could be substituted. Paper toweling can be used in place of blotting paper. You might want to ask one of the fieldsite teachers to lead this activity, either in your class or at the fieldsite.

When the materials are collected, be sure to take time to experiment with them yourself, before giving them to your students.

PROCEDURE

Set up areas for working--dish or table tops, or on the floor. Protect surfaces with newspaper. After distributing the materials, allow about 15 minutes for students to work with them. Afterward, have students sit in small groups and arrange their work in a display, either on the floor or on the wall, if it's not too drippy.

DISCUSSION

Point out the variety of work--colors, patterns, attempts at representation, etc. Then discuss the questions in *Children's Art*, page 19. Thinking back over their own experiences, students should see whether they can associate any part of their work with the four steps described on page 19 (*Children's Art*). Discuss with students what they think the experience of a young child would be in such a situation:

> How does this experience help students understand children's experience? How might their experiences be different from a child's?
>
> Would it take a young child longer to move through these same steps? Why?
>
> Would a young child need more help? Why?
>
> Would a young child be more adventurous with a new material than they were?

A final journal entry topic might be concerned with how students can best help children at the fieldsite when they have their first experiences with new materials. How will they support children when the fieldsite teacher has set up new materials for them? How will they set up new art experiences for children? (Consider materials, timing, instructions, etc.)

ALTERNATE MATERIALS

If you don't think that the eyedroppers would challenge your students as a new skill, here are some suggestions of other media:

> Draw with string or yarn dipped into paint.
>
> Draw by spraying paint or food coloring from window cleaner spray bottles.
>
> Use very large brushes or paint rollers; use very small brushes or cotton swabs; use sponges.
>
> Thin some play dough with water and put it in plastic bags; cut off the corners and "draw" by squeezing the dough out--like cake icing.
>
> Draw with sand or salt (dispensed through funnels, or sprinkled) on cloth or black paper.

Take other suggestions, from the students' experience or ingenuity, from the *Doing Things* booklet, or from materials they have seen in use at the fieldsite.

In addition to trying to work with unfamiliar materials, students might try using their bodies in a new way. For example:

Paint with a foot or the nondominant hand, using finger paints or a brush.

Dilute several colors of powder paint. Using a straw, siphon the paint onto a piece of heavy paper. Blowing through the straw, create a painting. Warn students to stop if this gives them a headache.

Many Marvelous Materials

To give students an idea of the variety of media available for art projects, and of how materials affect the process and product of art work, do the activity on page 20 of the student book, or the alternative described below. Notes for the alternative activity are also applicable to the booklet activity.

ADVANCE PLANNING

Tell your students that at the next session you will allow 20 to 30 minutes for each of them to render a tree. Brainstorm a number of possible media, and list them on the blackboard. Your media list should include the usual preschool supplies--crayons, pencils, colored chalk, poster paints, finger paints, torn paper, Tinkertoys, blocks, clay--and any of the materials suggested in *Doing Things* (p. 40).

In addition, think of more "grown up" media--India ink, stained glass, tin can strip sculpture, whittling wood--and also whimsical and unusual media--typewriter type, fruit and vegetable carvings, cardboard carpentry, cake and icing, inflated plastic bag sculpture, etc. The process of generating the list will remind your students of how many media are available, both in art rooms and in recycling centers, if they will only use their imaginations.

Each student should choose a medium, initialing his or her choice on the board. No two students may work in the same medium. Students should be responsible for bringing in their respective materials to the next class. If they feel their tree will take longer than one class period to complete, they may start work on it ahead of time, and finish it in class.

PROCEDURE

Allow students time to produce their "trees," and then display as many of them as possible in the classroom. Plan to leave the display up for the duration of work on *Children's Art* so that students can compare their own art products and experiences with those of the children at their fieldsites.

DISCUSSION

During a brief discussion period, students can comment on the variety of trees in the display, and describe their individual experiences in working with the chosen medium. Refer to the questions in *Children's Art*, page 20, as well as to the following question in leading the discussion:

Everyone had the same subject. Why are the results all so different? Consider choice of materials, personality, mood, etc.

Children's Art points out some of the ways in which materials can affect children's work differently from adults': children have fewer preconceived notions and are more open to exploring what a medium can do. Review the checklist (p. 21) of things to consider in planning materials for an activity with children.

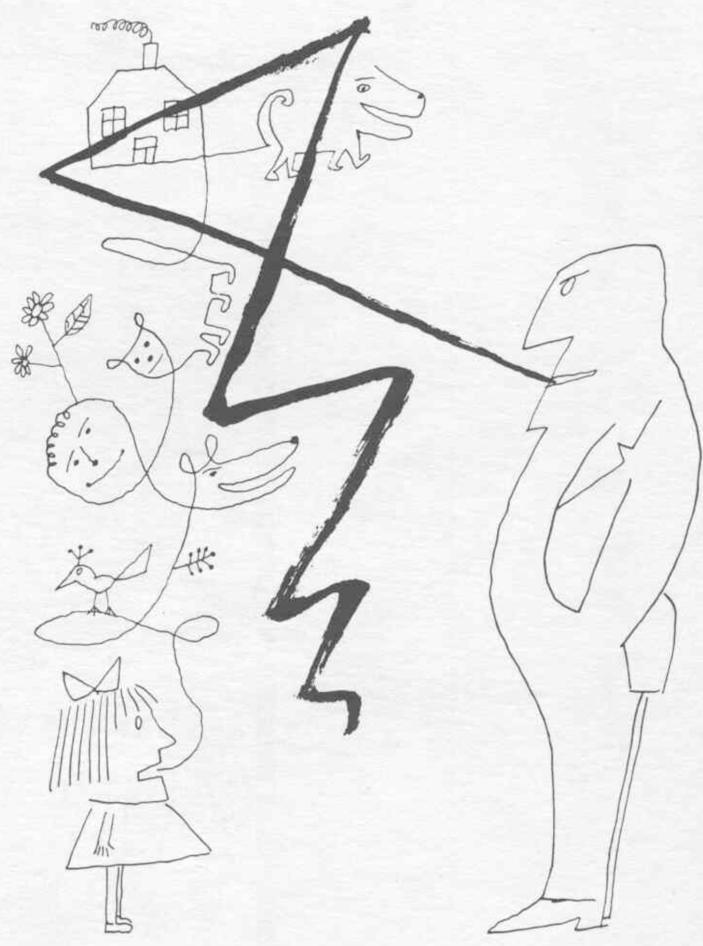
This discussion of materials, together with the following discussion about how to act with children who are drawing might be compared to the section of *Child's Play* (p. 29) that suggested ways of looking at a child's activity, "Experimenting with Color," in order to decide what role to take in that activity --observer, participant, or organizer.

Listening to Children

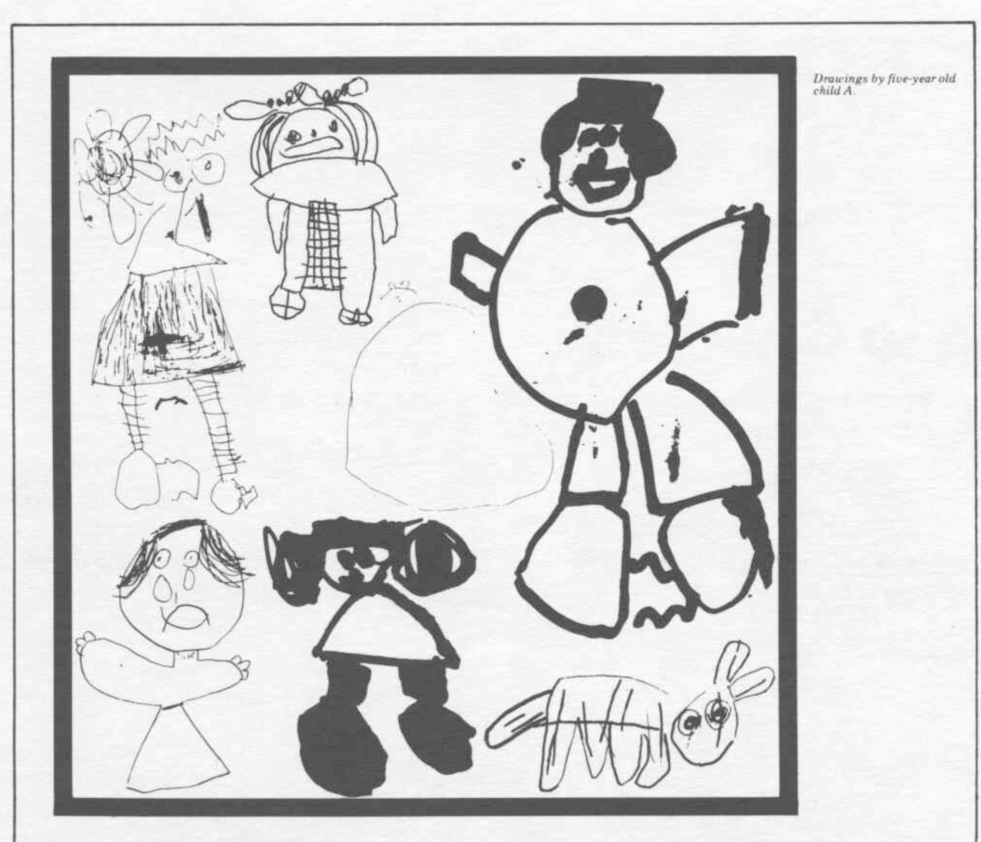
Students want to know how to talk with children about their drawings. Read "Listening to Children" (p. 22) aloud with them, and suggest responses to the drawings and to children's comments. Then suggest that they look at the work displayed around the room and think about how they might talk with one of their friends about his or her art work. Role play a few such conversations.

Emphasize the importance of listening to the child and basing comments on what the child does or says--of responding to the child rather than initiating conversation. Students should remember that the questions and comments they make to peers, just like those they make to children, should be based on their knowledge of the process that went into making the work and on their understanding of what the person who did the drawing is like.

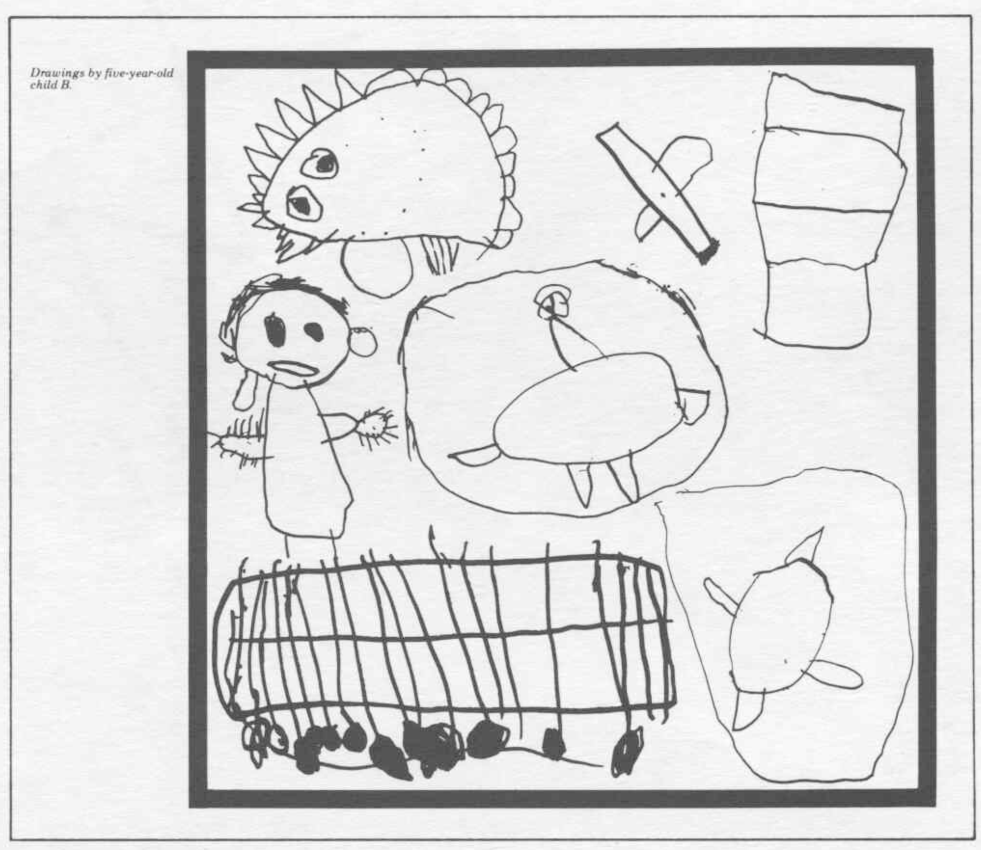
Students might try role playing both an adult who supports children and an adult whose comments impose on the child or limit discussion. Compare how each approach makes the "child" feel.



1959 Saul Steinberg
From The Labyrinth (Harper);
Originally in The New Yorker



Drawings by five-year old child A.



Drawings by five-year-old child B.

Ways of Looking at Children's Drawings

Purposes:	To examine the question, "What can the process of drawing tell us about individuality and universal patterns in children?"
	To consider two causes of individual differences--temperament and experience--at similar stages of development.
	To examine universal development patterns as revealed by children's art work.
	To examine the effect of different cultural experiences on the art of children.
Materials:	*Children's Art*, pp. 23-42; films, "Clay Play" and "Painting Time"; "Drawing Sort" poster.
Suggested Visitor:	Fieldsite teacher.

Individual Children and Their Drawings

Begin by asking students to think of fieldsite experiences in which they noticed differences in the way children responded to the same art activity.

How do students describe these differences?

What might be the influences causing these differences? (Consider how much experience children have had with the materials, the children's temperaments, and the attitude of the fieldsite toward art, the influence of family and society on children's ideas.)

After students have examined pages 23-25 and discussed the individual characteristics of the two sets of drawings, they might ask the same sorts of questions about children they have worked with at the fieldsite. You might ask students to describe the personality and drawing style of one of the children at their fieldsite. Ask them why they think children have different styles of drawing (but stress that comments are speculative).

Point out that the personality of a child need not be extreme to be definite. Loud or aggressive children (as well as retiring and shy children) will undoubtedly come up in discussion because they are especially noticeable. But students should also realize that children who are just "average" have individual personalities.

Since they know the children at the fieldsite best, fieldsite teachers might talk with students about particular children, and point out aspects of a child's personality that students have overlooked, such as helpfulness, sympathy toward other children, or introspection.

Why Do Styles Differ?

Students should now realize that each child has a personality of his or her own, which surfaces in drawings. But where does personality come from? Two of the causal factors are temperament and experience.

TEMPERAMENT

A child is not solely the product of his or her environment. Studies of infant behavior have suggested that some aspects of that temperament may, in fact, be inborn. Immediately apparent distinctions among infants are referred to as differences of temperament. To say that children are born with particular temperaments is not to say that their personalities are preformed and unchangeable--nor are their ways of behaving fixed down to the last detail. Instead, temperament refers to the *tendency* to feel and respond to the world in certain ways.

Read with students the information about temperament in *Children's Art*, page 26. You might also read to the class the following observations of infants collected by a pediatrician interested in the way infants differ at birth:

> From the first moment L. was striking for inactivity. L. emerged from the womb sluggishly. After delivery the baby lay quietly in the crib, looking around with eyes wide open, as if in surprise.... While still in the delivery room the infant's movements consisted of rather gentle, slow, circular motions of the arms.... L. mouthed and sucked on the fists of both hands. All L.'s movements were gradual, slow, smooth, and, most striking of all, infrequent.
>
> D. was an eight-pound baby who literally "came out crying and fighting." This baby needed no attention to continue breathing, and the color of the skin turned a healthy pink quickly. The obstretician had no time to clear the child's airway... before D.'s first breath and cry.... D. was ready to cry by the time the nurses were done with the bathing and dressing. D. squalled vigorously with legs and arms out straight, and kicked and pushed the nurses' hands away. The skin color improved with each burst of crying, and although D. sank into a deep sleep after this bout, the infant never lost that healthy pink color again.*

Ask students how they would describe each child's temperament. If at five years both L. and D. had much the same temperaments they showed at birth, how might each child go about drawing? How might D.'s drawings differ from L.'s?

In what ways might different experiences affect the temperament of each child? Suppose, for instance, that L.'s family was quick-moving and volatile, and that the parents looked for and praised these qualities in their children. How might this affect L.'s behavior patterns? Of course, a reply to such a question is entirely speculative. Depending on a whole complex of other factors, L. might remain inactive or L. might seek to adopt or imitate the tempo so valued by the other members of the family. As students discuss this, the most important thing for them to realize is that temperament may establish an early pattern of responding and acting, but that later experience will interact with and shape (reinforce or run counter to) that pattern.

Reading

To consider individual differences in style, duplicate "On Individual Temperament" (pp. 29-33, *Fear, Anger, Dependence*, teacher's guide) and share this reading with students.

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*Adapted from T. Berry Brazelton, M.D., *Infants and Mothers: Differences in Development* (New York: Dell Publishing Co., copyright 1969 by T. Berry Brazelton, M.D.), pp. 11-12, 19-20.

EXPERIENCE

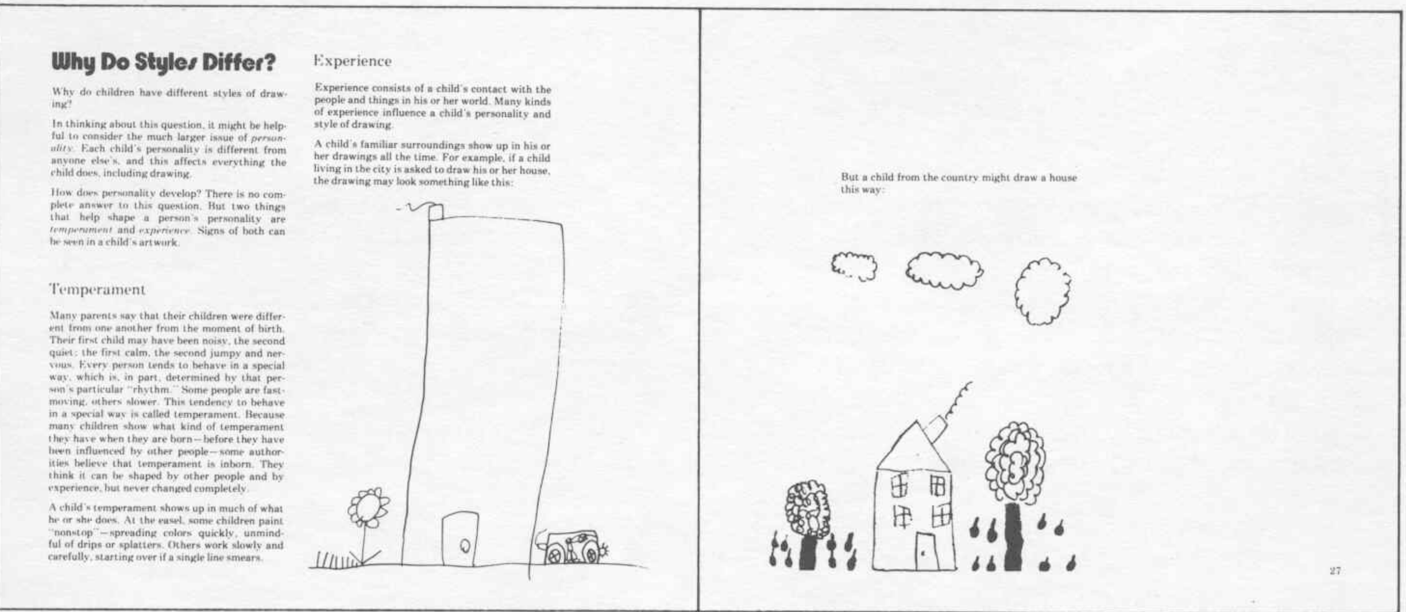
Another important factor in the way in which children are individuals, and draw as individuals, is their *experience*. Read the material in *Children's Art*, pages 26-29. Experience here is taken to mean children's contact with the people and things in the world around them, broadly defined as their homes, schools, their playmates, their cultures, even the characters out of the books they read or the pictures they look at. In children's early drawings, most dwellings, scenery, people look very much alike; but as children mature their drawings begin to reflect the particular qualities of their surroundings. At this point a city child's drawing of a house may begin to differ from that of a rural child (see pp. 26-27).

This does not mean that children cannot draw things which they have not experienced. But even drawings of strange or new things are based on ideas they have from television, book illustrations, magazines, school books. The illustration on page 28 of the student materials is an example of this. The detailed drawing of the boat was made by a young boy who had often been out on a boat with his father. The child's experience, combined with an intense interest, have affected how he draws a boat. He is aware of drawing a particular kind of boat--a lobstering and fishing boat, not just a picture-book sailboat. You might ask students, "What are all the details that reveal that this child knows about boats and the way they run?"

It is possible that children with the same exposure to boats would not draw boats with the same attention to detail. A child whose father has a boat, but who does not look forward to the day when he or she will operate a boat, might portray boats differently. In this sense, experience is not equal to exposure; experience is interaction that produces knowing, caring, understanding--not mere recognition.

Nevertheless, there is also the child who loves and studies boats although he or she lives miles from any body of water. This child may take books out of the library, watch boats on television, almost memorize the details from photographs and models. What might this child's drawings look like?

From the example of the young boy who goes fishing with his father, it can be seen that an important aspect of experience is the feelings that children have about themselves, others, and the events in their lives. These feelings affect their drawings. For example, sometimes



Why Do Styles Differ?

Why do children have different styles of drawing?

In thinking about this question, it might be helpful to consider the much larger issue of *personality*. Each child's personality is different from anyone else's, and this affects everything the child does, including drawing.

How does personality develop? There is no complete answer to this question. But two things that help shape a person's personality are *temperament* and *experience*. Signs of both can be seen in a child's artwork.

Temperament

Many parents say that their children were different from one another from the moment of birth. Their first child may have been noisy, the second quiet; the first calm, the second jumpy and nervous. Every person tends to behave in a special way, which is, in part, determined by that person's particular "rhythm." Some people are fast-moving, others slower. This tendency to behave in a special way is called temperament. Because many children show what kind of temperament they have when they are born—before they have been influenced by other people—some authorities believe that temperament is inborn. They think it can be shaped by other people and by experience, but never changed completely.

A child's temperament shows up in much of what he or she does. At the easel, some children paint "nonstop"—spreading colors quickly, unmindful of drips or splatters. Others work slowly and carefully, starting over if a single line smears.

Experience

Experience consists of a child's contact with the people and things in his or her world. Many kinds of experience influence a child's personality and style of drawing.

A child's familiar surroundings show up in his or her drawings all the time. For example, if a child living in the city is asked to draw his or her house, the drawing may look something like this:

But a child from the country might draw a house this way:

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a drawing of a mother may say a great deal about a child's feelings for his or her mother (see drawing on p. 29).

In addition, children often express their smaller joys, pleasures, and apprehensions through drawings. Drawings of an absorbing experience--Halloween, a big storm, a wonderful puppet show--will reveal much of how the child felt during that experience (see pp. 8 and 10 for examples).

ACTIVITY

To illustrate the effect of experience on drawing, ask students to draw trees after one of several readings--readings selected to evoke very different images of trees.

Students might help assemble a range of readings about trees in categories, such as those below, or you can duplicate these excerpts for the class:

Use of Trees

Were earth devoid of trees, life on this planet would be scarcely livable. This highest form of vegetation is a contributor to the soil we cultivate, to the food we eat, to the houses we live in, to the fuel we burn, to the shade in summer, to the air we breathe, to the rains that water earth and lastly, to the beauty of the landscape.

--Helen and Scott Nearing
The Maple Sugar Book

Into these forests, in spring, the sugar-makers plunge, carrying with them a huge pot, a few buckets and other utensils, their axes, and a supply of food. They erect a shanty in the neighborhood of the most numerous maple trees, make incisions into as many as they can visit twice a day to collect the sap, boil it down to the crystallizing point, and pour it into oblong, brick-shaped moulds.

--James Johnston
Notes on North America

Personification of Trees

Once there was a tree and she loved a little boy. And every day the boy would come and he would gather her leaves and make them into a crown and play king of the forest.... But the boy stayed away for a long time. And when he came back the tree was so happy she could hardly speak. "Come Boy," she whispered, "come and play." "I am too old and sad to play," said the boy. "I want a boat that will take me far away from here. Can you give me a boat?" "Cut down my trunk and make a boat," said the tree. "Then you can sail away...and be happy." And so the boy cut down her trunk and made a boat and sailed away and the tree was happy.

--Shel Silverstein
The Giving Tree

Sturdiness of Trees

When I came into the open above the timberline, the whitecapped peak of Mount Gibson was not far above. The few weathered trees were bright in the California sun.... I hiked slowly up the slope... and there it was, on the edge of a sharp precipice--a magnificent three foot ponderosa pine, windswept and contorted, sustained by little more than a handful of earth.

--Robert Lee Behme
Bonsai Saikei and Bonkei

Trees in Winter

Or I go out on a January morning and find my river-valley world a glittering museum of hoar frost, every imaginable shape of leaf and twig and dead stem encrusted with the most delicate ice crystals that frost creates...making such a twinkle and glitter and spectrum of prism colors that my eyes are dazzled.

--Hal Borland
Seasons

There I stand in a woodland that is all black and white, no longer stark but softened and elaborated. Trunks are whitened on one side, so the woods become a vista of tree trunks, each sharply defined. Branches are outlined in white and have become an intricate elaboration of curves.

--Ibid.

Trees in Autumn

Just up the mountainside back of our house is one maple that must be among the loveliest trees in the world. It turns red, a special red that is full of glow and not in the slightest garish, a warm wine red, not as blatant as scarlet, not as dark as crimson. It turns that color all over, every leaf, each autumn.

--Ibid.

Destruction of Trees

That forest which seemed so vast to us was only a small thing after all, as the bulldozers, earthmovers, and dragline shovels have proven. The woods which we thought eternal have been logged by methods formerly considered too destructive, and the very mountainside on which the forest grew has been butchered by the strip-miners.

--Edward Abbey
Shadows from the Big Woods

Scientific Description of a Tree

Maple: ornamental and useful tree of genus Acer, *native to the N. Hemisphere. Maples have deeply cut or lobed leaves. Sugar maple (*Acer saccharum*) furnishes birds'-eye and curly maple prized by cabinetmakers. Other North American species include red or swamp maple (*A. rubrum*), with red or orange foliage in autumn, and the fast-growing silver maple (*A. saccharinum*). The Norway maple (*A. platanoides*) is a European native, while the small kinds with purple or red leaves are native to Japan.*

--*The Columbia-Viking Desk Encyclopedia*

PROCEDURE

Decide as a class what drawing medium and what size paper to use. Supply sufficient quantities of these.

The class will work in three or four groups. Each group will read one of the selections, and each group member will draw a tree in the mood that the reading inspired. Afterward, the groups should set up a display of their drawings and readings. All drawings done from one reading should be grouped together, but do not label the drawings with the name of the reading. You might staple each set of drawings into a long strip.

DISCUSSION

Can the class tell which drawings were done by which group? How were the drawings influenced by what the students read? Students can try to recall experiences in their fieldsites when they felt that the art style of the children was affected by the mood that prevailed that day.

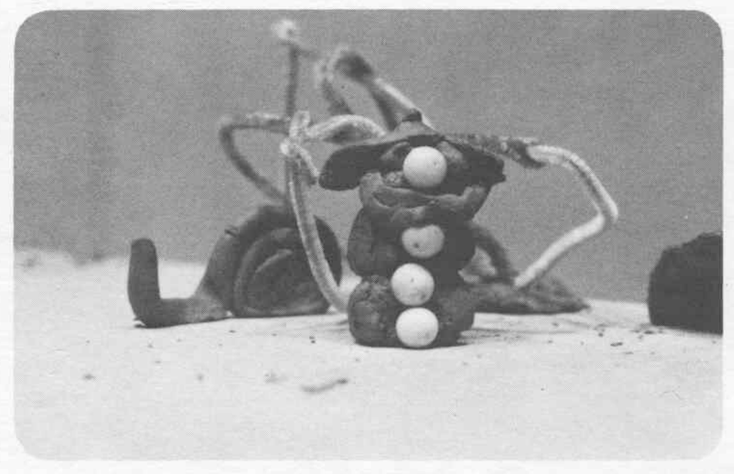
Finding Out about Your Own Drawing Style

When students are asked to make a picture of "sadness," they are left with many decisions. The decisions that they make can be characteristic of their way of doing things, and of their personalities. (Should it be funny or serious? What should its content be?)

You can do this assignment along with the class. Give the class instructions and set to work with no further discussion. After 10 or 15 minutes, collect the drawings and make a display. Discuss differences in the drawings. Some of these might be:

- abstract vs. realistic
- serious vs. funny
- use of colors
- use of lines
- use of shapes
- use of symbols
- size
- feelings reflected

The questions in the student materials, page 30, will suggest the range of differences in the process of making these drawings. Students should write in their journals why they made their drawings as they did, taking into account differences in their experiences and personalities. Then in small groups or as a class they could share their insights.



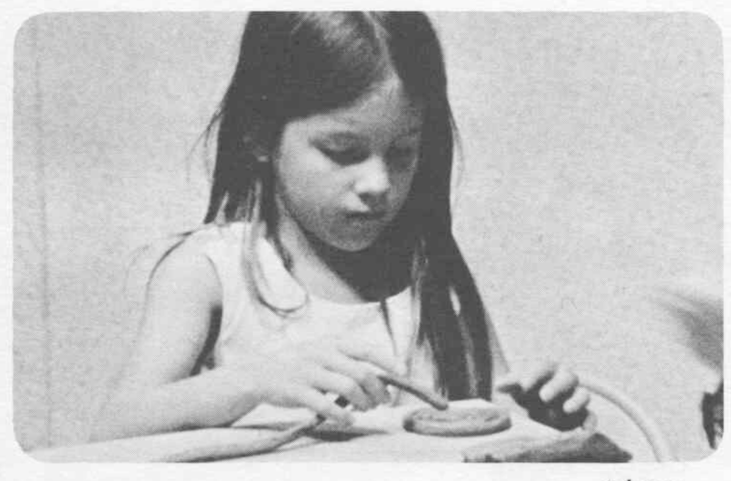
"Clay Play"

This film provides an opportunity to examine individual differences in two children through their response to working with clay. Lissa and Leah are the same age (5 1/2), friends from the same school, and working in the same situation. Each has her own way of working with the clay.

The student material asks students to describe the differences between Leah's and Lissa's styles in a word or phrase. Students might brainstorm a list of such words or phrases in small groups or as a class, then decide which phrase is most appropriate.

The class might then watch the film a second time, noting all of the ways in which the girls exhibit these differences, and discussing possible causes of them. They might also discuss how they would work with Lissa and Leah if they were in their fieldsites.

> How would the differences observed affected how you would work separately with each one? with them together?
>
> Having watched Leah and Lissa work with clay, what other activities might be particularly suited to their individual interests and ways of working?



Lissa

Leah

FILM TRANSCRIPT

Narrator: Lissa and Leah are both 5 1/2 and are friends. In this short experience, each reveals something of her own style of responding to her work, another person, and these materials.

Lissa: And go back up.

Leah: I've never seen one grow.

Lissa: I have.

Leah: I haven't. I'm making Lucy on Charlie Brown.

Lissa: You know Lucy has a dress, with curly sleeves.

Leah: Hey, why aren't you using this?

Lissa: What?

Leah: You made this.

Lissa: Made what? I didn't. I don't know who did.

Leah: Oh well. That's great.

Lissa: Once I saw Lucy wearing a strap. You know one of those straps. Those canvas straps.

Leah: It keeps falling down. This is going to be Lucy. Lucy's body. Is that a house?

Lissa: It's not nothing.

Leah: It is nothing. It looks like that to me, because you won't tell me what it is. And this leg is out funny because these are shoes. And don't laugh at them. Because it is important and I will laugh at yours, if you laugh at mine. Because it is not funny laughing at people's stuff.

Lissa: I know.

Leah: I shouldn't make Lucy.

Lissa: Why not?

Leah: I don't like the way she looks. I don't know how to make her hair.

Lissa: You should make a long ribbon and put it around her head.

Leah: That's not how you make Lucy's hair. Her hair is curly.

Lissa: I can make Lucy's hair.

Leah: What does it look like? Make it. Do you make it like this? Like this? That's how I make it.

Lissa: Why don't you make it?

Leah: That's not how you make it. That's not right. I know how it looks though. It looks like this.

Lissa: I don't make it like that.

Leah: That's how it goes.

Lissa: I know, but I make it the way it looks.

Leah: I'm not going to make it. Lissa, why do you keep making that beautifuler and beautifuler? I'm making something different.

Lissa: It might be different. You think it will be different. How do you know it will be different?

Leah: I don't. It's all set. I think it will be different.

Lissa: I don't think it is.

Leah: It worked a little bit. But I want it.

Lissa: You make it different. At least don't use the others because I need them.

Leah: I'm not going to use the two. This is a home for the snail.

Drawing Sort

The "Drawing Sort" poster reproduces 15 drawings done by children ranging in age from two to six. The drawings have been selected from a representative sample of what children do in those years. The exercise is intended to point out the range of change from two to six and to introduce the idea that what might seem like simple drawing tasks to a teenager (for example, making a line) is something that has to be learned by every two-year-old.

PROCEDURE

Cut apart the "Drawing Sort" posters and divide the class into small groups, giving each group a complete set of drawings from one poster. Explain that the drawings are reproductions of drawings that show the range and variety normal in children aged two to six. Instruct students to order the drawings from the one showing the smallest range of abilities to the one showing the greatest range of abilities. The sorting should take about 15 minutes.

DISCUSSION

Have each group discuss and make a list of the changes they perceive in the drawings from the beginning to the end of their order. Then bring the class together and let one student from each group explain how the group sorted the pictures and why they arranged them the way they did.

On the opposite page is a developmental ordering of the drawings. When the exercise has been completed, you might arrange one of the sets in this order on a bulletin board and discuss with students whether or not they agree with this order. Be sure that students are not made to feel that they "failed" the exercise if they have another order. Encourage them to present their reasons for differing.

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15

Students may have some questions in response to these materials. Below are some suggested answers for questions frequently raised.

Q: *Don't I have to know what the child meant/intended?*
A: Yes, to fully understand the drawing. But one measure of the child's degree of maturity is being able to be explicit and communicate clearly what he or she intends. Most children from three to six intend to represent reality.

Q: *How do I know these drawings represent average children?*
A: They were selected on the basis of acquaintance with the wide variety of drawings children make. While not every child makes drawings like each one of these, many children make similar ones.

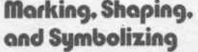
Q: *Could this child, instead of making scribbles, have drawn a train, if she'd wanted to?*
A: Most children, unless they are tired or unenthusiastic about the class, will draw at a level that represents their capabilities.

Marking, Shaping, and Symbolizing

Children's growth and change can be measured in their ability to understand and use marking, shaping, and symbolizing in their art work. All children seem to pass through similar stages in their use of these elements.

Nondominant Hand Activity

While students are reading the following material, they might try making a "scribble," a "shape drawing" and a representational drawing with their nondominant hand, and then write down the degree of difficulty involved in each. What do you have to be able to do to make a "scribble"? a "shape drawing"? a "picture"?



Some people who study children's art believe that as children develop they approach drawing differently. These differences come out in the way children make marks, form shapes, and use symbols.

Marking

Think of a line as a mark on the paper. It might be long or short, wavy or straight, tangled or neat:

When they are about two years old, children start to experiment with marking. They make spirals, zig-zags, and a few straight lines. Their marks look unplanned. Lines cross over and bump into one another:

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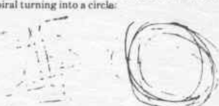
Eventually their marks become more organized. There are more straight lines, and lines look stronger and more controlled. They don't cut across each other as much. There are more types of lines—long, short, thick, thin, wiggly, curved:

Soon children learn to do countless things with lines. They begin to make patterns with them. Later, as their patterns grow more varied and intricate, they will draw grass or hair, the stripes on an animal, the curls on a girl's head:

Shaping

Think of a shape as a pattern made when a line comes back to meet itself. Circles, squares, and rectangles are all familiar shapes, but there are many shapes that don't have names:

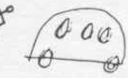
In the drawings of a two-year-old, shapes are often seen. But these are made accidentally, perhaps as the result of several lines crossin[illegible] spiral turning into a circle:



As children grow older, they begin to make shapes that look more planned and definite. There is often a pattern of shapes—two shapes put together, shapes inside shapes, large shapes, small shapes:

Eventually children can make many shapes, and plan and draw them carefully. Later, they gain the ability to create and arrange shapes that communicate ideas or feelings to others:

With continued growth, the sizes and shapes a child [illegible] chosen carefully and contain details. Two circles and two oblongs make a rabbit; a man gets a hat, pants, and buttons down his coat:



Symbolizing

Think of a symbol as something that stands for something else. For example, the word "foot" stands for or "symbolizes" that thing with five toes at the end of your leg. In the same way, an arrangement of lines and shapes can be a symbol of something else:

Very young children don't make symbols in their drawings. They make marks and scribbles as they find out how to use pencils and crayons. At first they are involved in gaining physical control of their movements. Then they focus on controlling the kinds of marks they make.

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Marking

Initially, marks are traces of motor patterns. Children then make a discovery that a mark is being made (for example, very young children don't even watch what they are drawing). Once they recognize that marks are being produced, they begin to explore what they can do with a mark. Based on motor and conceptual control, they can then begin to use marks and shapes to reach a specific and symbolic end.

Shaping

Shaping is dependent on the control of marks. The shapes a child makes go from "wobbly" and uncertain enclosures to deliberate and controlled geometrics and free forms. After much experimentation and exploration a child can make complex forms that combine a variety of shapes.

Progression in shaping takes the following order:

1. Trace of motoric pattern--attempt to control the drawing instrument.

2. Controlled line--one that bends, angles, and is deliberate.

3. Line that meets itself--shape.

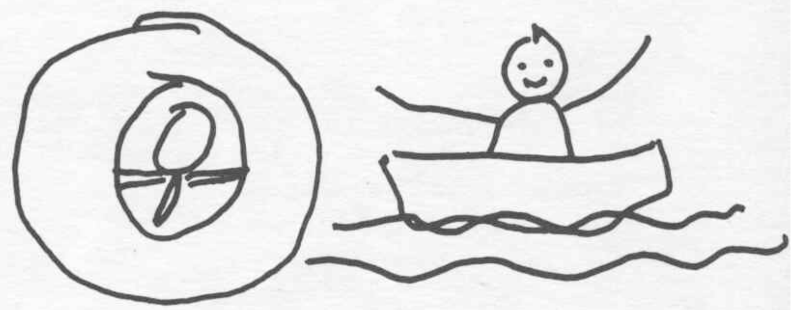
4. Patterned lines--stripes, dashes, repeated curves.

5. Symbolic lines--rain, animal hair, fingers.

Symbolizing

Children must first discover that it is possible to use a mark as a symbol that will communicate to others. Children realize that they can make shapes that actually look like objects to themselves and to others, just as they discover that words represent objects and ideas.

Children are eager to make their images clear partly because conventional forms bear closer resemblance to reality and partly because they wish to be understood: they are learning how to approximate what others recognize as realism. As the children themselves realize more about the world, it shows up in their drawings, as is illustrated by these two drawings of a man in a boat. (See "Experience" section in "Why Do Styles Differ?," p. 26.)



Students should be cautioned not to see the processes of marking, shaping, and symbolizing as separate and distinct, or as intentional. These processes are all related: marks are involved in shape making, and as soon as we make shapes we are beginning to symbolize something. Having begun to symbolize does not mean having stopped marking or shaping. Ask students to look at the drawings of a five-year-old, pages 34-35, and compare this collection with the "Drawing Sort" poster.

How does this collection incorporate previous stages?

How might an individual reflect stages differently from other individuals?

How is this five-year-old's use of marking different from a younger child's? (More controlled, more complex, etc.)

SUMMARY OF GENERAL PATTERNS IN DRAWINGS	
Drawings begin	Drawings become
as *experiments:* children can't predict how their drawings will turn out or what they will "be."	*relatively planned and controlled compositions:* children may plan carefully.
as *processes* in themselves: children try numerous things--any number of shapes, many colors--and it is the experience of doing and learning that matters. They have a beautiful array of colors and may make "mud" out of them with no regret. They often forget which paintings/drawings are theirs.	*products:* children will strive for a particular effect and be very upset if the paint runs, if they make a mistake, etc. They will often start again--very aware of where they and others are.
as *ends in themselves--a personal experience:* children are satisfied if they have found out or been able to produce what they were interested in--how to make green, how to "stack up" triangles.	*means,* a message shared: children are satisfied if someone else is satisfied--teacher, mother, friend, etc. "Realism" is one way of helping communication (e.g., a "real" looking racing car).

"Painting Time"

Ask students to observe the film for the purpose of finding evidence of development in the way Patrice paints. How does he show that he is gaining greater control (in use of hands, use of paints, intentional way of constructing

shapes); greater variety (in line, color, shapes, patches, shapes attached and detached from first lines); and greater ability to symbolize? Do students think Patrice's shapes represent something to him? Why or why not? Refer to the description of "Progression in Shaping" (p. 27, this guide) and use it to help students comment on the film as they did for "Racing Cars."

Point out to students that while development occurs in distinct steps over time, many steps can occur in a brief moment and the same steps can be repeated many different times. Such repetition occurs until a process is under control. Patrice may have already discovered that his lines can become shapes, but he may need to discover it again and again before he takes it for granted.

Discuss the films "Racing Cars" and "Painting Time" again, in terms of how the general patterns previously summarized show in the children's painting processes.

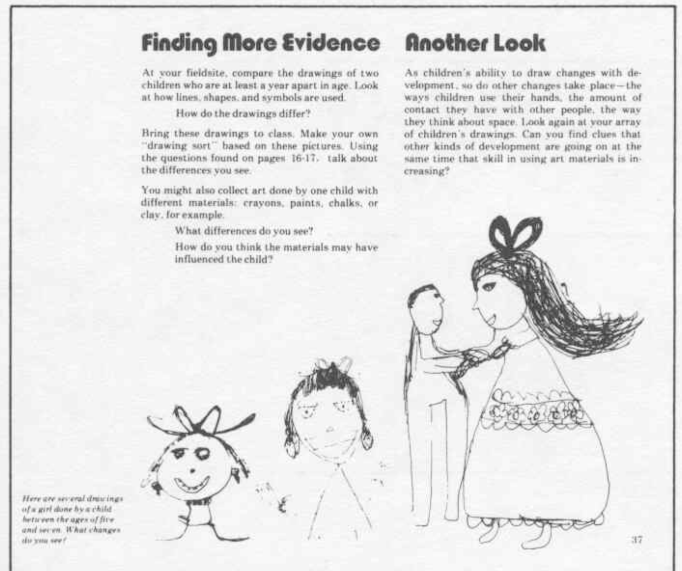
FILM TRANSCRIPT

Narrator: This film seems to us to be a good example of what a young child can get out of working with paint. Patrice is four. He seems to be experimenting with making shapes from lines and colors and learning to control his materials.

Finding More Evidence

Students themselves can look for evidence of development in the paintings of children at the fieldsite by observing two children a year apart in age in the same way that they have just observed Patrice. They should also observe one child's work being done and take notes on it, as well as bring in the finished products (with the child's permission and labeled with name, age, and any comments from the child).

> Did they see development in the process of *each* child?
>
> What differences in development do they see in the two children?
>
> What differences have materials caused in the drawings? For example, in the illustrations on page 37, pen allowed one child to draw a girl with more detail than magic marker allowed the other child.
>
> How might available materials affect development? How might development show differently in the use of different materials? In the same examples on page 37, the child working in magic marker may have been ready to work in more detail, but was limited by the material.



Finding More Evidence

At your fieldsite, compare the drawings of two children who are at least a year apart in age. Look at how lines, shapes, and symbols are used.

How do the drawings differ?

Bring these drawings to class. Make your own "drawing sort" based on these pictures. Using the questions found on pages 16-17, talk about the differences you see.

You might also collect art done by one child with different materials: crayons, paints, chalks, or clay, for example.

What differences do you see?

How do you think the materials may have influenced the child?

Another Look

As children's ability to draw changes with development, so do other changes take place—the ways children use their hands, the amount of contact they have with other people, the way they think about space. Look again at your array of children's drawings. Can you find clues that other kinds of development are going on at the same time that skill in using art materials is increasing?

Here are several drawings of a girl done by a child between the ages of five and seven. What changes do you see?

37

Another Look

Purpose:	To consider other developmental changes that occur concurrent with developing art skills.
Time:	15 minutes.
Materials:	*Children's Art*, p. 37.

When students have collected 20 to 30 drawings from their fieldsites, lay out all the drawings in order of the children's ages. Then lay out the 15 drawings from the "Drawing Sort" poster. Is there anything similar about the two sequences? Do the students' collected drawings form a smooth sequence? If not, why not? (Individual differences in personality, experience, ability to represent things on paper, etc.)

Most important, students should study the collections for other developmental changes that occur concurrent with developing art skills. Students should look at the range of experiences depicted, motor-skills required, complexity of emotion expressed, and social relations represented. For example, in the right-hand drawing on page 37, in addition to symbolizing people, the child controls the hand enough to draw hair, eyelashes, and dress decoration; has experienced formal, dress-up situations, perhaps even dancing; shows two people relating to each other; and portrays a happy relationship.

The Drawings of Children from Different Cultures

In this section, students can bring together much of what they have learned in earlier sections about the shared and individual patterns of development. The chance to see drawings from another culture will enable students to examine the *universal* effects of physical development on children's drawing, and the effects of different cultural experiences on the art of children as they develop an increasing awareness of the world around them.

The first collection of drawings (pp. 38-39) illustrates what children at early stages of art development (early symbolizing) share in common. Ask the class to discuss similarities among these drawings. The drawings are similar in *what* they represent--houses, for example--and in *how* they are drawn--simply, without detail--although they may differ in the *kinds* of houses shown.

The student material goes on to discuss *why* these similarities occur for all children (refer also to *Making Connections* and the Data Poster) and why children's drawings begin to differ when children begin to develop their awareness of other people and of the world around them (refer to *A Child's Eye View* and *How the World Works*).

The next collection (pp. 40-41) shows two different sets of drawings that convey the effect of experience on drawings by young children. The Balinese drawings were collected by Jane Belo as part of an anthropological study in the late 1930s. After students have spent a few minutes looking at the drawings of a nine-year-old American boy and of nine-year-old Balinese children, ask them to list all the ways in which the children's drawings differ. They should consider content, style, and use of marks, shapes, and symbols. Some descriptions of the Balinese drawings might be:

The Drawings of Children from Different Cultures

People who compare the drawings of children living in different parts of the world have noticed that all children go through the same steps in learning to draw. Children in Alabama, Viet Nam, Russia, and Nigeria all start by drawing lines, scribbles, and patches. Then they begin to connect lines to make shapes. Gradually they put shapes together to show familiar things—men, women, dogs, trees, flowers, rain, houses. While each child has a style distinctly his or her own, all children go through exactly the same steps when learning to draw: learning to grasp; learning to grasp and make lines; learning to combine lines to make shapes and, later, symbols.

On the next page are some drawings by children from countries all over the world. What these children do each day, how they dress, what they eat, and where they live are very different. Yet their drawings are remarkably alike. What similarities can you find?

38

Why Are the Drawings of Young Children so Much Alike?

Wherever they live, human infants have many of the same experiences: they kick, suck, reach, and grasp. At first an infant grasps as a reflex. (You can make this happen by laying a finger on the palm of a baby's hand. Notice how tightly the baby's hand curls around your finger.)

When the child is older, and has more control over his or her movements, he or she will grasp in order to hold something: a toy, a bottle, a crayon. As the child gains more and more control over his or her movements, he or she can run, climb, eat with a spoon, hold a crayon steadily and make marks with it.

When children discover that they can make marks, they begin to explore: What happens if I bang the crayon? What marks will I make if I push it across the paper? if I pull it toward me? Trying different ways of making marks is how children build up an understanding of what they can do with crayons.

At some point in this experimenting, children learn how to make a shape. Then they discover how to make more shapes and how to combine shapes into patterns. Sometimes these will remind a child of familiar objects: a face, a snowman, a tree, a car. These outlines the child names. Eventually, he or she will fill in such familiar outlines with details, eager to make them "look like" real-world objects that other people can identify and call by name.

39

- detailed

- decorative

- crowded with living things

- carefully planned out

Go on to speculate about why these drawings are so different in style. What different experiences do students see reflected in these drawings? If students are interested in knowing about the Bali experience that inspired these drawings, you might tell them that the focus of the Balinese child's drawing was experience with the characters and stories of shadow-puppet plays, folktales, and dances. Balinese children even translated their own everyday experiences into the "style of the shadow plays," giving fathers, uncles, and brothers the characterizations of favorite folk personalities. (See photographs, p. 40.)

If time and interest permit, it would be worthwhile to discuss with students where American children get the ideas for their drawings. (See photographs and drawings, p. 41.)

Are there sources, like the shadow plays in the lives of the Balinese, that affect the drawings of American children? Some suggestions might include:

- television

- stories related by parents, relatives, or teachers

- books, magazines, and comic books

- things that happen in school, their neighborhoods, homes

Have they ever noticed the influence of any of these sources in children's drawings? How do parents, teachers, and other children affect children's ideas about how things ought to be drawn?

A Longer Look at Children's Art

Students are asked to summarize what they have learned about individual differences and developmental patterns in children by watching children paint, by collecting the work of one child over a period of time, and by collecting the work of many children of different ages.

By collecting children's art work, students can see growth and individuality in one child and the process of development in children of different ages.

Students can discuss their collections in class or write about them in their journals.

> What development do they see in the one child?
>
> What patterns do they see in the work of many children?
>
> What individual differences can they distinguish in this work?

Students are asked to collect work other than paintings for this assignment: stories, drawings, clay work, photos of block constructions, etc. How are the developmental patterns and individual differences revealed by this work similar to the evidence given in drawings? How are they different?

Selected Readings

Introduction

These readings have been selected to help you understand both the practical and the theoretical implications of studying children's art. The first reading, excerpts from Art of the Young Child *by Jane Cooper Bland, describes the experience of art for children from the ages of three to five and suggests ways of helping children become independent and confident in using art materials. The second selection, adapted from* Children's Painting *by Lois Lord and Nancy R. Smith, gives practical suggestions for motivating children and responding to their art work at different stages of development. In* Ruby's Drawings, *Robert Coles suggests certain inferences a trained psychiatrist can make about a child's feelings by observing her drawings over a period of time.*

Art of the Young Child*

Jane Cooper Bland

This reading is based on the author's experiences as an art educator at the Bank Street College of Education and instructor at the Art Center of the Museum of Modern Art. "How Children Create" describes how children develop in painting, clay work, and cutting from ages three to five. "How Adults Can Help" gives suggestions for setting up environments that encourage children to work freely with art materials. This reading is particularly relevant to the drawing-sort activity, since it offers concrete ideas of what children can do at different ages. Since this reading would be of special interest to fieldsite teachers, parents, and students, you might xerox it to share with them.

HOW CHILDREN CREATE

The Child at Three Years

In general, three-year-old boys and girls like and need to manipulate materials and to change what they are making as they work. They also take pleasure in doing the same kinds of things over and over. Perhaps they do this in order to convince themselves that they know how or they may just be repeating an enjoyable experience. They often keep changing the colors on their papers by painting one over another until the result is a mass of brown paint. Although this may make the painting less attractive to the adult, the value for the child has been his growing power to change colors. This is an important part of learning.

They pat and roll clay, build it up into some form, squash it, then pat and roll it again; they make birthday cakes, admire them, and pull them apart and start

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*Selected from *Art of the Young Child* by Jane Cooper Bland, third edition, revised, 1968. All rights reserved by The Museum of Modern Art, New York. Reprinted by permission of the publisher.

over. A child of three begins constructing by sticking things into clay or any soft material. As a rule, he is not able to cope with mobiles or constructions which require skill in joining, nor can he manage many materials like wire or pipe cleaners.

Most three-year-olds are able to cut paper and they get a great deal of satisfaction from it. They cut paper into pieces for the sheer enjoyment of cutting or because they feel a sense of power in changing the sheet of paper from its original form. Cutting is an activity complete in itself and usually quite separate from pasting. Three-year-olds will cut many small pieces and then push them all aside and choose new materials when they decide to paste. Pasting, too, tends to be a separate activity enjoyed for itself. They often cover what they have made by pasting one piece of paper after another over it. They derive pleasure from manipulating the smooth slippery paste.

Although the child at this age level will occasionally concentrate on any one of the above activities for nearly an hour, most three-year-olds' interest will last only from about five to twenty minutes.

The Child at Four Years

For the most part, four-year-olds concentrate longer than three-year-olds. Ten or fifteen minutes to half an hour is an average; some will work for almost an hour. They enjoy both manipulating materials and the power to change what they are making as they work, but they are less inclined to repeat and are not so apt to paint their hands as are the three-year-olds. They make more definite forms, enclosed circular shapes, for example, and they paint masses of color next to each other instead of over one another. A child may elaborate a shape by painting color within it or around it or by surrounding it with other shapes or dots of color. A shape may suggest something representational to him, for instance, a circle as a head, which he may develop by putting features in it. Children at this age tend to use the whole paper, relating linear forms to it and often covering it completely with color. Sometimes they start with a specific idea of what they want to paint while at other times they improvise as they go along.

In clay modeling, most children at four make definite things, building and adding rather than pulling apart and redoing. They are more selective, choosing materials for a collage and placing them with greater deliberation before pasting. They begin to cut and invent instead of only cutting and changing. A four-year-old enjoys making simple constructions and mobiles with wire and pipe cleaners. He needs help with tying or connecting but he can choose and combine materials that can be put together easily.

The Child at Five Years

As children grow, their span of concentration increases. Therefore, five-year-olds concentrate longer than children of four, sometimes drawing, painting, modeling, or constructing for as long as an hour but usually from about fifteen minutes to half an hour.

They are inclined to preplan their paintings and to make positive shapes, even when making what they call "designs." They mix colors with greater sureness and discrimination than they did in the earlier years. Some, however, still tend to manipulate paint and change their work by painting one color over another repeatedly. This is particularly true of children who are painting for the first time.

In clay modeling, children of this age are apt to combine forms and to build better-constructed objects than those made by either three- or four-year-olds. As they become familiar with the material, they make more complex clay pieces

and are apt to select whatever they apply to the clay, such as swab sticks, buttons, straws, to embellish it as a planned part of the construction rather than for the mere satisfaction of sticking things in and taking them out again. Usually they do not repeat for the sake of manipulating the material as a three-year-old will, but tend to create some specific thing. What a child finally produces may develop while he is modeling or from an idea he had at the outset.

A five-year-old chooses materials for collage thoughtfully and cuts them into interesting shapes. He can use scissors with more certainty and skill. He enjoys making constructions and mobiles and can devise ways of fastening materials together with wire, pipe cleaners, paper clips, or yarn, and can begin to balance one shape with another. Like the four-year-old, he learns to look at materials in new ways, particularly as they affect each other. This gives materials a new dimension because the child sees them freshly, as elements that can be converted into original designs through his imagination. He can make constructions that stand by themselves or he can make mobiles, in which the enchantment of motion is an added element.

HOW ADULTS CAN HELP

Fostering Independence

That child is lucky indeed whose parents and teachers are as delighted with each forward step in the language of art as they are with each new venture in speech. Adults will help the child best if they understand what he is trying to do. Understanding underlies respect and this goes deeper than mere cordial acceptance. The child needs respect in order to go forward with confidence in what he has to say and in his mastery of the means to say it. How can adults gain this understanding? For one thing they can watch a child as he works. His expression of absorption, of attentiveness, of pleasure, is as telling as the spoken word or the finished product.

Another way to encourage children is to share their experiences. Parents can work along with their children, although they should not show them what to make, or how to make it, or give them things to copy.

Naturally the way parents and children work will be quite different. Parents should expect these differences and be pleased that the child is working independently. They can start sharing by helping the child get out his materials. A parent might say: "I'll get the paints and you get out the paper," or "Why don't you get out the clay and I'll put newspaper around the table and floor." Giving the child responsibility will help him to become independent in caring for his own art materials. Perhaps when mother is shopping, she can find something for the collage treasure box and say, "Look what I've found, do you think we could use this in a paste picture?" All of this heightens the feeling of "togetherness." The parents' interest fosters the child's feeling that what he is doing has value.

It is, of course, not possible or even necessary for a busy parent to be with a child every minute that he is painting or constructing. If the child feels an adult's sincere interest in what he is making, he will gain confidence to go ahead. Parents should try to look at what a child shows them with an understanding eye. He may have been experimenting with paints or other materials in order to gain power over them. Adults should never feel that time spent in experimentation is wasted because no finished product comes out of it. A quicker result might be obtained by having the child follow rules, but it will have little or no meaning for him.

Experimenting is not just finding out what paint, clay, or other materials can do. A child also experiments with expressing in concrete form his ideas and feelings about what is happening to him in his own world. Thus he strengthens his power to weigh choices, to decide, and to face the results of his decisions. Painting or modeling may be pleasurable but it is also serious business.

Sometimes it may seem as though materials have hardly been set up before the child announces that he is finished. Parents and teachers should not be troubled by this. The child may have had just as satisfying an experience as one who has worked for a longer time. Sometimes a child may not want to paint at a particular time. This does not necessarily mean that he doesn't like painting. He may be absorbed in another activity, or it is possible that his confidence has been shaken because he has been made to feel inadequate by someone whom he is anxious to please.

If a child asks for help, he may not be needing the specific thing he asks for. Perhaps at that particular time he wants only to be assured of interest. A three-year-old seldom asks for help. Four- and five-year-olds whose work has been respected on their own level will also go ahead independently. Unless a child shows genuine dissatisfaction with what he has made, adults should accept it without offering criticism. However, if Johnny asks: "Show me how to make a horse," or anything else, no matter how flattering this may be to his mother and father, or how much they like to do things for their child, they should realize that he is harmed instead of helped when they show him how to do it their way rather than encouraging him to do it his way. They might help clarify his own idea by comments such as: "What kind of a horse do you want to make? What color? What is he doing? If I show you my way, it will be my horse, not yours."

Sometimes, for one reason or another, a child may feel that he must conform to adult standards and he may ask, "What shall I paint?" If he does, an adult should not feel obligated to tell him to paint a tree with apples, or a house, or a boat, or anything else. He might say some such thing as: "There are so many things you can think of that I can't," or "Did you see any pretty colors today? How about trying to paint as many different colors as possible on your paper?" or "Let's try to see how many different things the brush can do." Often a new medium, such as clay or collage, will encourage a child to explore and work in his own way.

Such suggestions may help him to get started but if a child persistently asks for help and ideas, he may have become too dependent on others. The real problem is to reinstate his self-confidence. Perhaps giving him more responsibility in doing things for himself and for others, such as washing his own hands, dressing himself, caring for pets, getting things for mother, might help. Trust and confidence in his ability to carry out responsibilities on his own level can help him to feel that his contribution is of real worth.

Sharing what they know about a child can help parents and teachers understand his problems and work together toward helping him grow. If a child is going to school, parents should make every effort to become acquainted with the school program. This can help them to strike a balance between what happens there and what the child does at home. If the school program is sound, parents can learn many things from the teacher that they can adapt to the home situation. On the other hand, no matter how much experience a teacher may have had with large numbers of children, talking with a parent can give her an insight into the particular needs of an individual child. Parents can also help a teacher who is struggling to better her program in the light of new ideas in art education. A group of parents supporting a teacher can often make it possible for an administrator to change a difficult situation.

Sometimes parents are faced with the problem of their children attending a school still using outmoded methods in art education, such as copying or tracing patterns. They should not undermine the child's respect for his teacher or school, but if the child seems disturbed, one thing they can say is: "At school, why don't you do it their way, but at home let's do it your own way. It's more fun."

However, if the art program at school is so outmoded or if the school has no art program at all, parents should try to do something to remedy this. Parent-teacher organizations have been created for just such purposes. Some parents may feel that it is not up to them to be concerned with the school program, although actually it is their responsibility since, after all, schools exist for the children who attend them. Parent-teacher organizations, rather than hindering, can reinforce the hands of teachers and administrators in building better programs for children.

Providing Materials and a Place to Work

Parents can play an important part in stimulating the child's interest and growth by setting up a place for him and by providing the proper materials.

A child needs an inviting place even if it is only a free corner in the kitchen or living room. It is important that materials should be available so that they can be gotten out readily when they are to be used. If a child is eager to paint, waiting for elaborate preparations may dampen his enthusiasm for the entire activity. Children and parents can set up a working place together. As a child becomes familiar with the best way of getting out what he needs, he will be able to start by himself even when his mother is busy. Of course, she will want to keep an eye on his progress so that she can help him if necessary and be ready to supervise cleaning up when his creative energy is spent.

Equipment need not be elaborate. A low table, with a surface large enough to hold good-sized paper and a tray of paints, is excellent for painting and will also serve for working in clay, collage, or construction. The table should be low enough for the child to see and reach the whole of his paper. If the top is slippery, a bit of masking tape struck across an edge of the paper onto the table will keep the paper from sliding. Oilcloth or newspaper can be spread on both the table and the floor to protect surfaces and make cleaning up easier. A smock or one of father's old shirts with sleeves cut short will protect the child's clothes. A set of low shelves should be nearby to hold a variety of materials and tools such as paper, brushes, and collage and construction materials. If shelves are at least eighteen inches deep, eighteen- by twenty-four-inch drawing paper can be stored on one of them. If not, a portfolio of the same size or a little larger will serve the purpose. This may be kept behind the shelves or in a closet. If there is no space for a set of shelves, the materials and tools may be kept together in a box or carton or in a drawer which can be pulled out and carried about from place to place.

An easel is also desirable for painting. One advantage of the easel is that the child's paper is up where he can easily see and reach his painting as he works. However, the disadvantage is that the child has much less control over the paint, which tends to flow together and run down the paper. Many children, therefore, prefer to work on a table or the floor. When working on the floor, spread out newspapers and put the paper to be worked on, the tray of paints, and water dish on it. Set them against a wall or in a corner, so that they will not be kicked over or stepped on. If an easel is preferred and a commercially made one seems too expensive, a good substitute is a piece of beaverboard set against the wall or on the seat of a straight chair leaning against the back.

Clay should be stored in an airtight container such as a crock or large can to keep it moist. Wrapping the container with a plastic material will help keep out air. If this is placed in a wooden box or on a platform set on casters, it can be wheeled out of the way under a table when not in use.

The child will need a box to hold his collection of things such as shells, feathers, yarn, wire, and cloth for making collages. A box or tray with divisions, like a refrigerator tray or jewelry box, is very useful for holding the

very small things like buttons and beads; the larger things can be put in a pasteboard box.

The materials out of which the child creates are important to his satisfaction and success. Often a parent goes to the expense of buying materials which are a hindrance to the young child or are too elaborate or advanced, such as a complicated set of crayons of forty-eight colors or oil paints. The following are recommended as most suitable for creative growth at this age level.

Poster paint. Poster paint is the best kind of paint for children because it flows easily from the brush onto the paper. It comes in brilliant colors and, since it is opaque, a child can change colors by painting one over the other. Blue, red, yellow, black, and white are adequate, because almost any color can be obtained by mixing two or more of these. Green, orange, and violet may be added if a wider range is desired. It is economical to buy poster paint in pint, or even quart, jars. Paints must always be kept covered, to prevent them from drying out. Glass syrup dispensers with metal tops make good containers for storing paint. If the tops are kept clean, the colors can be poured without spilling.

Powder paint. Powder paint costs less than poster paint and is almost as good when mixed with water to the consistency of heavy cream. It is less convenient, however, as it sours quickly and must be mixed each time in small quantities. Watercolors that usually come in hard little cakes lack the freeing qualities of poster paint and are not desirable for young children.

Tools for painting. For the child's use, small containers, one for each color, such as glass or plastic furniture coasters, or small jar tops, should be provided. Brushes, a large container for water (a plastic bowl or a coffee can will do), and an acetate sponge for wiping the brushes are also needed. It is desirable to place all of these on a tray (an aluminum cookie sheet makes a good tray). Three brushes, three-quarter-, one-half-, and one-quarter-inch, are all that the young child needs. Flat, long-handled, short bristle brushes called "brights" are the best. The child should use large brushes, three-quarter- or one-half-inch, for most work and the narrow one-quarter-inch brush only for details. Children often paint with the sponge as well as with the brush. Brushes should be thoroughly washed after the painting period so that all paint is out of them and stored either bristle end up or lying flat in order to keep bristles in shape.

Chalk. Large soft chalk comes in many colors and can be used when, for one reason or another, it is too difficult to set up poster paints, or to introduce another medium. By using the broad side of the chalk, the child will get quite rich color. New colors can be mixed by rubbing one color over another. The best kind of chalk is lecturer's chalk, which is approximately half an inch square.

Crayons. Crayons should not be confused with chalks; and one certainly should never accept them as a substitute for poster paint. Crayons are less expensive and less messy but they do not stimulate a child towards exploration and experimentation as poster paint does. Also a child is apt to grip the crayon more tightly and become tense as his interest increases rather than to relax as in painting. Crayons and pencils lend themselves to a linear form of expression and as such are media in which children tend to make narrative or storytelling pictures. Young children also make zig-zag lines with pencil or crayon in imitation of adult writing. It would be a mistake to insist that they fill in forms with color when using crayon.

Paper. There are many kinds of paper suitable for painting. White drawing paper is the most expensive and the best. A lightweight manila paper is less expensive but not so durable and since it is yellowish it is often not so inviting to work on. Unprinted newsprint is usable but it is flimsy. Any one of these

will do but all can be used at different times. Paper can be bought in pads or by the ream (a package of 500 sheets). It is also sold in rolls and, although easier to store in this form, it has the disadvantage of having to be cut each time. Paper should be large, approximately eighteen by twenty-four inches in size. Wrapping paper or newsprint, especially those pages with a uniform small type printing, such as the financial or want-ad sections, are good substitutes when other paper is not available. It is better for a child to have plenty of paper on which to experiment than to be limited to a few sheets no matter how good they may be.

Clay. Clay can be squeezed and pounded but at the same time is firm enough to hold its shape. A child can make and remake things with it. It can serve as a base for constructions using such things as tongue depressors, swab sticks, popsicle sticks, twigs, and acorns. The best to buy is moist clay, a powdered clay mixed with water which hardens when it dries. This should not be confused with plasticine, which is often sold in colored strips or cubes. Plasticine is clay mixed with oil. It does not harden, is rubbery and less pleasant to touch than moist clay. Moist clay can be bought in various quantities, such as five-, ten-, and twenty-five-pound tins, or hundred-pound drums. It is better to buy it in large quantities if it can be kept moist. It should be put into a crock with a tight cover or plastic bag with a zipper, or wrapped in plastic, since it must be kept airtight to stay moist. The clay comes in a large mass or lump. If it is difficult to get out in small pieces one may cut into it with the end of a heavy wire clothes hanger using a scooping motion and then lift the cut pieces out.

Finger paint. Finger paint, like clay, can be easily manipulated. However, even though finger painting is often a freeing experience, it is not a demanding one, and therefore offers little opportunity for growth. It is quite different from painting with a brush, in which developing control leads to increasing ability to express feelings and ideas. Finger paint can satisfy the child who has the need to be messy. If a child insists on putting his hands into poster paint, perhaps he needs to finger paint for a while. It is not necessary to do finger painting on paper. A table with a plastic top or the common enamel-top kitchen table makes a good surface, where the whole thing can be wiped up easily afterward. A piece of oilcloth firmly fastened on any table provides a good surface on which to finger paint.

Construction paper and scissors. Paper and scissors respond to the child's need to change and invent because he can produce new shapes with them. Paper can be cut or torn into many different shapes, or rolled, folded, and changed in a variety of ways. Scissors should be blunt-ended but of good quality so that they have sharp blades. Paper for cutting must be firm, such as construction paper, heavy wrapping paper, corrugated or any strong paper. Flimsy paper, like tissue, doesn't offer enough resistance.

Collage materials. A collage is a two-dimensional design made out of different materials fastened together. The materials out of which a child makes collages include an almost infinite variety of things, manufactured or found in nature. These may range from fabrics, paper, metal, and plastic to leaves, bark, and shells.

As was mentioned earlier, the collage experience helps develop a child's tactile powers and gives him an opportunity to make selections and judgments which are basic to his growth and taste. The opportunity for choice should, therefore, be wide and include variety in color--bright or neutral; in texture--soft, hard, smooth, rough; in pattern--geometric or natural forms, large or small motifs. Many things which often go into the wastebaskets can be useful, such as cellophane from cigarette packages, ribbon or gay wrappings from birthday or Christmas gifts. In addition, it is advisable to purchase something special now and then, like fluorescent, colored, or metallic paper, or perhaps

some tinseled string from the five and dime or department store. These will not only give variety to the child's collection, but will be added encouragement for him to realize that his parents are interested in his creative efforts and, therefore, in him.

Some children make collages by sticking materials together, one on another. Most children, however, need a firm piece of paper or cardboard on which to arrange and fasten the materials they have selected. For example, construction paper or the cardboard put into shirts by the laundry can be used for bases. For sticking things together, library paste which comes in a jar with a brush is preferred by young children, but mucilage in small bottles with dispenser tops can also be used if it is more convenient.

Construction materials. Three-dimensional constructions are called mobiles and stabiles. Mobiles are designs made with a variety of materials fastened to a wire structure or hanging on strings, or attached in some other way, to produce motion. Motion is the principal characteristic of a mobile. A stabile is a combination of forms made of different materials but which has no motion, as its name implies.

Both mobiles and stabiles are made of practically every kind of material and their construction and composition can be very complex or elaborate. The simplest and most spontaneous methods are recommended for the young child, to conform to his abilities and skill. The same materials recommended above for collage are suitable for constructions, with the addition of such things as wire of different gauges but light enough so the child can bend them easily. Millinery wire, copper or brass wire of gauges sixteen, twenty, and twenty-three, are good. Bell wire which comes in different colors and wire solder are also suitable and can be purchased in the local hardware store. Long pipe cleaners are excellent and can be found in florist shops. A base is necessary for starting. A lump of clay makes the simplest base in which a child, particularly a three-year-old, can stick such things as straws, shells, swab sticks, or whatever he chooses. Another is to staple the pipe cleaner to a cardboard square. Styrofoam, a plastic that looks like snow, comes in blocks about an inch thick; it can be cut into any size and shape and because of its soft but sturdy texture a child can push pipe cleaners or small sticks into it. A single pipe cleaner, wire, or cardboard with holes punched in it hanging from a string is good for starting mobiles. While mobiles are often made on a string or wire, they can also be made like stabiles; that is, wires, pipe cleaners, or straws can be fastened to a base and shapes of various materials fastened to their upper ends with string or fine wire, so that they move.

Children's Painting*

Lois Lord and Nancy R. Smith

Lois Lord at Bank Street College of Education and Nancy R. Smith at the University of Massachusetts discuss seven stages of development children go through in their art work, and suggest ways of motivating children and responding to their work at each stage.

"Supporting Children in Their Art Work" might be particularly helpful to students who are unsure of what to do with children who are painting at the fieldsite. This section is relevant to the workshop section entitled "Making Art." Think about what comments might be helpful to you as you experiment with materials and what you might say to students and young children to motivate and encourage them.

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*From *Experience and Painting* by Lois Lord and Nancy R. Smith (in press), developed at Project Follow Through, Bank Street College of Education, New York. Copyright © 1973 by Lois Lord and Nancy R. Smith.

The goal of working with art materials is to help develop the natural capacities of the child for understanding and interacting with his world through personal experimentation and synthesis in those materials.

SUPPORTING CHILDREN IN THEIR ART WORK

Suggestions for Motivations and Responses

When everything is ready, the teacher asks the children a question to help each one to focus and get started. The question is asked in such a way as to help each child to find his own idea and work in his own way. To actually set a topic does not help children to do this. In stages one and two, motivation is the material itself. By stages, a short discussion can be introduced.

After children have discovered how to make symbols (Stages IV, V, and VI) the question concerns their own lives and interests. Teachers know the particular interests of their children.

It is more supportive to the child to make a comment about the process rather than a value judgment about the product (for example: try to avoid saying, "Your picture is pretty."). It is most supportive to the child and important for the teacher to look carefully with each child at his picture. It will help a teacher to see the painting as she tries to make a descriptive comment.

Stage I--Discovery

Motivation:

> Whenever a new material is introduced, children first explore it to find out what they can do with it--and what it is like. In painting this involves mixing paints and exploring how they can be spread on the paper, with a brush.
>
> The teacher shows the child how to wash the brush in the water, wipe it on the edge of the container and dry it on the sponge.
>
> "Look at the colors. How can you mix them? What can you do with them on the paper?"

Comments about the work concern lines, shapes, and colors mixed.

> "How did you make that new color?"
>
> "You moved your arm in a big curve to make that line."
>
> "I can see you enjoyed the feel of the thick paint as you spread it all over the paper."
>
> "Look at these shapes you made."

Stage II--Control of line, color, shape

Motivation:

> The material itself. Variety of sizes of paper and proportions of rectangles may be offered to paint on. Variety of kinds of paper, colored paper, etc., may be offered as choices at times.

Comments about work will concern kinds of lines, shapes, textures made with the brush and colors.

> "You have made thick lines and thin lines."
>
> "Here is a line you made thick at one end and thin at the other."
>
> "You have mixed many different colors and arranged them all over your picture."
>
> "You have used the paint in several ways; it is smooth here and it looks rough here."

Stage III--Combination of line, color, shape

Motivation is still the material and a question and short discussion:

"What kind of lines can you make with your colors? straight? or curvy? or jagged? How can you arrange them together?"

"What colors and shapes will you make in your picture today?"

"Would you like to use fat and thin shapes together in your picture? Will they be touching or how will you arrange them?"

Comments will concern the combination and arrangement of lines and shapes and colors. Look at each picture for the repetition of shapes, lines, and colors, and how they are arranged in the picture.

"You have chosen to use some bright primary colors and some colors you have mixed. You have arranged the blue in big and little shapes all over your picture."

"You have mixed several kinds of green."

"The way you have arranged those little shapes makes them look as though they are moving."

"This line makes a shape and you have put many colors inside that shape and some outside it too."

Stage IV--Discovery of symbol

Motivation:

When the paintings show that some children have discovered how to make symbols (for a person, house, car, etc.), they can be encouraged to develop.

"Do you have an idea for a picture today? Would you like to make a design or would you like to make a person or an animal?"

"Will you use roundish shapes in a design or to make a person?"

"What shape will the house be?" (if a child has suggested a house)

"Yesterday you made a car; will you make another one today?"

Comments will concern the growing ability to make symbols.

"You used many round shapes to make that person."

"Do you want to tell me anything about what you made?"

"I can see two people in your picture."

Stage V--Control of symbol

Motivation:

When children have reached the stage of making experience paintings, the motivation can focus on the child himself and what he likes to do--this is appropriate at first and second grade. Here are some suggestions for discussion.

"What are some things you like to do with your mother or grandmother?"

"What do you like to play with?"

"What do you like to do on the weekend?" (If a child says "play" then ask, "What do you play?")

"What do you enjoy doing with your friend? indoors? outside?"

"Where do you like to go with your friend?"

"What animals do you know? Which animals do you like?"

"Do you have a pet? If not, what kind of pet would you like to have?"

"How do you feel when it rains?"

"What do you play in the snow?"

"What do you do when it is very hot? How do you feel?"

"What do you see on the road?"

Then:

A transition question to help the child to think of his idea in terms of the material:

"What color will you use to start with?"

"Have you thought about where you will put your person (car, house) on your paper?"

Or simply, "How will you begin?"

Responses and comments of the teacher say something concerning the growing ability to symbolize the relation of parts to the whole.

"You have put many windows on your house and they are different shapes."

"Let's look at how you made the person in your picture. What parts does he have?"

"Today you put a man driving your car; will you show where it is driving? Is it on a road?"

Stage VI--Combination of symbols

By stage six the discussion can focus on ideas that have several people interacting and on more specific situations. Children are now able to paint people in action and need support in this. The base line is the most characteristic organization of space.

"Where do you play with two or more friends?"

"What do you climb? alone or with friends?"

"What are some things you do sitting at a table?"

"When do you run?"

"Who else is there? Where is it?"

"When do you stretch?"

Responses and comments concern the action of figures and the relationship of symbols. It is also appropriate to comment on choice and arrangement of color.

"Let's look at how you made this person! What is he doing?"

"I see that person is running. Are you going to show where he is?"

"You have made children in three different positions and it is interesting the way you placed all the different greens you mixed."

Stage VII--Discovery of concepts of the environment, the society

By grade two most children are painting pictures in which people are interacting with other people. Also by eight years, children are becoming interested in the world and are less ego-centered in their interests, and their paintings show this.

Some discussion suggestions:

"Where do you see people waiting?"

"What are different ways to go places?"

"What kinds of machines do you like to watch?"

"Sometimes it is helpful to simplify when making a picture; sometimes it is helpful to include many details. Which subject would you choose to simplify? Which to paint elaborately?"

"Which social events do we all participate in? Which are limited

in some way? Birthdays, sports, parties, weddings?"

"What kinds of spaces do people feel cozy in, frightened in, hurry through, spend time in?"

"Where do you look at things from a special point of view?"

"What kind of situation makes you feel happy, sad, uncomfortable? Will you use colors to convey these feelings--shapes, textiles, the spatial organization?"

"What kind of workers do you see working?"

"Have you ever been in a factory? What kind and what were the people working at?"

"What kind of games have a lot of players? Do you play it or have you watched others playing? Where?"

"What kind of a store have you been in? What were you buying or looking at? What were other people doing?"

"What does it feel like to be out in a storm?"

Then:

"How will you arrange the people on the paper? What will you make big and what small?"

"What colors will you use to convey the feeling?" or "How are the people dressed and are they in different positions?"

Responses and comments concern the relationships of symbols--the interaction between people and the relationship of people (or animals) to the environment.

"You have shown the many positions baseball players are in when they play. You have put the diamond on the paper so there is that small space for the onlookers."

"The colors you used make the party seem gay."

"Look at all the colors you have mixed for the stormy sky. That tiny person makes the storm seem big in contrast."

Ruby's Drawings*

Robert Coles

Robert Coles, a child psychiatrist currently doing research at the Harvard University Health Services, has done extensive work in the South with black and white children and their families in the throes of school integration.

In this particular selection from Children of Crisis, *Coles discusses the art work of six-year-old Ruby at the time when she was the only black child in a previously segregated school in New Orleans. Whites boycotted and picketed the school, her father lost his job, the time was very stressful for Ruby. Coles looks at four of her drawings, and makes some observations about her feelings and perceptions of the experience. This is an example of how a trained psychiatrist, who has worked with a child for several years, can make some inferences about the child's psychological concerns by analyzing her drawings. We would caution that students who see children only in school and only for a few months avoid making hasty conclusions about the psychological state of a child just by looking at his or her drawings.*

Keep this selection in mind during the seminar activity in which fieldsite teachers describe certain paintings done

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*From *Children of Crisis: A Study of Courage and Fear* by Robert Coles, M.D., by permission of Little, Brown and Co. in association with The Atlantic Monthly Press. Copyright c 1964, 1965, 1966, 1967 by Robert Coles.

at the fieldsite. Fieldsite teachers who know a child well, and also the conditions under which a child has painted a particular picture, can add much background information to the discussion of the picture.

The first Southern child to put my crayons to use was Ruby. She and I started talking, playing, and drawing together when she was six years old, and braving daily mobs to attend an almost empty school building. Upon our first meeting I told Ruby of my interest in drawings, and she showed me some she had done at school and brought home to keep. Over the years she has drawn and painted during most of our talks, so that I now have over two hundred of her productions. Many of the topics were her choice, while other pictures were started in response to my specific suggestion or even request. I would ask her to draw a picture of her school, or of her teacher. I would ask her to paint a picture of anyone she knew, or wanted to portray. I might ask her one day to try putting herself, her brother, or her sister on paper, while on another occasion I might ask her to sketch a particular classmate or schoolmate of hers. (For many months there were only two or three of them, the children of the few whites who defied the boycott. We both knew them, and each of us knew that the other spent time with them, Ruby at school and I in visits to their homes.)

For a long time--four months, in fact--Ruby never used brown or black except to indicate soil or the ground; even then she always made sure they were covered by a solid covering of green grass. It was not simply on my account that she abstained from these colors; her school drawings showed a similar pattern. She did, however, distinguish between white and Negro people. She drew white people larger and more lifelike. Negroes were smaller, their bodies less intact. A white girl we both knew to be her own size appeared several times taller. While Ruby's own face lacked an eye in one drawing, an ear in another, the white girl never lacked any features. Moreover, Ruby drew the white girl's hands and legs carefully, always making sure that they had the proper number of fingers and toes. Not so with her own limbs, or those of any other Negro children she chose (or was asked) to picture. A thumb or forefinger might be missing, or a whole set of toes. The arms were shorter, even absent or truncated.

There were other interesting features to her drawings. The ears of Negroes appeared larger than those of white people. A Negro might not have two ears, but the one he or she did have was large indeed. When both were present, their large size persisted. In contrast, quite often a Negro appeared with no mouth--it would be "forgotten"--or she used a thin line to represent the mouth; whereas a white child or adult was likely to have lips, teeth, and a full, wide-opened mouth. With regard to the nose, Ruby often as not omitted it in both races, though interestingly enough, when it appeared it was in her white classmates a thin orange line.

Hair color and texture presented Ruby with the same kind of challenge that skin color did. So long as she kept away from brown and black crayons or paints she had to be very careful about the hair she drew.

White children received blond (yellow) hair, or their hair would be the same orange that outlined their face--always the case with Negro children. Many people of both races had no hair. No Negro child had blond hair.

The first change in all this came when Ruby asked me whether she might draw her grandfather--her mother's father. It was not new for her to ask my permission to draw a particular picture, though this was the first time she had chosen someone living outside of New Orleans. (He has a farm in the Mississippi Delta.) With an enthusiasm and determination that struck me as unusual and worth watching she drew an enormous black man, his frame taking up--quite unusually--almost the entire sheet of paper. Not only did she outline his skin as brown; every inch of him was made brown except

for a thick black belt across his midriff. His eyes were large, oval lines of black surrounding the brown irises. His mouth was large, and it showed fine, yellow-colored teeth. The ears were normal in size. The arms were long, stretching to the feet, ending in oversized hands; the left one had its normal complement of fingers, but the right was blessed with six. The legs were thick, and ended in heavily sketched boots (a noticeable shift from the frayed shoes or bare feet hitherto drawn).

Ruby worked intently right to the end, then instantly told me what her grandfather was doing, and what he had to say. (Often I would ask her what was happening in the place she drew or what the person she painted was thinking.) "That's my momma's daddy and he has a farm that's his and no one else's; and he has just come home to have his supper. He is tired, but he feels real good and soon he is going to have a big supper and then go to bed."

Ruby's father at that time was unemployed. It was not the first time, though never before had he been fired simply because his daughter was going to one school rather than another. He tended to be morose at home. He sat looking at television, or he sat on the front steps of the house carving a piece of wood, throwing it away, hurling the knife at the house's wood, then fetching a new branch to peel, cut, and again discard. He also suffered a noticeable loss of appetite--the entire family knew about it and talked about it. The children tried to coax their father to eat. His wife cooked especially tasty chicken or ribs. I was asked for an appetite stimulant--and prescribed a tonic made up of vitamins and some Dexamyl for his moodiness. I gave him a few sleeping pills because he would toss about by the hour and smoke incessantly. (In a house where eight people slept in two adjoining bedrooms with no door between them it seemed essential to do so not only for his sleep but the children's.)

I asked Ruby whether there was any particular reason why she decided to draw her grandfather that day. She told me she had none by shaking her head. She smiled, then picked up the crayons and started drawing again, this time doing a pastoral landscape. Brown and black were used appropriately and freely. When it was finished she took some of her Coke and a cookie, then spoke: "I like it here, but I wish we could live on a farm, too; and Momma says if it gets real bad we can always go there. She says her daddy is the strongest man you can find. She says his arms are as wide as I am, and he can lick anyone and his brother together. She says not to worry, we have a hiding place, and I should remember it every day."

She was having no particularly bad time of it, but she was rather tired that day. By then she also knew me long enough to talk about her fears, her periods of exhaustion, her wish for refuge or escape. Only once before Ruby decided to draw her grandfather and a countryside scene had she mentioned her impatience with the mobs, her weariness at their persistence: "They don't seem to be getting tired, the way we thought. Maybe it'll have to be a race, and I hope we win. Some people sometimes think we won't, and maybe I believe them, but not for too long."

Evaluation Approaches

These approaches are provided to give teachers the opportunity to build evaluation into the day-to-day activities in the EXPLORING CHILDHOOD materials. Teachers can adapt these suggested approaches to the goals and needs of their individual classes. Students and teachers should share and discuss the purposes, expected outcomes, and actual results of the evaluation approach chosen.

Approach	Description of Activity and Page References	Purpose	Evidence of Student Learning
Observation at Fieldsite	Students do "casual observation" (guide, p. 11) of child drawing or painting in their fieldsites. Use guide on pages 16 and 17 of the student booklet for organizing notes, adding the question, "Do you think your presence supported or hindered the child's art experience? Why?" If possible, students should bring painting to class presentation.	To evaluate students' skills in observing children's art-making: · focusing on a child from beginning to end of an activity; · attending to specific details of the drawing process; · supporting the child's work while in an observer role; · basing interpretations about the child's experience on observable behavior.	In their written or oral presentation of the observation students: · note how child began, carried out, and ended the drawing episode; · note nonverbal as well as verbal behavior, e.g., changes of pace, arm movements, facial expressions; · note their own interactions with child during the observation, e.g., "child paused and asked what I was writing"; · recognize ways his/her presence may have affected child, "When he asked me to draw it for him I said why didn't he try it"; · support generalizations, e.g., about child's feelings, with concrete references to child's talk and actions.
Essay Question (Oral or written. Could be used as pre/post exercise to follow change in students' ideas.)	Question: What do you think children get out of making or drawing something? List as many possibilities as you can. Whenever possible give an example of each idea from your field work, family, films, or other contacts with children. Draw on ways your own art experiences help you understand what children get from art-making.	To evaluate students': · understanding of the multiple meanings art activities may have for children; · ability to use their own art experiences to better understand children.	Students point out several different opportunities art provides children, e.g., to: · explore new material; · master new skills; · rework significant experiences; · have a social experience with another child. Students connect ideas with concrete observations of children drawing or painting (providing they have had opportunities to observe art-making)

Approach	Description of Activity and Page References	Purpose	Evidence of Student Learning
			Students indicate awareness of their own activity and feelings during art activities they have had (again, providing they have had some art opportunities during or prior to course).
			Students recognize ways *their* art experience may be similar to or different from a young child's.

Teacher's Guide for
Children's Art

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