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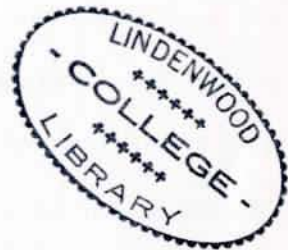
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THE DEVELOPMENT OF ART IN THE ELEMENTARY CHILD K-6
WITH EMPHASIS ON THE FOUR MAJOR
CONCEPTS OF ART: LINE, COLOR, SPACE AND FORM

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BY
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ABSTRACT

This paper identifies the developmental stages in children's art and demonstrates the necessity of having a developmental art program in the kindergarten through sixth grades. The art program should be one that provides for the students' needs to express themselves creatively and appropriately at each age. The act of creative involvement will allow children to refine their motor and perceptual skills, help them to express their emotions freely, and enable them to cope with their individual growth patterns.

The subjects used in this study were five to twelve year old children, ranging from kindergarten through the sixth grade, attending Manchester and Henry Schools of the Parkway School District. The subjects performed all art projects in their art classes under the supervision of a certified art instructor.

A thorough literature research was a prerequisite for the process of identifying the developmental phases in children's art. Observation was then used to further identify the growth patterns of children in art. The observations made are supported by documented research and the slides of children's art.

The results of the research and observation show a progressive development in the elementary child's art. The child's experiences cover the span of Scribbling and the Intuitive Stage (K-2), the development into middle childhood and the Schematic

Stage (3-4), and finally climax in the Stage of Realism (5-6).

In summary, conclusive evidence demonstrates the necessity of a developmental art program during the elementary years.

Included in this paper are suggestions for an art program of the type which will nurture a child's natural creative ability and establish a repertoire of art skills in an orderly manner that builds on each subsequent year. At no other time in an individual's life will he experience a period of spontaneous creativity to the degree that a child does. Art educators and other adults must be encouraged to nurture this energetic, creative flow.

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This project is dedicated to all young artists who have yet to be influenced by their parents, teachers and peers. Hopefully, we will encourage and inspire them in a positive manner to reach any goal they may desire for themselves.

CHAPTER I

INTRODUCTION

Art is the process by which man arrives at a product of his intellect and imagination.¹ Beauty is almost always associated with art but not all beautiful things are man's art. Much of the beauty in this world is a work of art by God.

We can learn much about natural beauty by studying what is in our environment: the trees, flowers, animals, and people. We use these resources to teach children art and from these they learn about color, shape, form, texture and pattern.

Perhaps the most outstanding characteristic of art is the experience of personal involvement. Every artist, regardless of age, wants his work to express his emotional involvement. Art that is void of feeling is just a decorative tool.

All too frequently art programs are nothing but instructions which follow a rigid pattern, forcing children to perform mechanically. Such programs stifle rather than nurture creativity. Herbert Read, in his book Education Through Art supports this statement:

There can be no 'graduated exercise in drawing' leading up to an artistic creation. That goal can be attained only through the development of mechanical technique and through freedom of the spirit. That is our reason for not teaching drawing directly to the child. We prepare him indirectly, leaving him free to the mysterious and divine labour of producing things according to his own feelings. Thus, drawing comes to satisfy

a need for expression, as does language, and almost every idea may seek expression in drawing...²

Art has the potential of being a powerful therapeutic instrument by which children become aware of the uniqueness of their individuality. If a person does not exercise his freedom to create spontaneously, then something happens to destroy his innate individuality. From this state can arise such a malady as accumulated mental tension or a neurosis.³

A child needs to express his emotions and desires. Usually his language is not developed enough to portray his feelings verbally, so he pursues another direction for self-expression. One expressive tool that is very natural for the child is drawing or painting, using his own signs and symbols. However, more often than not, the child is not encouraged by his teachers nor parents to express himself creatively. This activity, which should flourish just as naturally as speech, is discouraged and becomes atrophied. The child is then visually dumb and inexperienced.⁴

In their book emphasis: art, Ramsay and Wachowiak make a powerful statement regarding the necessity to teach art in a systematic and directed way with emphasis on allowing the child to express himself to his fullest potential:

With turned-on teachers to guide them, children from the first through the sixth grade will respond and grow in a program where art fundamentals and techniques are not left to chance but taught systematically, imaginatively, sequentially, and purposefully. The harangue concerning process versus product is colored with ambiguities....teachers know that wherever and whenever the process of discovery and creation is founded on appreciation and utilization of art and design principles, the product will reflect the effects of this understanding.

Mounting evidence proves that we have been underestimating the expressive capacities of children and, in too many instances, have not fully tapped their artistic potential.⁵

In Brittain and Lowenfeld's book Creative and Mental Growth, these authors make the point that if art is introduced in the early years of childhood it may make a difference as to what kind of person the individual will become. For example, a human being who had the opportunity to express himself freely in the art media in his early years will more likely be a flexible, creative person who knows how to apply these characteristics. The person that has been taught in a strict, no frills, regimented manner in his formative years will probably lack inner resources and will be inflexible and uncreative due to lack of stimulation in his spontaneous developmental years.⁶

Freedom in art is necessary to the child but especially important is the assurance that the teacher understands and approves of his work. This is very important in building the child's self-confidence. Encouragement, praise and firm guidance with clarity are all significant needs of a child.

The purpose of this project is to describe the stages in the development of the elementary school child and to show how art instruction can take this development into account. The child's growth and development will be shown as it relates to each of the art elements of line, color, space and form in three age levels, or stages: the Scribbling and Intuitive Stage - kindergarten through second grade; the Pre-schematic Stage - third through fourth grade; and the Schematic Stage - fifth through sixth grade.

A secondary purpose of this paper is to illustrate children's progression through these stages by using slides of actual artwork created by elementary school children.

The main theorists researched, Piaget, Read, Brittain and Lowenfeld, reinforce the concept that a child's art develops naturally and should not be forced. They also state that there is an observable hierarchy of performance and if given freedom of expression, the child will proceed through the developmental stages with a positive attitude toward himself and his art.

My own philosophy of art education corresponds with that of the researched theorists. To verify the theory that art develops in stages for children I examined my student's art projects and found examples.

The art works chosen were done by various children in grades kindergarten through the sixth grade. All of the works represented in the content of this paper were created in the art classes of Manchester and Henry Schools in the Parkway School District during the years of 1978 and 1979. Most of the art work was selected on the basis that it exemplified a particular developmental pattern typical of a child in each particular phase. A few examples represented, however, are atypical of the norm. These examples are identified in the paper as being such and a brief explanation of each is included.

The examples of children's art are displayed in slides found in the appendix of this paper. Throughout the text, the slides will be referred to by the corresponding number.

FOOTNOTES

¹World Book Encyclopedia, 1958 ed., s.v. "Art."

²Herbert Read, Education Through Art, with a Preface by Herbert Read (New York: Pantheon Books, 1956), pp. 113-114.

³Ibid., p. 111.

⁴Idem, The Grass Roots of Art, with a Preface by Herbert Read (New York: The World Publishing Co., 1967), p. 111.

⁵Theodore Ramsay and Frank Wachowiak, emphasis: ART, with a Preface by Theodore Ramsay and Frank Wachowiak (Scranton, Toronto and London: Intext Educational Publishers, 1971), p. X.

⁶W. Lambert Brittain and Viktor Lowenfeld, Creative and Mental Growth, with a Preface by W. Lambert Brittain (New York: The MacMillan Company, 1964), p. 121.

CHAPTER II

THEORY AND RESEARCH

Theories of Development

In attempting to develop sound principles on which to base my conclusions about how art develops in the elementary child, the four main theorists studied were: Jean Piaget, Herbert Read, W. Lambert Brittain and Viktor Lowenfeld. In the following sections is a brief summary of each theorist's principles.

Piaget

In researching Piaget's theory of children and their development through the use of three texts, Young Children's Thinking by Almy, A Piaget Primer - How A Child Thinks by Singer and Revenson, and Piaget's Theory of Cognitive Development by Barry J. Wadsworth, it was found there are three developmental stages named by Piaget for the elementary age child. These stages are the Pre-operational Stage, the Stage of Concrete Operations and the Stage of Formal Operations.

Piaget claims that the Pre-operational Stage includes ages 2 - 7. In this stage, the child is described as being completely egocentric. He feels the world revolves around him and perceives all things in relation to himself. At this age the child lacks the ability to think logically. He uses his own mental images

and symbols to represent the world which, again, are based solely on his own perception and intuition.¹

The second stage of development, the Stage of Concrete Operations, occurs at the ages of 7-11. The child's egocentrism deteriorates gradually which permits him to decenter and attend to simple transformations like conservation and reversability.² He is aware that there are other people in his environment with attitudes and actions differing from his own. From this realization, genuine cooperation with others begins to take the place of his isolated world.³

The ability to perform the mental operations of logical thought and some problem solving develops in the child at this stage. He goes from non-conservation to conservation. That is, the child perceives variables as constant in the face of change.⁴ Also, in this stage he develops the ability to reverse operations which gives him the cognitive ability to solve problems.⁵ These processes allow him to think about his feelings and actions rather than to just enact them as he did in the Pre-operational Stage.⁶ However, the child in this stage cannot apply logic to verbal or hypothetical problems.⁷

Finally, the child is said to progress into the Stage of Formal Operations from ages 11-15. The child now interacts with others on an almost continual basis which is much different from the egocentricity he once experienced. His thought process has developed from non-existence to a qualitatively, mature, cognitive structure.⁸ Piaget explains that the child now has the ability to think about the future, the abstract and the hypothetical.

He searches for solutions in a systematic way, not only for himself, but for others also. The adolescent encounters problems at this level because he tries to reduce human behavior to what is logical and has difficulty coordinating his ideals with what is real.⁹

In his theory of child development, Piaget has observed many circumstances which help a child to grow naturally and positively. He stresses the importance of the child's learning through activity.¹⁰ Piaget explains that the child learns best through manipulation and experimentation with the information and materials introduced to him so that he can fully understand the desired concept.

Piaget emphasizes that a child cannot think logically until a certain age. He says that:

The child tends to center on perceptual aspects of objects. It is only with time and experience that the child becomes able to decenter and evaluate perceptual events in a coordinated way with cognitions. After 6 to 7 years children reach the point when cognitions assume their proper position with respect to perceptions in thought.¹¹

He stresses that this development should not be forced. Instead, the child should be given the opportunity to experience the information on his own and he should be allowed to develop mental perceptions and attitudes on his own.¹²

To summarize Piaget's theory of a child's development, he claims there are definite stages which a child will experience. The adult leader's job is to organize information for the child in such a way that he can grasp the essence of it. The child will learn the desired concepts best through activity and personal

manipulation of the materials and information introduced. Development of the child from stage to stage will progress naturally and should not be forced.¹³

Herbert Read

Herbert Read, author of several books on children and their art, has studied and researched the child and his world extensively. In two of his books, Education Through Art and The Grass Roots of Art, he explains much about how a child thinks and acts, especially in the realm of art. Read claims that certain design principles are innate in children rather than acquired.¹⁴ He stresses that art instructors need to encourage the spontaneity in children so that they will use their art as another form of expression on a very personal and intimate level. He emphasizes that mechanical technique can be developed and, coupled with the encouragement of freedom of the spirit, the child will have at his disposal all the necessary ingredients for true artistic expression. Other than that, he claims creative art cannot be learned.¹⁵

Read agrees with and uses the developmental phases for children's art suggested by Sir Cyril Burt in his book Mental and Scholastic Tests. The development is said to begin with the Scribbling Phase which is manifest at ages 2 - 5.¹⁶ Within the Scribbling Phase the child progresses on four different levels. First are the Purposeless Pencillings, which are merely the satisfaction derived from kinesthetic motion. Secondly, there is the stage of Purposive Pencillings. The scribble is now the center of attention and may sometimes be given a name by the child. The next stage the child moves into is the stage of

Imitative Pencillings. The child is aware of the adults in his world and he will strive to mimic their drawings in order to please them. Finally, the stage of Localized Scribbling is entered. Here the youngster seeks to reproduce specific parts of an object. The child will choose subjects important to him to reproduce, like the human body, his home and his family.¹⁷

The second phase of Burt and Read's developmental pattern for children's art is called the phase of Descriptive Symbolism which is reached at ages 5 and 6. The young artist now draws more complex subjects. He has the perceptual awareness to denote descriptive shapes where before he could not see them. Too, he has developed certain symbols to represent objects and emotions in his art.¹⁸

Descriptive Realism is the stage for the child of 7 to 8. He has a more acute perceptual awareness which enables him to transform symbolic representations into more realistic descriptions. This is important to him for he now has the desire to mature in his visual work as well as in other areas of his life. However, this age child still has a rather vivid imagination and his art work will show it in spite of his endeavors for more realism.¹⁹

The 9 to 10 year old enters the stage of Visual Realism. The child has passed from the stage of drawing from memory and imagination to the stage of drawing from nature. He has the desire to prove to the world, as well as to himself, that he is maturing and he wants his art to reflect this maturity. In his

effort to produce realistic work he loses the spontaneity and imaginative results typical of the younger, less inhibited child.²⁰

Repression is the penultimate phase of his developmental pattern. It occurs in ages 11 - 14. The child's progress in reproducing objects realistically is laborious and slow. The child becomes disillusioned with his art and quite often gives it up in this stage of growth and change.²¹

The final phase is Artistic Revival, which can occur in early adolescence. The child is more mature, his skills are sharper and his perceptual awareness is acute. If his disillusionment with art was not too severe, he can now enter a phase of revival and creativity.²²

To summarize Read's conception of art in the child, he, like Piaget, feels the child develops in certain growth patterns or stages. His stages are more numerous and cover a broader span of age than does Piaget. Read feels certain characteristics of a child's artistic talents are innate and they can be encouraged and developed by adults but cannot be forced.

Lowenfeld and Brittain

Viktor Lowenfeld, authority on children's art, and W. Lambert Brittain have collaborated to develop their own theory of how art develops in the child. Their book, Creative and Mental Growth, explains this theory and their philosophy in detail.

This theory begins with the Scribbling Stage. They describe it as developing into three parts; 1) satisfaction

from kinesthetic motion, 2) visual control over their lines and 3) a relationship associating these lines to the outside world.²³

The next phase a child goes through in the development of his art is the Pre-schematic Stage existing in children ages 4 - 7. This stage is denoted by the child's effort to gain a conscious creation of form with some true representation of the objects he draws. He also strives to communicate his feelings through his art in this stage, something that heretofore he has been unable to do.²⁴

The Schematic Stage is the third stage according to these two authors. It occurs somewhere between the ages of 7 - 9. The main outcome of this stage is the achievement of a form concept, or a schema. It is pure representation of the objects according to the child's active knowledge of the subject with no intentional experiences communicated.²⁵

The fourth and last stage explained by Brittain and Lowenfeld is The Dawning Realism or The Gang Age (9-11). The child has acquired a greater awareness of his environment and seeks to represent it in his art through realism. He also realizes he is a member of society and will strive to associate with others rather than working in such an egocentric manner as the young child does.²⁶

In a document resume by Rex E. Dorethy titled "Art Education and Perceptual Theory: A Critical Analysis," he states that Lowenfeld's theory on perceptual development is largely biogenic. That is, he believes it is inherent in each of us and learning is best left to natural means.²⁷

In summation, Brittain and Lowenfeld agree, like Piaget and Read, that art develops in children in stages. The Scribbling Stage, the Pre-schematic Stage, the Schematic Stage and The Gang Age and Dawning Realism Stage comprise their hierarchy of development.

They agree that a teacher is important to the child in the development process if he is a non-interfering one. Both men stress that a child should not be forced from one stage into the next because it is a natural process and will occur when each child is ready to progress.²⁸

Research

In research by Brittain reported in his study "Analysis of Artistic Behavior in Young Children," he found the teacher to be an important catalyst in the drawing process if he is a non-interfering one.²⁹ That is, the young child was found to draw longer when an adult was present in the area and available for approving encouragement.³⁰

In another experiment, Brittain wanted to learn if a child represents a three dimensional form better with a medium like clay, or in drawing. He chose two groups of similar aged and experienced young children. The A-group drew a man first, then a few days later they made a man from clay. The B-group performed in an opposite sequence. According to the Goodenough-Harris Draw-A-Man-Scale, Brittain judged no drawing higher than a clay representation. Thus, he showed that a child represents a 3D object just as well in drawing it as he does molding it from clay.³¹

Summarization

It has been stated by all four theorists that there is a definite hierarchy of development in a child's art. The main difference in their views is the categorization of ages. After studying each theory, I have categorized the development into three stages.

Piaget, Read, Brittain and Lowenfeld all agree that the young child is mainly egocentric with an inability to think logically for himself. They have recognized that young children represent their image of the world through a variety of scribbling drawings which eventually progress into their own unique, descriptive symbolism. Too, each theorist agrees that the young artist's work is quite spontaneous at this level and he is in a peak period of creative growth. I have labeled this first stage the Scribbling and Intuitive Stage (grades K-2).

The second stage is described as being a stage of transition. The child is gradually losing his egocentricity and developing a kind of cooperation with others. His ability to think and reason develops significantly in this stage. Through this new awareness comes the desire to communicate his feelings more completely in his art. Along with this desire, and sometimes in direct conflict with it, is the effort to represent objects fairly realistically. The child is sometimes torn between communicating his feelings in his art or striving for a more realistic and conscious creation of form. I call this stage Middle Childhood or the Schematic Stage (third and fourth grade).

The last stage of development in the elementary child finds the child on the opposite end of the scale compared to the very young artist. The older child, in his endeavor to mature, wishes to represent his world through art in a realistic manner. He likes to draw things that he can see and copy rather than through spontaneous means. His egocentricity has pretty well vanished and interaction with others has replaced it. His thinking and reasoning ability is very well developed in this stage, but very little communication of his feelings will be apparent in his work. I call this stage the Dawning Realism or the Gang Age (fifth and sixth grade).

Another principle on which I base my art instruction involves the teacher as a catalyst in the learning process. All four theorists agree that a child will learn best through activity. They also concur that a child's development should not be forced. They feel it is a natural process and it should be left to the individual's timing. Lowenfeld and Read especially emphasize that some characteristics in a child are innate rather than learned. They all agree, though, that the teacher needs to encourage the child's creativity whenever possible.

Personal Theory

My theory of the development of art in elementary children is that just as there is a developmental pattern in the physical and mental maturation of a child, so there is a successive maturational process in the development of art in the typical K-6 child. Through my observations during seven years of teaching

children art, in grades kindergarten through the sixth grade in two Parkway schools, a pattern of development in art has become apparent to me. It begins with a very primitive, kinesthetic experience in the art medium involving a series of evolving scribblings and drawings. The young child's art is one which involves the importance of process and not product. The primitive art of children is displayed in slides #1, #2 and #2 (see Appendix for slide illustrations).

As the child matures and his cognitive ability increases, the need to express his feelings in some form becomes apparent. Art is the logical choice for this age child because it is an innate need and a vital experience for the child's overall well-being. Thus, the more mature student of eight and nine years old creates art with meaning and the product becomes as important as the process. Slides #4 and #5 depict third and fourth grade children's art. The examples show realistic objects but yet are personalized by the students.

Finally, the child reaches a level of maturity which requires an outlet for first, expression as a maturing adolescent and second, an opportunity to explore once again his very basic need of art for art's sake. Slides #6 and #7 typify fifth and sixth grade student abilities.

In conclusion, I feel the developmental process of art for the elementary child can best be attained through a sometimes structured, sometimes unstructured art class setting. It is important to provide opportunities for spontaneous, creative

experiences as well as planned and directed art experiences for the kindergarten through sixth grade art student.

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3. Lucy J. Woodworth, An Introduction to Piaget's Developmental Psychology for Students and Teachers, with a Foreword by Jan Morris New York: Holt Rinehart & Co., Inc., 1977.

4. Woodworth, Piaget's Theory of Cognitive Development, p. 76.

5. Ibid., p. 78. Ibid., pp. 207-208.

6. Ibid., p. 216. Ibid., p. 117. Ibid., p. 118.

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11. Harbert Read, The Growth of Art, with a Preface by Harbert Read New York: The World Publishing Co., 1967, p. 101.

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13. Ibid., pp. 110-111. Ibid. Ibid. Ibid.

14. Ibid. Ibid. Ibid.

15. Woodworth, Piaget's Theory of Cognitive Development and Piaget's Theory, Young Children's Thinking, with a Foreword by Jan Morris The Macmillan Co., 1973, p. 121.

16. Ibid., pp. 113-117. Ibid., pp. 116-117.

17. Ibid., pp. 118-121.

FOOTNOTES

¹Tracey A. Revenson and Dorothy G. Singer, A Piaget Primer: How A Child Thinks, with a Preface by Tracy A. Revenson and Dorothy G. Singer (New York: The New American Library, Inc., 1978), p. 19.

²Barry J. Wadsworth, Piaget's Theory of Cognitive Development, with a Preface by Barry J. Wadsworth (New York: David McKay Co., Inc., 1971), p. 76.

³Ruth M. Beard, An Outline of Piaget's Developmental Psychology for Students and Teachers, with a Foreward by Ben Morris (New York: Basic Books, Inc., 1969), p. 77.

⁴Wadsworth, Piaget's Theory of Cognitive Development, p. 76.

⁵Ibid, p. 75. ⁶Ibid., pp. 89-100.

⁷Ibid., p. 116. ⁸Ibid., p. 117. ⁹Ibid., p. 116.

¹⁰Millie Corrinne Almy with Edward Chittenden and Paula Miller, Young Children's Thinking, with a Foreward by Jean Piaget (New York: Teacher's College Press, 1967), pp. 137-139.

¹¹Wadsworth, Piaget's Theory of Cognitive Development, p. 75.

¹²Almy, Chittendon and Miller, Young Children's Thinking, pp. 137-139.

¹³Ibid., p. 139.

¹⁴Herbert Read, The Grass Roots of Art, with a Preface by Herbert Read (New York: The World Publishing Co., 1967), p. 101.

¹⁵Idem., Education Through Art, with a Preface by Herbert Read (New York: Pantheon Books, 1956), pp. 113-114.

¹⁶Ibid., pp. 118-119. ¹⁷Ibid. ¹⁸Ibid. ¹⁹Ibid.

²⁰Ibid. ²¹Ibid. ²²Ibid.

²³W. Lambert Brittain and Viktor Lowenfeld, Creative and Mental Growth, with a Foreward by W. Lambert Brittain (New York: The MacMillan Co., 1964), p. 101.

²⁴Ibid., pp. 115-117. ²⁵Ibid., pp. 138-161.

²⁶Ibid., pp. 182-191.

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²⁷Rex E. Dorethy, Art Education and Perceptual Theory: A Critical Analysis (ERIC Document Reproduction Service, ED 147 266, 1975), p. 5.

²⁸Viktor Lowenfeld, Your Child and His Art, with a Foreward by Viktor Lowenfeld (New York: The MacMillan Co., 1960), pp. 91 and 113.

²⁹W. Lambert Brittain, Analysis of Artistic Behavior in Young Children (Ithaca, N.Y.: ERIC Document Reproduction Service, ED 128 091, 1973), p. 16.

³⁰Ibid., p. 4. ³¹Ibid.

CHAPTER III

THE SCRIBBLING AND INTUITIVE STAGE: KINDERGARTEN - SECOND GRADE

Characteristics of the Child and His Art

Children in kindergarten through the second grade, ages five to about seven, are very egocentric, spontaneous and creative individuals. Their egocentricity is displayed in how they perceive their world. They feel all things revolve around themselves and they view all circumstances in relation to the self. From this egocentricity, however, stems a very positive trait, that is, they are so unconcerned about others that they are free to be themselves totally. They know what they like and don't like, and are not afraid to express themselves completely in whatever activities they pursue. The creative energy of the young child is a spontaneous response that comes almost entirely from within the individual.

This stage of development, the Intuitive Stage, is described by Piaget as occurring from 4½ to 7 years old. Cognitive development begins to form some concepts and gives children some reasoning for their beliefs and actions. Their thinking is still not operational; that is, they think simply in steps one at a time and cannot make comparisons mentally. Their immediate perceptions dominate their thinking. Consequently "their judgement suffers from the variability typical of perception."¹ In other words,

the child thinks and acts on an immediate level with concern for the present only.

Another important characteristic of this age child is his need for a supportive, non-interfering adult's presence. He likes to have the occasional approval of the adult for his self-esteem, but wants and needs the freedom to express himself without interference.

This age child's artistic characteristics will be described and illustrated in the following sections of line, color, space and form.

Line











The stages in a child's development in art first begin at the scribbling stage in which he uses lines which will develop into recognizable shapes as he gains control over his motor and perceptual skills. The development of the scribble, which eventually leads to a more controlled scribble, or drawing, begins with 1) Purposeless Pencillings, 2) Purposive Pencillings and 3) Imitative Pencillings.²

The Purposeless Pencillings, described by Read, are pure scribble. It involves merely the act of kinesthetic motion with no regard to the outcome of the act by the child.³ Kinesthetic motion is described as being pure muscular movements from the shoulder, usually from right to left.⁴

Purposive Pencillings are drawings by the child when he has some visual control over the lines. He may even wish to give a name to his line at this point.⁵

The final phase in scribbling is the Imitative Pencillings. These are lines which are associated with the outside world by the child. Sometimes these lines will be a mimicking of what the child sees the adults in his world do. He mimics in order to relate his drawings to his environment.⁶

Slide #8 is a picture by Torri Rhodes, a kindergarten age child of five, depicting the Scribbling Stage. She uses different scribbles in her art, many of which are represented in Rhoda Kellogg's book Analyzing Children's Art. The types of scribbles described by Kellogg are:

- 1) the single vertical line 
- 2) the single horizontal line 
- 3) the single diagonal line 
- 4) the roving open line 
- 5) the roving enclosing line 
- 6) the zigzag or waving line 
- 7) the single loop line 
- 8) the multiple-line overlaid circle 
- 9) the multiple-line circumference circle 
- 10) the circular line spread out⁷ 

It is interesting to note that Torri used many basic scribbles as well as lines that created shapes for her. Some of the shapes she drew are 1) the rectangle, 2) the almost square shape and 3) the square with a diagonal line in it. These newly formed shapes show her gradual perceptual progression from scribbles to organized forms.

Looking closely at the drawing, one can almost feel the energetic movements used to create this picture. It shows clearly the powerful kinesthetic motion of the child. One may question the validity of aimless scrawling, but one must realize the importance of the freedom to exercise movement in art as a prerequisite to a more purposeful directioning in the art medium. Rhoda Kellogg states the importance of scribbles "as a record of the seeing and acting of young humans and it offers a way to discern more clearly children's developing vision and mental processes."⁸

The scribble is the center of attention for the young artist and sometimes may even be given a name.⁹ This is the point at which the child realizes he can communicate through his art and it is no longer a product of purely kinesthetic motion. This idea is supported by Brittain and Lowenfeld in their book Creative and Mental Growth with the statement:

The experience of scribbling, then, is mainly one of motor activity. At first, satisfaction is derived from the experience of kinesthetic motion, next from a visual control of these lines, and finally from the relationship of these lines to the outside world.¹⁰

Slide #1 represents pure scribble, slide #2 represents drawing with some meaning and slide #9 represents drawing which develops into a recognizable form.

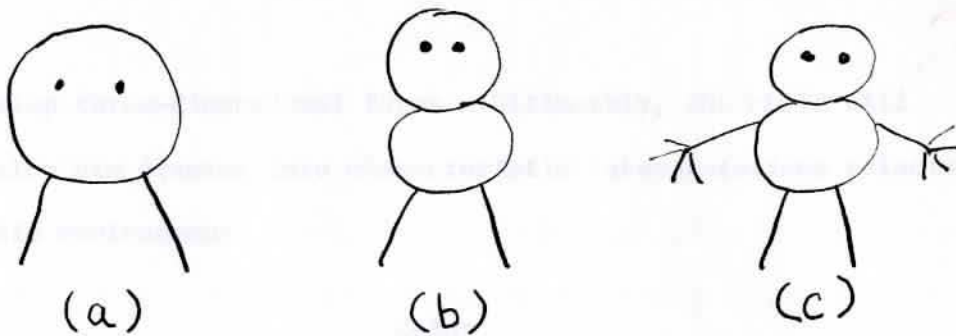
The child's artistic development then proceeds from scribbling to the level of imitating the adult draftsman. He will choose particular parts of objects that are important to him and will reproduce them over and over until he finally

associates the parts with a whole. For example, if mother is speaking to him, he sees the part of her body which is directly affecting him. That is, he will see her face with emphasis on the mouth. He does not have the perceptual awareness yet to discern the clothes she is wearing, whether she has shoes on or not; and so on. As the young child's perceptual awareness increases, it will be displayed in his drawings by his ability to see things more clearly and in more detail.

Slide #3, a picture painted by a five year old girl, Michelle Smith, shows her portrayal of two people. Her mother, the larger person, is drawn with a minimum of detail. The head is drawn fairly large with lots of hair. Apparently her mother's hair is important to Michelle because it stands out as a main feature. Otherwise, the rest of her body is simplified in this drawing.

The legs of the smaller person, which is a self-portrait of Michelle, are doubled to show thickness. This shows she is progressively displaying a sense of perception.

Another interesting example of progressive visual control is the human figure, a favorite subject for children. They begin by drawing a fairly large circle for the head, dots for eyes and a pair of single lines for the legs (a). Eventually, a second circle may be added for the body (b). With time, the body will develop arms (usually single lines and perhaps even some fingers) (c).¹¹



A delightful drawing of children at play (slide #11) by Kristy Formby, a seven year old Manchester School art student, shows a combination of simple, childlike figures versus a more mature and perceptive rendering. The lack of any detail in the faces, the singular lines for arms, and the total absence of any feet displays the primitive view of a child's perception of the human figure. However, the appearance of two-toned clothes and the attempt at motion in the figures shows a maturing perceptual awareness in the second grader's art.

Creative children need little motivation and draw independently of outside influences. Even when they scribble in a group they seldom check to see what their neighbor is doing or ask questions of the others.¹² This basic concentration and confidence in one's own work is a precious commodity; it is an asset that few adults have managed to retain or develop. Peer pressure and social conformity is definitely a detriment to the pursuance of one's own innate, creative urges. Luckily, social conformity usually does not develop until middle childhood or third and fourth grade.

From the scribbling stage, the teacher guides the child through art experiences to develop his ability to use color, to perceive spatial relationships in his work, and to eventually

develop three-dimensional forms. Ultimately, the child will develop his drawing into characteristic interpretations relative to his environment.

Color

When the young child first begins to express himself in the art medium, color means very little to him. Color, therefore, plays a subordinate role in the scribbling stage. It can, in fact, even distract the child from drawing or painting to playing with the colors.¹³

The child focuses in on singular objects rather than many at one time. If a child is given a crayon and a piece of paper, he'll know just what to do with it. He'll take the crayon and vigorously draw on the paper which satisfies his need for kinesthetic motion. However, if the child is given many colors and the piece of paper, he may have trouble choosing a color to draw with, or he may be so engrossed with the volume of colors available to him that the desire to make lines will be overpowered by the decision about which color to use.

During the child's primary experience with drawing, he is more involved with the relationship of a drawing to an object than between the color and the object. To reiterate, a child five to seven years old discriminates differences in form before differences in color. Lowenfeld states, "Only when the child enters the stage of naming of scribbling does he have the desire to use different colors to designate different meanings."¹⁴

It is important for the young child to be able to see a sharp contrast between his drawing and the paper. Therefore, the child will usually choose a color that stands out from the color of the paper. Until he has explored color variations to a satisfying degree, the child will more than likely continue to choose black on white, or vice versa, to achieve a contrasting effect.

Starting at about 5½ or 6 years old, the child begins to exercise freedom in choosing colors other than black and white. This is because he has completed the stage of needing purely kinesthetic motion, and is now ready for new challenges, namely, that of using color in his art.

Sometimes there is no relationship between the object and the color of the object in the young child's art. The sky can be a rainbow of colors with no rhyme or reason, or the grass can be purple with yellow dots. This is a natural form of expression. A correction would mean interference with the child's independent thinking.

In the picture, entitled "On My Way to School" (slide #3) by kindergartener Michelle Smith, the objects are colored in appropriately; but notice the ground and the sky. The child painted them colors which are not indicative of the real colors of the sky and ground.

At this level, the child does not associate color theory to his work because he has not learned to develop his thinking process in relation to his art. Piaget explains this phenomenon

in his theory of preoperational thinking.

The child in the preoperational stage is not yet able to think logically....the child is able to represent the world through mental images and symbols, but these symbols depend upon his own perception and his intuition. The preoperational child is completely egocentric.¹⁵

Later, as the child's variety of experiences expand, he learns to associate color with his environment. The sky then becomes blue; the grass green. This concept is displayed in slide #12 which is a crayon and watercolor resist created by a second grade child.

Space

The child in grades kindergarten through second has been shown to be primarily concerned with the self. His possessiveness is displayed in his art by making himself larger than others. Slide #16 is a kindergartener's picture illustrating this concept. Parents, sisters, brothers, pets and toys become very important in the child's art as he relates himself to objects, and people and will become a part of his art more and more as he matures.

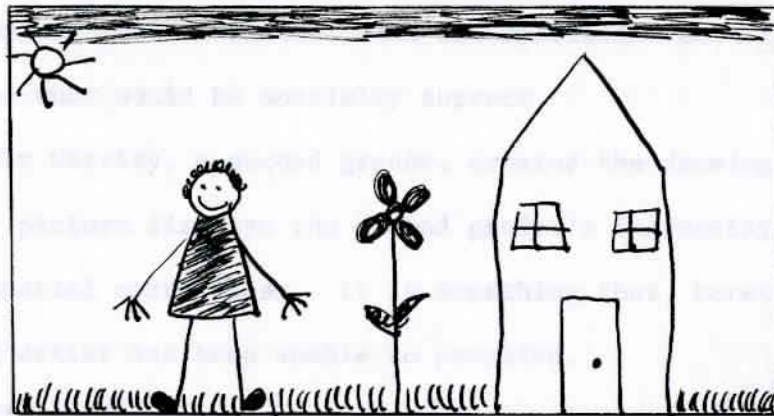
Denise Callisto was a kindergartener when she created her self-portrait in slide #13. Notice how large the head is in relation to the body. The head is the single most important part of the body to a child because the senses of seeing, hearing, and speaking are part of that anatomy.

Matt Roth, a first grader, shows an even more pronounced perceptual awareness in slide #14. He has managed to get the head-shoulder proportions to look more realistic. An aid to Matt, which helped him achieve his likeness, was the use of a mirror.

Compare Matt's nose to Denise's. Hers is the shape of a triangle with two small circles for nostrils. She was in the pre-operational stage of Piaget's theory. Matt, however, is reaching an operational stage in relation to his drawing of the nose. He is attempting much more accurate representation of that particular facial detail.

Other spatial relationships are unique to children at this age. The ground is usually not drawn. Instead, the edge of the paper is used for a ground line and all objects are placed on it.

Not only is the ground spatially incorrect, so is the sky. The young child paints the sky at the top of the paper and leaves a blank space between the ground line and the sky. These incongruous additions are shown in the replication of a child's picture below.



The reason for this type of spatial perception of young children is explained in Viktor Lowenfeld's book Your Child and His Art. In many children's pictures all objects are drawn on a line or on the edge of the paper. He realizes that objects do have some spatial relationship to each other. He then thinks

to himself: I am on the street; the car is on the street; my house is on the street; we are all on the street. Since the line, or the edge of the paper, represents the base line to the child, then all objects are placed on it.¹⁶ Slide #17 illustrates the base-line concept.

In explaining the void space between ground and sky, one must realise that the child associates all of the environment with himself. He will paint what things mean to him and not what he sees. So, the child thinks to himself: I am standing on the ground; I have to look up to see the sky; the air is in-between us. Consequently, the child will paint the ground at the bottom of the paper, the sky at the top, and what is in-between he will leave void or empty.

As the child matures he will eventually want to have his drawing appear more realistic. The art specialist must then help him to see what would be spatially correct.

Kelly Garrity, a second grader, created the drawing in slide #15. Her picture displays the second grader's increasing awareness of spatial correctness. It is something that, heretofore, the young artist has been unable to perceive.

Kelly's class was not directly instructed to achieve a 'ground meets sky' effect. The only directions given were to simply notice that some objects appear closer than others. The teacher had explained what a foreground, a middleground and a background are. The children were encouraged to look for the various ground levels before starting their picture. Kelly not

only found the three ground levels, but she also correctly associated size with distance and she discovered that the sky meets the background. In other words, she discovered the horizon, which is something that a lot of children do not comprehend until they are in the fifth or sixth grade.

Form

Throughout the child's life he is encouraged to work on two-dimensional art, namely, flat art work such as drawing, painting, and coloring. Children can also be introduced to three-dimensional work or art that has form to it. It is a special problem for the child to transmit in his mind that he is going to create art with form, rather than draw or paint it.

In three-dimensional art, the child is required to develop certain manipulative skills conducive to working in a medium that will require the child to form his art so that it has bulk and texture. He will not, most probably, be accustomed to working with form, so the process might be difficult at first for the child.

Few will have experienced form building at home because their parents may not see the importance of this activity. It is easy to pull out a pad of paper or a coloring book to keep children busy for a while. Very few parents will take the time or make the effort to organize a medium like clay or paper mache for their child. Thus, he comes to his art class in school completely ignorant of the qualities of form building unless he learned

through some accidental means like mud-building or snow sculpture.

After the child has become familiar with the medium, he will feel more confident in working with three-dimensional art. Through trial and error and guidance, the child's repertoire of skill in this medium will increase with experience. He will thrill to the dexterous manipulation of materials and enjoy creating objects through his own power. The final product of his work will not be as important as the process by which he obtained his project in three-dimensional art. Slides #18 through #21 typify first and second grade form building, clay projects. Their forms are simple shapes at first, but gradually they will increase the amount of details in their clay figures.

The Teacher's Role in Developing a Qualitative Art Program
for the Kindergarten through Second Grade Child

General Characteristics

Starting with the first day of school a program should be planned to preserve, protect and nurture the precious qualities of individuality and creative responses in children. Many educators, such as Rousseau and Read, depict early childhood as a golden period in artistic development. They stress that it is one that may rapidly fade and thus we, as art educators, are challenged to nourish this stage of development while it is still possible.

The art specialist should convey to the students his encouragement of freedom of choice. A child's creative growth

is imperative to his ability to feel good about himself and to feel free to develop his potential. The young child is naturally creative in art and must be given the chance to work with a variety of media. Mastery of each medium is not necessary but experience in each is vitally important.

An art curriculum should be established so that information relevant to the art process can be communicated to the child so that he can grasp the essential data. Once this is accomplished he must be given the opportunity to explore and manipulate the material and consequently he will display more of an understanding of the concept.¹⁷

It is possible for the discerning teacher to discover through a child's art what his feelings and attitudes about life may be. This can be accomplished by motivating the child with objects or subjects that he knows best and is most sensitive to. Many examples of motivational subjects are shown in this paper with a variety of slides. Some of the more obvious ones are themselves (self-portraits), environmental detail, what they perceive their world to be like, and personal experience motivators.

Children five and six years old are in a period of passionate creativity. Their drawings express their innermost feelings in an effort to understand the world. Results of this thinking process, in correlation with their art, have been so charming that masters like Klee, Miro and Picasso have sought to replicate their spontaneity and simplicity.¹⁸

Slides #22, #23 and #24 are reproductions of art created consecutively by Klee, Miro, and Picasso. By studying the pictures, one can easily discern characteristics typical of children's art.

Line

The most important qualities a good art specialist can have are to be interested, encouraging and non-interfering. It is so important to allow each child to develop his art at his own pace. To interfere would be stifling the child's innate qualities.

The child needs to have plenty of opportunities to work with line, especially when he is very young. If a child wants to draw quick sketches with one color of crayon, he should be allowed to do so. Again, this satisfies his desire to create with pure, physical movement.

In time, each young person will mature from quick scribbles to planned and thoughtful drawings. The art specialist can encourage this development by providing the proper motivation. Some motivational subjects are drawing themselves (through the use of mirrors perhaps, with no emphasis on proportion), drawing their families or friends, mood ideas like 'How I Feel About Myself' or 'The Saddest (or happiest) Experience I Have Had,' and objects interesting to the young child like the playground, animals, toys, faces, and so on.

Another important aspect of drawing is to provide a variety of drawing utensils for the child's use. Some utensils that can

be used are crayons, markers, oil pastels, chalk, brushes, sticks and fingers. It is a good idea also to vary the material on which they draw. The art specialist can provide small, medium or large paper, newspaper, mural paper, boxes, bark and other found materials of various shapes for unique drawing experiences. Too, it is important at times to require the child to use his paper in a vertical position, as well as a horizontal one.

Color

A good time to introduce beginning color terminology is in late kindergarten. The child can learn that the primary colors are red, yellow and blue and that all other colors are made from them except for black, white, and gray.

Opportunities should be provided for the youngster to experiment with the primary colors. He will soon learn that red and yellow make orange, yellow and blue make green, and red and blue make purple or violet. Slide #25 is a picture of a color wheel which includes the primary and secondary colors. The child will also realize that when three pure colors are mixed together they turn into a dull, muddy color.

The experience of mixing his own colors will delight the young child and will encourage him to expand his knowledge of color theory. As his knowledge increases by using mixing techniques, he will feel freer to use color as an important element in his art.

In the painting 'Clown' (slide #26), created by Amy Durant, a first grade student, all colors were mixed except for the black

outline. She used the primary colors and white to create her own hues.

It is important to give the child freedom of choice in his selection of colors. It would be detrimental to the child's creativity to be forced into choosing colors traditionally accepted as 'right' by an adult.¹⁹ Slides #27, #28 and #29 illustrate the kindergartener through second grader's ability to use color creatively.

A few materials and techniques that can be used to help children create their own sense of color are colored paper, paints for mixing, watercolors, chalk for smudging, tissue and polymer for overlapping, pastels, crayon resists and washes over crayons, or pastels, to name a few. Experience in many media will help the child determine what works best for him and it will give him a wide range to work with.

Space

The art specialist can help a child feel free to develop his own conception of space by, again, not interfering. If a child wants to make himself bigger than his house, it is okay. He is merely trying to represent his view of the world, which is a unique one compared to the adult's viewpoint. Soon enough, the child will mature and realize things are not the way he initially perceived them. It would be disillusioning for the child to have pointed out to him his incorrect perceptions at too early of an age.

Drawing outside will help the child to perceive space. The world opens up before him to include the sky, the ground and many subjects in-between. He will delight in having the opportunity to draw the world from his viewpoint.

Some other ideas for drawing or painting spatial concepts are 'My Family,' 'My House,' and 'My School, Friends, and Teacher.'

Form

It is important that the child's primary introduction to a building medium, like clay, be experimental. He needs the opportunity to learn to pinch, push, mold, crush, pull apart and add-on in this strange, new medium to see for himself just what it will do. Then, after experimentation, he should be given the opportunity to make something in particular. A pinch pot, see slide #18, an animal, see slide #19, or a small sculpture are some ideas for clay building. The child should be encouraged to work on shapes and textures, but not so much on proportions.

FOOTNOTES

¹Ruth M. Beard, An Outline of Piaget's Developmental Psychology for Students and Teachers, with a Foreward by Ben Morris (New York: Basic Books, Inc., 1969), p. 57.

²Herbert Read, Education Through Art, with a Preface by Herbert Read (New York: Pantheon Books, 1956), pp. 118-119.

³Ibid. ⁴Ibid. ⁵Ibid. ⁶Ibid.

⁷Rhoda Kellogg, Analyzing Children's Art, with an Introduction by Rhoda Kellogg (Palo Alto, California: Manfield Publishing Co., 1970), p. 15.

⁸Ibid., p. 12.

⁹Read, Education Through Art, pp. 118-119.

¹⁰W. Lambert Brittain and Viktor Lowenfeld, Creative and Mental Growth, with a Foreward by W. Lambert Brittain (New York: The MacMillan Co., 1964), p. 101.

¹¹Kellogg, Analyzing Children's Art, p. 162.

¹²Brittain and Lowenfeld, Creative and Mental Growth, p. 111.

¹³Ibid., p. 101. ¹⁴Ibid., p. 111.

¹⁵Tracey A. Revenson and Dorothy G. Singer, A Piaget Primer: How A Child Thinks, with a Preface by Tracey A. Revenson and Dorothy G. Singer (New York: The New American Library, Inc., 1978), p. 19.

¹⁶Viktor Lowenfeld, Your Child and His Art, with a Foreward by Viktor Lowenfeld (New York: The MacMillan Co., 1960), pp. 109-110.

¹⁷Millie Corrinne Almy with Edward Chittenden and Paula Miller, Young Children's Thinking, with a Foreward by Jean Piaget (New York: Teacher's College Press, 1967), p. 139.

¹⁸Howard Gardner, "The Age of Creativity," Psychology Today 13 (May 1980): 84.

¹⁹Lowenfeld, Your Child and His Art, p. 91.

CHAPTER IV

MIDDLE CHILDHOOD OR THE SCHEMATIC STAGE: THIRD AND FOURTH GRADE

Characteristics of the Child and His Art

One characteristic of children in grades three through four is variability. Some have actions similar to the buoyant, active, and energetic younger child's behavior and some are like the more mature, independent older child. It is not unlikely for the seven to nine year old child's behavior to go from one extreme to the other depending on the circumstances.

The motor and perceptual skills of this age child are much sharper than the K-2 child. His body is maturing rapidly which accounts partially for his more refined motor control. Also, credit is given to the mere fact that he has had numerous physical and mental experiences in muscle and eye-hand coordination, problem solving and developmental thinking so that his skills will be more refined.

The imagination of the seven to nine year old is not as active as when he was younger; this is especially true of the nine year old. The child is more cognizant of what his peers are doing and what they think about his work. The fear of peer opinion tends to thwart the child's creativity. Relating to a weakened sense of imagination, the child may lose the element of freedom in his art.

At school, third graders and up are taught to develop habits of working together in groups and often compete against each other. If the child performs successfully, he grows in self-confidence and self-respect. If he does not, he is ashamed, perplexed and angry.¹

Children will retreat more and more into groups or cliques; this gives them a sense of belonging and security. It is important to note that the groups are usually unisexual. They are not yet ready to make independent decisions, consequently they look to the group to make decisions for them. They feel their art products are unique but need the comfort of a group to reinforce their self-confidence.

At this age, the impression that certain subjects are masculine or feminine has been formed. The male child is more likely to draw subjects such as cars, trucks and football players. Females will tend to draw animals and springlike pictures.

The child is beginning to realize there are significant standards which he is expected to meet and he attempts to meet some of these. The child is becoming aware of a growing need for independence and he will strive to act independent of his teachers and parents.

Line

The seven to nine year old has developed his drawing skills so that he is comfortable working with this component of art. So comfortable is he that he tends to resort to drawing when given the choice to use other techniques. In fact, he will often draw the same subjects repeatedly.

The third and fourth grader has a more developed sense of art. He still employs some of his spontaneity, but now begins to use more descriptive shapes in pictorial work. Brittain and Lowenfeld, in their book Creative and Mental Growth, claim that the child seven to nine years old is in the Schematic Stage.

They explain:

Pure schema is a representation with no intentional experiences represented....The schema of an object is the concept at which the child has finally arrived, and it represents the child's active knowledge of the objects. The importance of the schema can only be fully realized when we understand the child's desire for a definite concept of man and his environment.²

In other words, the Schematic Stage is the achievement of a form concept which becomes more true to detail.³

Chris Otto, a third grade student, depicts the use of descriptive shapes in his schematic drawing of animals (slide #30). The more mature third and fourth grader has developed his art from general to more detailed shapes. This is because he is more perceptually aware and has the ability to see detail, patterns and color in the world about him. Thus, his art takes on a more realistic aura.

An example of pure schema is the print of a locomotive engine created by Richard Lippincott, a fourth grade student (slide #31). Richard researched many books and photos of locomotives until he arrived at a satisfactory schema for his drawing. Notice the exactness of detail and the solidity of the statement in his print. He leaves no question as to the concept he is trying to get across in his art, namely, that of creating a print of the engine to the train. Other than the engine, he added no

other detail or information to his picture. This reinforces Brittain and Lowenfeld's concept of "pure representation with no intentional experiences represented."⁴

In middle childhood the child is capable of working on more technical or geometric lines in his pictures. This is shown in slide #32 which is a kaleidoscope created by Valerie Thrun, a fourth grade artist.

Action is an element that can be found in this age child's drawings. The child feels the need to give the illusion of motion to his characters so that they will appear more lifelike. This is displayed in slide #33, a drawing by Amy Myers, a fourth grade student from Manchester School. Notice how she shows that the joints bend at the elbows, knees, and shoulders. This is an example of the normal range of motion of joints. In this drawing, the artist has actually conveyed the type of action found in a four-square game. Also, take note of the figures. Amy included many details such as clothes, shoes, hands, hair, and facial expressions that the pre-schematic child was incapable of doing.

Color

The seven to nine year old relates color to objects and uses basic color theory.

Lowenfeld and Brittain state in Creative and Mental Growth that:

The child naturally discovers that there is a relationship between color and object. It is no longer his subjective experience, or emotional relationship that determines color. To a child, the mere establishment of a definite relationship

between color and object is a satisfying experience. He has begun to find some logical order in the world and is establishing concrete relationships with things around him.⁵

Quite often the child will want to mix colors to match what he sees in his environment. Since his perceptual awareness is more advanced, he will be able to locate the many shades and tints of the natural and man-made objects around him.

When the child is ready to explore color mixing, he will want to know more about how to achieve a shade or a tint. A shade is black added to any color to make it darker. As the child mixes more and more black to the color he will create a scale of values for that color (see slide #34).

Tints are the opposite of shades. A tint is the addition of white to a color to make it lighter. Mixing white to the various colors will give the child an array of pastel colors (see slide #35).

Complementary colors can be introduced to the mature nine year old. To get a complement, one must set up a color wheel and then find which colors are opposite each other on the wheel. The three sets of complements are red and green, yellow and purple, and blue and orange.

When the complements are mixed, a dull, earthy color is produced. It is important for the child to realize that not all hues in a realistic picture are bright and colorful. The duller colors are necessary in depicting a more realistic environment. Sometimes, these compliment the bright colors better than another bright color would. This concept can be observed in their natural environment.

This concept is too difficult for the majority of eight year olds and younger to grasp because of their inability to follow complicated formulas. In other words, their thinking has not reached the level of formal thought which gives them the ability to solve problems. Also, they may question the validity of mixing dull, earthy colors. Their perceptual awareness is not advanced enough to single out these colors in the environment. Instead, their interest is in finding and creating bright, enjoyable colors.

The eight or nine year old now has the experience to make choices of colored media to get the best results. This is shown in working with collages or other fabric related projects. The students realize that color and texture make a difference in depicting the image they wish to project.

In the collage "The Sailboat" (slide #36), by third grade artist Brent Riegert, different materials were used. The sun was made out of a textured orange and yellow material, depicting the colors of the sun. The clouds were made of thick, soft, white yarn corresponding to the airiness of clouds. The material used for the sails is unusually exciting! Brent chose a striped material which includes a strip of matte material versus a strip of shiny material. The shininess of the material gives the effect of bright sun glaring down on the sails and gives the illusion of motion to the boat.

Space

Spatial relationships take on new meaning to this age child. He no longer associates his environment as revolving around himself solely. He realizes the concept of distance and perspective and applies it systematically somewhere around the age of nine and older.⁶ Brittain and Lowenfeld maintain that "The great discovery during this age level is that there is a definite order in space relationships."⁷

In a child's art, the first concrete symbol which represents the child's awareness that he is part of the environment is the base line.⁸ On this base line, he places himself and all objects that he perceives to be on the same level as himself. At this stage of development the child has not developed an awareness of the representation of a three-dimensional quality of space. Therefore, the schema is usually a representation of two-dimensional space. As his perceptual awareness of space develops, he will begin to voluntarily add other base lines or ground lines. These were mentioned in the pre-schematic stage of this paper as being the foreground, middleground and background. These additions will be added as the child perceives things that are in front of him, things that are beside him, and things that are far away from him. Thus, most third and fourth grade students will try to realistically depict the world about them. The sky will then meet the ground level and the edge of the paper will no longer be used as the ground line.

Notice again the collage of the sailboat in the water by Brent Riegert (see slide #36). His ship is not at the edge of the

burlap. Instead, Brent created his base line, the water in this case, out of yarn and placed the boat on it. Too, look back at Amy Myers' picture of the children playing four-square (slide #33). Notice the way in which she is demonstrating distance. The larger figures are closer to the edge of the paper than are the smaller figures. She is showing a very perceptive grasp of perspective.

Finally, in relation to space, the third or fourth grade child will have trouble drawing large and filling up the space allotted to him if he has not had the opportunity to create freely. This is why it is important to give a child in his formative years the freedom to exert his energy and to learn to feel comfortable working in a large capacity. When he matures, and no longer has the driving need for a purely kinesthetic experience, he will still feel comfortable in working large if he has had the chance to become accustomed to filling up space on large paper.

Form

If the third and fourth graders have had some experience working in three-dimensional media, then they will enjoy manipulating the medium of clay with confidence. It seems to give them a sense of power to mold what they want out of the material.

In their previous experience of working with clay, they will recall certain properties of the medium. They will remember clay is difficult to work with if it is played with too much, resulting in the moisture being subtracted from the medium. Too, they

probably will have experienced that too soft clay is hard to support and it tends to sag in the middle. Appendages tend to break off when the clay dries if they were not securely fastened. A very unique property of clay is that textures and patterns can be made in clay with their fingers, pencils, clay stamps or assorted found objects. The fourth grade child will use more textures voluntarily in his form building to make them appear more realistic. The third grade child's emphasis is on mastering a realistic shape. When his skill in form building is sharper, then he will progress onto adding details as does the fourth grader.

In their projects, the children may now wish to show action in their sculpture like they are beginning to do in their drawings. The action will be simple at first (a raised leg or a bent arm) because it is more difficult to form the clay into complex positions.

The nine year olds may wish to begin exploring three-dimensional forms in other materials. Paper mache is messy, but the results are exciting. Children's imaginations can turn paper mache covered balloons into animals, masks, people and make-believe figures.

Any projects that can be introduced to further the child's repertoire of skills on a three-dimensional level will be beneficial to the young artist. Not only because it is such a different experience compared to two-dimensional work, but because it may be a medium in which a child who lacks skill in drawing and painting will find success in this other level of experience.

Slides #37 and #38 are three-dimensional work typical of third and fourth grade students. Slide #37 is an alligator made of clay created by a third grade student. Notice the form is quite accurate, however, there is very little detail except for the eyes. This illustrates that this age child's use of detail in three-dimensional work is minimal.

The Teacher's Role in Developing a Qualitative Art Program
for the Third and Fourth Grade Child

The role of the art teacher in relation to this age child is a subdued one. In middle childhood, or third through fourth grade, the child is experiencing a transition period. He is striving to go from being dependent on others to being independent. He is changing from being completely egocentric to realizing he is one of many in his ever-changing environment. Viktor Lowenfeld, in his book Your Child and His Art, describes the transition:

Most often before this change takes place, children freely engage in creative activities, while afterward, too critical to accept their own work, they frequently lose their creativeness, unless the desire for it is motivated.⁹

Creativity can be encouraged by assuring them that each person is unique and their art work is one way their emotions can be expressed freely.

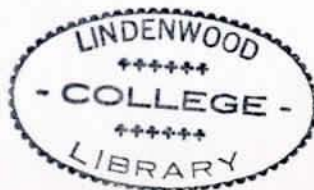
The transition from dependence to independence must be directed with as little emotional disturbance as possible. Art can be a great outlet for children's emotions and a beneficial channel in which to direct their feelings and responses through positive experiences. They have to be shown that everyone is

okay and they can help each other just by the way they interact in class. Group work, used as a means of promoting social interaction, will be accepted by the child if he thinks the activity will be positive and creative. The fact that a whole group will be carried by one creative motive will greatly increase the desire for group participation. This will enhance the child's ability to conduct himself in a cooperative attitude.¹⁰

Piaget supports the theory of direct experience as being the avenue to knowledge and logical ability. That is, he believes a child will learn best through activity. Demonstrations and pictured illustrations involve the child less meaningfully than does his own manipulation and experimentation.¹¹ Piaget says of this period of growth:

The beginning of the sub-period coincides with the age at which egocentricity decreases substantially and genuine cooperation with others replaces isolated play or 'play in the company of others' which is characteristic of the earlier periods.¹²

Another way in which self-confidence in the middle child's concept of his art can be reinforced is to display his work as often as possible. This gives the children great sense of pride and accomplishment to have their work identified and in the view of others. A major problem can stem from this if the instructor is not sensitive to the children's feelings. Many instructors choose consecutively the work of the 'better' artists to make his show outstanding. A child will pick up on this quickly and, if his work has not been displayed, he will feel incompetent in his art work and will lose interest. The challenge to the art



instructor is to be organized enough to make sure that at least one piece of art work is represented on display during the year by each child. The teacher cannot afford to lose the interest of even one child by ignoring his efforts in this realm.

Herbert Read emphasizes in his book The Grass Roots of Art that:

The appreciation of good form, the perception of rhythm and harmony, the instinct to make things shapely and efficient.... these are normal characteristics, innate rather than acquired, and certainly present in the child from its earliest years.¹³

It is the teacher's job to nurture this inborn creativity of children, even in the most difficult of transitional periods, for the child's sake!

Line

The art specialist can help this age child develop good line quality. It is important to provide the child with many different drawing utensils. Paint brushes, sticks, markers, chalk, and oil pastels are a few materials that can help a child's drawings to become freer because of the nature of the utensils. With these varied utensils the child will have the opportunity to experiment with many line variances. Some lines will be thin, weak ones, and some of his lines will be thick, strong ones.

The specialist should endeavor to provide new ideas for drawing. At best, the children's stereotyped roles can be minimized by providing diverse subjects from which to draw. An example of a non-stereotyped project is the drawing of legs (see slide #39) by Angela Williamson, a fourth grade student.

The activity was designed to encourage students to work cooperatively in a group. Specifically, what was done was to pair off students. One person would place his legs on a piece of large paper while the other person would trace around them. Then they would switch roles. They were then given the task of decorating the legs with designs. This activity is one of the more popular and positive projects involving the group's cooperation.

Another area in which the art specialist can help third and fourth graders is in action drawing. A good place to introduce action in the human form is on the playground. The students can study the people in action and look for the parts of the body that bend. After close observation, the students should be encouraged to draw simple figures in action. Soon their characters will resemble people in motion like Amy Myers' drawing in slide #33.

Color

Students may be taken on short field trips in their surrounding area to expose them to the many shades and tints in the environment. It is important that the teacher choose a color first, like green, and then point out the various hues of that color. This helps the children become aware of the many color combinations that are possible through mixing techniques. They soon will be able to discover many combinations of other colors on their own.

The art specialist will be wise to build up the child's study of color gradually and sequentially. The child will need various opportunities to explore color theory on his own before advancing to other techniques.

One opportunity is mixing paints. A helpful hint for mixing is to use a piece of fingerpaint paper for a palette. It provides a big enough area for four student's mixing needs and it can easily be disposed of when it is time for clean-up.

Color theory can be discovered through a variety of materials other than just mixing paints and watercolors, which are the more obvious choices. Some media a specialist might choose to work with are chalk and smudging, tissue paper overlapping, colored paper, and material, yarn and found objects for collage projects.

Space

A child's natural observations of space must be respected by the art specialist. The point must be emphasized that art teachers do not claim to teach children to draw with realistic exactness.¹⁴ However, if a child endeavors to achieve such an effect, then we are obliged to help meet his needs.

A good way to encourage a child's development of spatial relationships is to either take him outdoors for landscape drawings, or indoors for room or hallway drawings. The child's view of his school, classroom, home or natural environment may be surprising if he is given the chance to express it visually.

Another technique for teaching good use of space is to vary the paper and size of paper to be used. The students should be encouraged to use up all of the paper or space allotted to them.

It is also important to use different utensils for drawing, painting, or printing. The broader spectrum of choices a child has to choose from, the more chance there will be for real creativity.

Form

As mentioned in the K-2 section of this paper, the more experiences a child has using three-dimensional material, the more comfortable he will be creating form. The third and fourth grader has more developed physical capabilities necessary in working with clay, paper mache, and styrofoam. Thus, he will have more success with the material than a younger child would.

The specialist can encourage the child's creativity in form-building by giving him the materials to work with and only a minimum of instructions. This type of work will help the child strengthen his problem-solving abilities. Form-building also helps lessen the stereotyping that 'boys are builders, girls are not.' Regardless of their pre-conceived ideas, both boys and girls enjoy creating three-dimensional art. Slides #40 and #41 illustrate form-building through wire sculpture and clay masks.

FOOTNOTES

¹Rita E. Bergman, Children's Behavior, with a Preface by Rita E. Bergman (New York: Exposition Press, 1968), p. 2.

²W. Lambert Brittain and Viktor Lowenfeld, Creative and Mental Growth, with a Foreward by W. Lambert Brittain (New York: The MacMillan Co., 1964), p. 2.

³Herbert Read, Education Through Art, with a Preface by Herbert Read (New York: Pantheon Books, 1956), p. 2.

⁴Brittain and Lowenfeld, Creative and Mental Growth, p. 3.

⁵Ibid., p. 161.

⁶Ruth M. Beard, An Outline of Piaget's Developmental Psychology for Students and Teachers, with a Foreward by Ben Morris (New York: Basic Book, Inc., 1969), p. 89.

⁷Brittain and Lowenfeld, Creative and Mental Growth, p. 141.

⁸Ibid.

⁹Viktor Lowenfeld, Your Child and His Art, with a Foreward by Viktor Lowenfeld (New York: The MacMillan Co., 1960), p. 151.

¹⁰Ibid., p. 14.

¹¹Millie Corinne Almy with Edward Chittenden and Paula Miller, Young Children's Thinking, with a Foreward by Jean Piaget (New York: Teacher's College Press, 1967), p. 14.

¹²Beard, An Outline of Piaget's Developmental Psychology for Students and Teachers, p. 14.

¹³Herbert Read, The Grass Roots of Art, with a Preface by Herbert Read (New York: The World Publishing Co., 1967), p. 101.

¹⁴Ibid., p. 104.

CHAPTER V

THE DAWNING REALISM: THE GANG AGE - FIFTH AND SIXTH GRADE

Characteristics of the Child and His Art

Beginning with grade five, children experience major changes in physical and psychological growth patterns. These children become aware of their sexuality and heterogenous groupings become more common as the child begins to behave in a more mature manner.

The child sees himself as part of the environment and reveals a new consciousness of self. This is one of the outstanding characteristics of this age of development. The child realizes that he is a member of society, a society of his peers. It is during this time that the groundwork is laid for the child to have the ability to interact cooperatively in groups and later on in adulthood.¹

Independence from parents and teachers is desired, yet the child shows a need to relate to the adult world. With this new-found independence, the child will present an ability to manage his time more effectively and productively and he will show a stronger sense of self-responsibility.

It is possible for fifth and sixth graders to express themselves in an intimate and introspective manner. This theory is explained by Piaget's philosophy according to Singer and Revenson. He classifies this age child, and a little younger, as

being in the Stage of Concrete Operations.

The stage of concrete operations begins when the child is able to perform mental operations....Operations permit the child to think about actions which he previously had to perform physically.²

In other words, concerning emotions, if the pre-operational child was upset he would display his feelings by yelling, crying, throwing a tantrum. He knows of no other way to express himself. However, the concrete operational child has the ability to think about his emotions and to express himself verbally or through his art. Too, he realizes now that he is growing up and he will be expected to handle himself in a more mature manner.

The older, more mature child will display more precise motor and perceptual skills. These skills will enable him to create more refined and detailed works in the realm of physical, mental, verbal or visual areas. An example using these skills is the linoleum print created by Michelle Gentsch (see slide #44). Starting in the fifth grade, the child's motor control and muscles are developed enough to handle materials like the cutting blade and linoleum. They enjoy working in this medium because it is different from what they are used to. It also gives them a sense of accomplishment to be able to make copies of their works.

Notice the intended humor in the print by the student. It shows that her thinking has progressed to the stage of mental operations which allows the child to express feelings.³

At about this time, the child will display an awareness of abstract art as a viable form of expression. He will employ learned concepts, such as size variation, repetition and

overlapping, to enhance his abstract paintings and drawings. Abstract art gives him the opportunity to explore his medium with spontaneity and energy as the younger child does. The ten to twelve year old needs time to regress occasionally from the process of growing up to use freedom of expression in their art once again.

Line

The motor and perceptual skills of the ten to twelve year old are now well-developed and this maturation allows the child to have more success in the drawing medium. They have had enough experience in drawing so that they feel confident in this skill. If there is a problem in this area, it is with the children's tendency to draw too small and with their loss of spontaneous expression.

The older child will have the tendency to either love drawing and he will feel he cannot get enough of it, or he will be bored with too much drawing and will want to explore other techniques in art.

Varied subject matter is needed to enhance the older child's interest in drawing. Some examples of good drawing subjects are people (see slide #34), familiar articles or use of clothing (see slide #46), abstract themes such as drawing to music (see slide #47) and make-believe masks and designs (see slide #48), and buildings (see slide #49). It is also a good time to choose subjects the older child has drawn over the years and to study them closely to discover many details that they may have overlooked.

For example, a simple flower or leaf can be reexamined for the purpose of discovering new lines and shapes because he no longer has the need for a driving kinesthetic experience which made him jump from one drawing to the next, as when he was younger.

Slide #42 is a pen and ink drawing on polymerized tissue created by a fifth grader, Janny Romney. Notice how realistically she drew her subjects. The horse's body was drawn in proportion, the ground levels are in order, and quite a few details were added to make her drawing more naturalistic. Jenny perceived shadows on her subjects and endeavored to recreate them by using the technique of cross-hatching. Jenny's picture is typical of the fifth and sixth grader's work.

The more mature child is capable of experimenting further by using many of the tools he is already familiar with and developing his skills by using more complex utensils. Some favorites are markers, pen and ink, oil pastels and charcoal.

The older student enjoys going outside to draw. It gives him an opportunity to work with perspective as well as providing interesting subject matter for him to draw.

Camilla Harden, a fifth grade student, drew the front of Manchester School (see slide #49). She made a noticeable attempt to realistically depict her school and her attempt to show perspective in the driveway is relatively correct. She drew the part of the driveway farthest from her as a curved line leading a third of the way into the paper. The lines curving in close to the edge of the paper were closest to her. Camilla incorporated her foreground, or the ground closest to her, up into her paper

rather than near the edge. This shows that her perception of the base line is increasing.

Color

There is a heightened sense of color in students ten to twelve years old. Their increased perceptual awareness and their varied experiences have attributed to this knowledge. Many students have traveled to the beaches, mountains, deserts and cities which provided visual material for their art. From first-hand experience, they know, for example, that the ocean is more than just blue water. It is an array of various shades and tints of blues, greens and purples. They also know the ocean holds more than just water. The knowledge they have gained in observing is applied to their work and this provides for a richer use of color and texture.

The older child is confident in mixing colors if he has been exposed to it during his development. He has been given the freedom to experiment with various media to learn what works and what does not. Now he is at the stage where he can mix almost all the colors he uses.

Stephanie Ryan's picture is a realistic representation of a bird in a tree (see slide #43). Stephanie, a sixth grade student from Henry School, exercised what she learned about natural objects and color. She perceived many hues in the various leaves and mixed the shades and tints of green for her painting; thus, her background became as interesting to look at as her main subject was. Notice, also, that Stephanie painted the leaves in

the foreground darker and with more detail than the leaves in the background. This shows she is very perceptive, especially for a child of twelve.

Application of paint, watercolor or chalk has heretofore been fairly flat. Now the student can be taught that the methods in which he applies his colors will make a difference in his results. To get a grassy or weed effect, he can brush or draw the various media on in short, quick strokes, overlapping colors. To get a rough-looking texture, like the bark of a tree, he can draw or paint sharp, angular, squiggly lines.

To illustrate the effect and the need of textured lines using color, see slide #50. In the painting, Beth Baumbach, a sixth grade student, mixed many shades of green for her grass and applied the color with short, quick strokes. Her application gives the illusion of real grass. However, notice how flat the colors are in her tree trunk, leaves and sky. This is because she did not mix various hues for these subjects and her application of the paint was flat and unvaried.

To achieve a soft, flowing look for the sky, the student can paint a wash. A wash is water applied to the paper first. The colors are then added to the wet paper and this technique causes the colors to blend together and spread out to give a soft, quiet effect. The sky in the watercolor by Camilla Harden (see slide #49) shows various techniques of paint application, including the use of a wash. Part of the sky is composed of thick, colorful strokes while the bulk of it is soft and watery.

looking. The soft effect was accomplished by watercolor using the wash technique.

Notice the ground covering in Camilla's painting. Being impressed by the texture of the grass, she painted her ground cover with thick, quick strokes to recreate the texture.

The older student can learn that color wiped with a paper towel gives a soft, muted effect. The opposite result can be attained when he applies color over color to get strong, vibrant hues.

In conclusion, the older child has gone from simple one-color pictures, to refined, patiently mixed works of art. The result of learned, refined mixing and application techniques is illustrated in the painting by Michael Lightstone (see slide #7).

Space

The ten to twelve year old will experiment in search of a more realistic visual conception of spatial relationships. His perceptual awareness is more developed, which enables him to perceive subjects as they really are. Read explains this as "an era of visual realism." He states, "The child passes from the stage of drawing from memory and imagination to the stage of drawing from nature."⁴ This overemphasis on realistic representation is an indication of his new discovery and awareness of his environment. He also has the desire to make his art look adult-like in technique; thus the child strives for more realism in his work.

At this age, the child's representation of space changes from symbolic expression, as seen in the base line concept, to a

more naturalistic representation. We also find that the sky line is no longer drawn across the top of the paper. It now extends down to what used to be the base line but gradually assumed the significance of the horizon.⁵ This concept is exemplified in the watercolor of the school by Camilla Harden in slide #49.

The concept of the horizon was introduced to the child of seven to nine years old; however, it is perceived on the whole by a minority of the more mature, younger students. The remaining children then realize the base line concept in the fifth or sixth grade after their perceptual awareness has become more acute.

Perspective is more important to the ten to twelve year old because of his maturing attitudes. He does not want to be embarrassed by having his drawing look 'childlike.' He wants his art to reflect his maturity and this can be achieved with knowledge of proportion and perspective.

Form

The increased maturity in perceptual awareness and well-developed fine motor skills are applied to work in three-dimensional projects. The ten to twelve year old has experienced working with various media and he knows what to expect. In clay, for instance, he knows that if he works with it too long the clay will become dry and hard to manipulate. He realizes that to support extra clay, a figure must be stout at the base. Details are included in his work to compliment the general shapes. The student will be able to use tools to produce some

of the finer details he wants to express in his ceramics. Also, there is more attention to body proportion. These older children are becoming much more aware of their physical selves. They want to make figures in proportion so that they resemble the human physique. Slide #51 is an example of sixth grade ceramics. The football player, by Allen Whiting, shows the more mature child's ability to manipulate the medium of clay into a detailed form.

Other three-dimensional media will be conducive to the older child's skills. Paper mache is very difficult for young children to work with and manage successfully. The older students will have little or no difficulty with this medium. They enjoy being able to work on larger objects, whereas in clay, they are somewhat limited in size. Examples of the older child's success in working with paper mache are slides #52 and #53, which show masks decorated with details to make them more interesting.

Other diverse and intricate projects can be introduced to the older child. Artistic crafts such as weaving, macrame, and soft sculpture can be added to their repertoire of experiences. These are opportune projects for the child to apply the elements of art that he has learned thus far, such as repeat patterns, line quality, color usage, and fine detail. Slide #54 is an example of a weaving created by a sixth grade artist. The older child enjoys working with his hands and producing art which can be utilized as well as appreciated for art's sake.

The Teacher's Role in Developing a Qualitative Program for the
Fifth and Sixth Grade Child

The ten to twelve year old child's feelings of an awakened social independence are often in direct conflict with the desires of parents or other adults who do not want to give up their close supervision and guidance.⁶ The child's striving for independence against parental wishes often leads to emotional turmoil and the art specialist must be sensitive to his needs.

Art can provide an outlet for the tension that builds up during this period through a variety of projects. Some examples of art methods developed to help release tension are: drawing to music, abstract paintings (where the child can express himself in symbols unknown to anyone else) and critiques which allow the child to verbalize amongst his peers what feelings he expressed in his art.

The art specialist has the advantage over regular classroom teachers in that his curriculum is usually open to change. If he feels a certain project might help in bringing out emotional responses, then he has the freedom to try it.

During the fifth and sixth grades many of the children develop a great urge to draw or paint realistically, that is, photographically. It should be remembered and stressed that art is not always the representation of things, but the expression of the experience we have with them. The desire to create in a realistic manner is a genuine one and we must respect it. The art specialist can do much to encourage these young artists not to become slaves to realism.⁷ The specialist can provide art

experiences that will give the child the opportunity to identify with his own experiences and encourage him to develop his own personal, sensitive, and artistic creation.

This age level derives satisfaction in working on group projects which gives them a chance to express themselves not only creatively but socially as well. In addition, these children get pleasure from performing within an organized climate where they have the freedom to make group decisions.

Effective stimulation is acquired through repeated, though guided, experimentation with a wide variety of materials. It is important to maintain a flexible program in order to retain and promote interest on an individual basis.

Brittain and Lowenfeld, in their book Creative and Mental Growth, make an interesting point: "Studies have shown that there is surprising similarity between drawings of children during this stage and the drawings of adults who have had no formal art training."⁸

Line

Drawing is a favorite choice for many fifth and sixth grade art students. Its interest can and should be maintained by varying the subject matter and media for the students.

Line quality can be increased by teaching the students to draw using contour lines. One method found most successful is to take familiar objects and place them close to the students. They are required to study the object carefully. Then, while their eyes are focused on the subject entirely (they are not allowed to

look at their paper), their hand draws the lines with the eye coordinating the movements. The results consequently are somewhat abstract, but the line quality is flowing and free. Emphasize to the students to push hard for strong lines and lightly for weak lines. The linear quality can become quite well developed with some practice.

One of the problems of drawing for the older child is for him to draw large. This can be helped by giving the child large paper to work on and providing him varied utensils conducive to drawing large lines. Some choices could be paint brushes, large sticks with paint or ink, large chalk and fat markers.

Color

Some questions have been raised by certain art educators and philosophers concerning the validity of teaching children color theory. In their book, Creative and Mental Growth, Brittain and Lowenfeld state:

The more a child moves toward the establishment of a visual relationship between color and object, the more teachers are tempted to misuse this dawning sense for realistic colors by teaching the child how to use the apply color. There is no place in the elementary school for the teaching of color theories by means of color wheels or other helps. Such teaching would only destroy the child's spontaneous approach and would make him insecure in his own developing sense of color relationships.⁹

Not all art educators agree with their statement. True, a child of 10 to 12 should not be forced to mix entirely according to the standards set by others. He should be given the freedom to create his own theory and methods of mixing. However, there is a definite need to acquaint the child with such terminology as

primary colors, secondary colors, complements (see slide #55), the color wheel, tints and shades. Otherwise, the child might be chagrined to find out later that there is a logical order of color theory available to him that he was never made aware of.

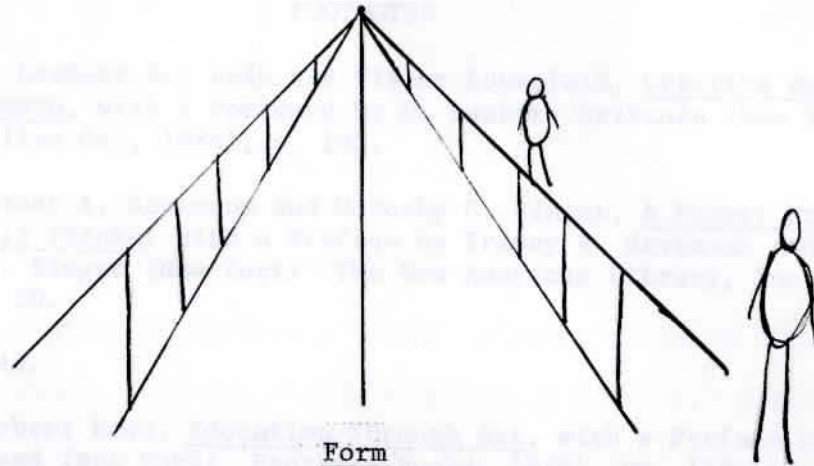
It is important to gradually build up children's repertoire of skills in mixing colors. Along with practicing and learning the particular theories of color, children can be given plenty of opportunities to explore mixing without any formal instruction. Their need for approaching mixing techniques spontaneously will be satisfied as well as the need to understand color theory.

The student, then, should know the color wheel thoroughly and what primary, secondary, and complementary colors are. He should also know how to mix shades and tints.

Space

In the fifth and sixth grade the child is beginning to want to know more about perspective to satisfy his need to create more realistic pictures. It is an opportune time to teach him the simple vantage-point technique.

The main concept in this technique is to draw a point somewhere on the paper. All vertical lines should be perpendicular to the edge of the paper and all other lines will eventually meet the vantage point. The concept is shown in the following illustration.



The child's desire to create more three-dimensional art must be met by the innovative art specialist. It takes time and planning to design projects that the fifth and sixth grader will be able to work with. However, the satisfaction the students will derive from working with such media as clay, paper mache, weaving, stitchery, boxes for construction and found objects, will be immense.

An important concept that must be impressed upon the students is to work on detail when working on a three-dimensional form. They will tend to want to create basic shapes. Details are what will make their three-dimensional art exceptionally interesting and eye-catching.

FOOTNOTES

¹W. Lambert Brittain and Viktor Lowenfeld, Creative and Mental Growth, with a Foreward by W. Lambert Brittain (New York: The MacMillan Co., 1964), p. 182.

²Tracey A. Revenson and Dorothy G. Singer, A Piaget Primer: How A Child Thinks, with a Preface by Tracey A. Revenson and Dorothy G. Singer (New York: The New American Library, Inc., 1978), p. 20.

³Ibid.

⁴Herbert Read, Education Through Art, with a Preface by Herbert Read (New York: Pantheon Books, 1956), pp. 118-119.

⁵Brittain and Lowenfeld, Creative and Mental Growth, pp. 186-187.

⁶Brittain and Lowenfeld, Creative and Mental Growth, p. 183.

⁷Viktor Lowenfeld, Your Child and His Art, with a Foreward by Viktor Lowenfeld (New York: The MacMillan Co., 1960), p. 152.

⁸Brittain and Lowenfeld, Creative and Mental Growth, p. 184.

⁹Ibid., p. 189.

CHAPTER VI

CONCLUSION

In conclusion to this study of children's art as it develops from K-6 grades, it is interesting to note, briefly, what happens to a child's art after his elementary school year's experiences. Read states, in Education Through Art, that the child will reach a stage of repression in his junior high years.¹ That is, progress in the realm of art may be attempted but it is laborious and slow. Many children become disillusioned at this stage.

In early adolescence, after the junior high school years (age 14 or so), the child can experience a stage of artistic revival. This will happen if art educators have been successful in encouraging children within the artistic realm so that they remained interested. Discouragingly though, many young artists will never make it to the stage of artistic revival because the repressional stage was so severe.² With this kind of long-range feedback, the person interested in teaching art to children must realize the tremendous importance of their initial contact with the child-artist. The challenge to support and nurture innate creativity, so that it will continue to be a part of that child into adulthood, is a fantastic one; a challenge which must be met by innovative, caring and devoted specialists.

In summary, each child should be nurtured by a comprehensive art program as a necessary and viable experience in the elementary school. Through art, children have an avenue in which to direct their creative energies and they are able to display visually their perception of the world.

I concur unquestionably with Ramsay and Wachowisk when they state:

Art in the elementary school is justified as long as it contributes effectively and purposefully to the aesthetic, perceptive, discriminative, and creative growth of every child. Art taught effectively has a body of knowledge and skills to be mastered. It has unquestioned merit as a unique avenue to mental, social and individual growth through creative action and should be accepted as a living, learning experience in its own right.³

FOOTNOTES

¹Herbert Read, Education Through Art, with a Preface by Herbert Read (New York: Pantheon Books, 1956), pp. 118-119.

²Ibid.

³Theodore Ramsay and Frank Wachowiak, emphasis: ART, with a Preface by Theodore Ramsay and Frank Wachowiak (Scranton: Intext Educational Publishers, 1971), p. 8.

APPENDIX

LIST OF SLIDES

- Slide 1: First slide in the presentation.
- Slide 2: Scribble and text from first hand-drawn slide.
- Slide 3: "We go to the office" by Michelle Smith, a kindergarten student.
- Slide 4: "Scribble" by David Rogers, a third grade student.
- Slide 5: "Cage" by Ellen Rogers.
- Slide 6: Landscape with trees by Sara Brown, a third grade student.
- Slide 7: Portraits of a head by Michael Richardson, a third grade student.
- Slide 8: Dancer and musician "Dancer" by Sarah Brown, a kindergarten student.
- Slide 9: Scribble with some writing.
- Slide 10: Girl portrait and black and white design by Chad Johnson, a first grade student.
- Slide 11: "The Playground" by Kristy Herdley, a second grade student.
- Slide 12: Dancer and musician "Dancer" by Sarah Brown, a kindergarten student.
- Slide 13: "Self-Portrait" by Michelle Smith, a kindergarten student.
- Slide 14: "Self-Portrait" by Sara Smith, a first grade student.
- Slide 15: "The Playground" by Kristy Herdley, a second grade student.
- Slide 16: "He and the Family" by an unknown kindergarten artist.
- Slide 17: "Family Portrait" by an unknown kindergarten artist.
- Slide 18: Black and white by third grade students.
- Slide 19: Dancer's solo by second grade students.
- Slide 20: Drawing of a dog by a second grade student.
- Slide 21: Flower Paper Plane by a first grade student.
- Slide 22: "Dancer in Garden" by Sara Smith.
- Slide 23: "People and Dog in the Zoo" by Sara Smith.
- Slide 24: "Self-Portrait" by Sarah Brown.
- Slide 25: Color Sheet.
- Slide 26: "Crown" by Amy Carroll, a first grade student.
- Slide 27: "Self-Portrait" by Chad Johnson, a kindergarten student.
- Slide 28: Dancer and musician "Dancer" by Sara Brown, a kindergarten student.
- Slide 29: Dancer and musician "Dancer" by Sara Brown, a kindergarten student.
- Slide 30: Crown and musician "Dancer" by Sara Brown, a kindergarten student.
- Slide 31: Dancer and musician "Dancer" by Sara Brown, a kindergarten student.
- Slide 32: "Self-Portrait" by Sara Smith, a first grade student.
- Slide 33: Slide Drawing "Dancer" by Sara Smith, a first grade student.
- Slide 34: Color Sheet.
- Slide 35: Slide and Slide Sheet.
- Slide 36: "Self-Portrait" by Sara Smith, a first grade student.
- Slide 37: Slide Drawing "Dancer" by Sara Smith, a first grade student.

APPENDIX

List of Slides

- Slide #1 Pure Scribble Representation
- Slide #2 Scribble with some Form Representation
- Slide #3 "On My Way to School" by Michelle Smith, a kindergartener
- Slide #4 "Sailboats" by Brent Riegert, a third grade student
- Slide #5 "Legs" by Ellen Engseth
- Slide #6 Linoleum Block Print by Matt Kinder, a fifth grade student
- Slide #7 Painting of a Woman by Michael Lightstone, a sixth grade student
- Slide #8 Crayon and Watercolor Resist by Torri Rhodes, a kindergartener
- Slide #9 Scribble with some Meaning Representation
- Slide #10 Oil Pastel and Black Wash Design by Kief Johnson, a first grade student
- Slide #11 "The Playground" by Kristy Formby, a second grade student
- Slide #12 Crayon and Watercolor Resist by Vance Burns, a second grade student
- Slide #13 "Self-Portrait" by Denise Callisto, a kindergartener
- Slide #14 "Self-Portrait" by Matt Roth, a first grade student
- Slide #15 "The Playground" by Kelly Garrity, a second grade student
- Slide #16 "Me and Me Family" by an unknown kindergarten artist
- Slide #17 "Busride Downtown" by an unknown kindergarten artist
- Slide #18 Pinch Pots by first grade students
- Slide #19 Ceramic Owls by second grade students
- Slide #20 Close-up of a Clay Owl by a second grade student
- Slide #21 Tissue Paper Fish by a first grade student
- Slide #22 "Underwater Garden" by Paul Klee
- Slide #23 "People and Dog in the Sun" by Joan Miro
- Slide #24 "Self-Portrait" by Pablo Picasso
- Slide #25 Color Wheel
- Slide #26 "Clown" by Amy Durant, a first grade student
- Slide #27 "Self-Portrait" by Chad Johnson, a kindergartener
- Slide #28 Autumn Tree Paintings by first grade students
- Slide #29 Tempera Painted Mask by
- Slide #30 Crayon and Watercolor Drawing by Chris Otto, a third grade student
- Slide #31 Locomotive Engine Print by Richard Lippincott, a fourth grade student
- Slide #32 "Kaliedoscope" by Valerie Thrun, a fourth grade student
- Slide #33 Kids Playing Four-square by Amy Myers, a fourth grade student
- Slide #34 Value Scale
- Slide #35 Tint and Shade Chart
- Slide #36 "Sailboat" Collage by Brent Riegert, a third grade student
- Slide #37 Clay Alligator by an unknown artist

- Slide #38 Paper Mache Figures by various third grade students
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- Slide #48 Mask and Oil Pastel Designs by Sean Casey, a fifth grade student
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- Slides #52 and #53 Paper Mache Masks by various sixth grade students
- Slide #54 Weaving by an unknown sixth grade artist
- Slide #55 Complementary Colors Chart

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