

1903.

*born in
Austria*

1940's and 1950's

*Studied drawings of
children*



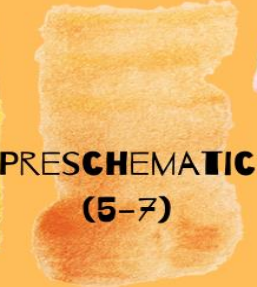
**VIKTOR
LOWENFELD**

FATHER OF ART EDUCATION

five stages of artistic development



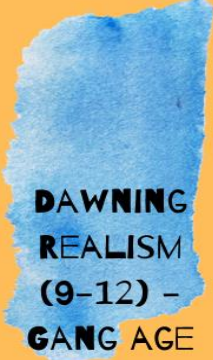
SCRIBBLING
(2-4)



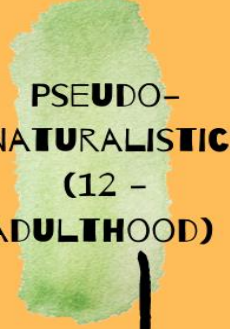
PRESCHEMATIC
(5-7)



SCHEMATIC
(7-9)



**DAWNING
REALISM**
(9-12) -
GANG AGE



**PSEUDO-
NATURALISTIC**
(12 -
ADULTHOOD)



FIRST OPPORTUNITY TO
DRAW AND USE ART
MATERIALS.
- RANDOM MARKS
- CONTROLLED SCRIBBLES

PEOPLE AND REPRESENTING
OBJECTS
DISCUSSING ART WITH
ADULTS
EAGERLY EXPLAIN WITHOUT
BEING SELF-CONSCIOUS

- SYMBOLIZATION
- REPEATED WITH VARIATION.
- BASELINE

- SELF AWARENESS
- SMALL DETAILS
- NOT EAGER TO EXPLAIN TO
ADULTS
- HIDES DRAWINGS FROM
ADULTS

REASONING AND SELF-
CRITICISM
PROPORTION AND DEPTH
INCREASED AWARENESS OF
SEXUAL CHARACTERISTICS
LEADS TO GRADATION AND
COLOR DIFFERENCE



*Study period : 1940"s
and 1950"s.*

Switzerland

*combined biology, cognition, and
artistic development*

indicators for growth

JEAN PIAGET

INFLUENTIAL PSYCHOLOGIST AND EDUCATOR

four stages of artistic development

**SENSORIMOTOR
(BIRTH - 2YRS)**

- SYMBOLIC ACTIVITY
AND REPETITIVE
RESPONSES
- FANTASY & PLAY

**PREOPERATIONAL
STAGE (2-7)**

- CIRCULAR HUMAN
FORMS IN FRONTAL
POSITIONS.
- BUILDINGS, ANIMALS,
AND PLANT LIFE.

**CONCRETE
OPERATIONS
(7-11)**

- REALISTIC
REPRESENTATIONS
- HUMAN FORMS
- VISUAL AND VERBAL
COMMUNICATION

**FORMAL
OPERATIONS
(11-15)**

- FINAL STAGE OF
DEVELOPMENT
- ABSTRACT THINKING

LEV VYGOTSKY

Core Focus: social aspects

Russian
psychologist
1920's & early 1930's

interpersonal,
social, and cultural
dimensions of
learning and
development

creative action of play by
children

Zone of Proximal Development
(ZPD)

distance between the child needing adult guidance
/peer collaboration to completing the task
independently

relationship between learning and development can
only be accessed by social interactions with other
people

Vygotsky believes that learning occurs in ZPD

PROJECT

HOWARD GARDNER

*American Psychologist
Professor at Harvard University*

1967

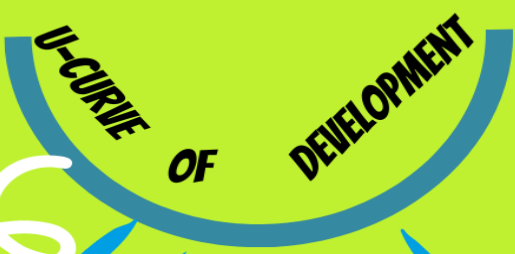
SYMBOL SYSTEM

HIS THEORIES HAVE A DEVELOPMENTAL FOCUS AND CAN APPLY TO DIVERSE SUBJECTS INCLUDING DRAWING, NARRATIVE, MUSIC, SENSITIVITY, AND STYLE

music (notes)

language (words)

graphic symbols of drawing (images).



The preschool and adult drawings contained more expressive qualities than middle childhood sketches.

young children draw with energy and playfulness without inhibition or self-consciousness to express their feelings. He suggests that active interventions of artistic development by adults are unnecessary during the preschool years

Bernard Darras and Anna Kindler.

PICTORAL IMAGERY



Theoretical adaptation from C.S. Peirce's (1955) semiotic theory.

MAP LIKE CONFIGURATION



★ interactive

★ social environment

★ cultural aspects



PICTORAL IMAGERY

"all pictorial representational activity shares communication potential" (p. 148). Darras and Kindler (1994)

development of pictorial imagery cannot be explained by a linear progression

artistic development in three stages

GESTATION

BIRTH

EARLY CHILDHOOD YEAR



FIVE ICONICITIES

ICONITY 1

movements and their traces

ICONITY 2

regularity of marks

ICONITY 3

mimicking the gestures and sounds of others

ICONITY 4

sort, classify, and represent

ICONITY 5

extensive explorations

Marianne Kerlavage

1998

holistic stage
theory

Six developmental stages

Mark Making (2-4)

*manipulation of tools,
uncontrolled marking,
controlled marking, and
planned marking.*

Early Symbol Making (4-7)

*visual vocabulary, stories
about drawings*

Symbol Making (7-9)

*identifiable characteristics,
colors, and problem solving
with spatial issues*

Emerging Expertise (9-11)

*cartoon-like drawings,
stick-figures, and V-birds.*

Artistic Challenges (11-13)

*Strong interest in creating
art but least confident to
do so.*

Artistic Thinking

*Social issues and emotional
outlets serve as motivation for
producing a wide variety of
images.*

COMPARISON OF THEORIES

- possible universal stages
- stage and age boundaries
- importance of social interactions
- self-criticism in middle childhood
- the childhood search for symbols and their meanings.



OVERLAPPING FACTORS

YOUNG CHILDREN'S DRAWINGS

Characteristics

POSSIBLY UNIVERSAL

SOCIAL INTERACTIONS

DARRAS AND KINDLER (1997), PIAGET (1956), LOWENFELD (1982), AND VYGOTSKY (1978)

DISCOVERY OF SYMBOLS AND EXPLORATION OF REPRESENTATIONS.



- DARRAS AND KINDLER'S (1997) ICONICITIES 2 AND 3
- KERLAVAGE'S (1998) EARLY SYMBOL MAKING

RELATED CHARACTERISTICS

FIRST STAGES OF LOWENFELD'S (1982), PIAGET'S (1956), DARRAS AND KINDLER'S (1997), AND KERLAVAGE'S (1998)

LOWENFELD'S FIRST THREE STAGES "ARE UNIVERSAL IN THE SENSE THAT CHILDREN ALL OVER THE WORLD WILL PASS THROUGH THESE STAGES REGARDLESS OF THE PARTICULAR ENVIRONMENTAL CONDITIONS THAT PREVAIL OR THE TECHNOLOGIES AVAILABLE TO THEM"

SELF-CONSCIOUSNESS AND SELF-CRITICISM

LOWENFELD (1982), GARDNER (1980), AND KERLAVAGE (1998)

WESTERN
PERSPECTIVE

KINDLER (2000
& 2004)

LOSS OF EXPRESSION OR IMAGINATION
IN ARTWORK OF CHILDREN IN 7-12
YEARS AGE GROUP IS NOT EVIDENT

FOUND ONLY IN
WESTERN CULTURES OR
IF IT IS UNIVERSAL?

COMPARISON OF CHILDREN
WITH SKILLED ADULTS

WOHLWILL (1985)

PARISER
(1997)

U-CURVE OF DEVELOPMENT -
HOWARD GARDNER

CRITICISMS

PIAGET'S THEORY

Lowenfeld

Pearson -> theory
related to early
childhood and not
applicable to
middle childhood

Freedman -> age
may not be an
important factor

LESS
CRITICISM

ALTER-MURI (2002)
CULTURALLY INSENSITIVE
SOCIAL INFLUENCES

Hardiman &
Zernich ->
less cultural
similarities

KERLAVAGE

LINEAR AND
COMBINE EARLY
THEORISTS' VIEWS
ON ARTISTIC
DEVELOPMENT

THOMPSON (2003)
CULTURAL & SECONDARY
SOURCES WERE BEING
NEGLECTED

CULTURE & SOCIETY'S IMPACT

PATTERNS OF VALUES, BELIEFS, AND IDEAS THAT INFLUENCE HUMAN BEHAVIOR AS WELL AS THE OBJECTS PRODUCED FROM THE BEHAVIOR

LANGUAGE, ARTS, RELIGION, AND MORAL PRACTICES

ACTIVE AND IS ALWAYS CHANGING.

MATERIAL CULTURE

HUMAN-MADE OBJECTS

VOLLRATH (2006), THOMPSON (2003), GAROIAN (2004), AND RAMPLEY (2005)

TOYS ARE A PART OF VISUAL CULTURE

SUBJECTS THEY FIND VALUABLE AND IMPORTANT WHICH MAY REFLECT IDEAS IN POPULAR CULTURE

CHILDREN ARE CONSUMERS OF MEDIA IN THEIR DAILY LIVES

POTENTIAL FOR STUDENTS TO UNDERSTAND THEIR EVERYDAY EXPERIENCES

MANGA

"TRANSFORMED THE ROUND EYES OF DISNEY CARTOONS THAT FLOODED JAPAN DURING THE AMERICAN OCCUPATION OF THE 1940S"

"CORPORATE CAPITALISM TO MANUFACTURE OUR DESIRES AND DETERMINE OUR CHOICES" (GAROIAN, 2004, P. 299)

CHILDREN'S SPONTANEOUS DRAWINGS RELY ON MANY DIFFERENT GRAPHIC MEDIA FORMS, SO THE POPULAR CULTURE IMAGES MAY BE A TOOL FOR EXPLORATION OR AN AVENUE FOR CREATIVITY.