
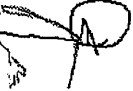
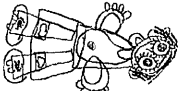

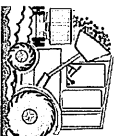
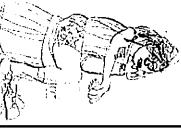
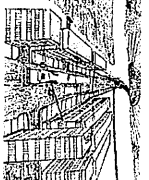
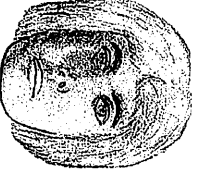


Perspectives		2 years		3 years		4 years		6 years		8 years		10 years		12 years		14 years		16 years	
<b>Drawing Development in Children</b> Viktor Lowenfeld Betty Edwards																			
		Scribbling stage		The preschematic stage		The schematic stage		The gang stage: The dawning realism		The dawnning stage		The pseudo-naturalistic stage		The period of decision					
Viktor Lowenfeld <b>Creative and Mental Growth</b>		First scribbles occur around age three and provide a tangible record of the child's thinking process. The first representational attempts are a head and two vertical lines for legs. Later other forms develop, e.g., attempts at portraiture, the parental world.		First conscious creation of form occurs around age three and provides a tangible record of the child's thinking process. The first representational attempts are a head and two vertical lines for legs. Later other forms develop, e.g., recognizable and often quite complex. Children continually search for new concepts so symbols constantly change.		The child arrives at a "schema," a definite way of portraying an object, although it will be modified when he needs to portray something important. The schema represents the child's own knowledge of the subject. At the stages, there is definite order in space relationships; everything sits on the base line.		The child finds that schematic generalization no longer suffices to express reality. This dawning of how things really look is usually expressed with more detail and depicted with overlapping objects in drawings and a horizon line rather than a base line. Children begin to compare their work and become more critical of adults, they are more anxious to conform to their peers.		This stage marks the end of art as spontaneous activity as children are increasingly critical of their drawings. The focus is now on the end product as they strive to create "adult-like" naturalistic drawings. Light and shadow, folds, and motion are observed with mixed success, translated to paper. Space is depicted as three-dimensional by diminishing the size of objects that are further away.		Art at this stage of life is something to be done or left alone. Natural development will cease unless a conscious decision is made to improve drawing skills. Students are critically aware of their drawing and are easily discouraged. Lowenfeld's solution is to enlarge their concept of adult art to include non-representational art and art occupations besides painting (architecture, interior design, handicrafts, etc.)							
Betty Edwards <b>Creative and Mental Growth</b>		The scribbling stage		The stage of symbols		Pictures that tell stories		The Landscape		The stage of complexity		The stage of realism		The crisis period					
		After weeks of scribbling, children make the discovery of art: a drawn symbol can stand for a real environment. Circular form becomes a universal symbol for almost anything. Later symbols become more complex, reflecting child's observations on the world around him.		At four or five, the child begins to tell stories or work out problems with her drawings. Changing basic forms as needed to express meaning. Often once the problem is expressed, the child feels better able to cope with it.		By five or six, children develop a set of symbols to create a landscape that eventually becomes a single variation repeated endlessly. A blue line and a green line at the bottom become symbolic representations of the sky and ground. Landscapes are composed carefully, giving the impression that removing any single form would throw off the balance of the whole picture.		At nine or ten years, children try for more detail, hoping to achieve greater realism. A special goal: "look real." Concern for what they are in their drawings is replaced by concern for how things look--particularly tanks, dinosaurs, super heroes, etc. for boys; models, horses, landscapes, etc. for girls.		The passion for realism is in full bloom. When drawings do not "look real" they feel like a resolve conflict between how the subject looks and previously stored information that prevents their seeing the object as it really looks. Struggle with perspective, foreshortening, and similar spatial issues as they learn how to see.		The beginning of adolescence mark the end of artistic development among most children, due to frustration at "getting things right." Those who do manage to weather the crisis and learn the "secret" of drawing will become absorbed in it. Edwards believes that proper teaching methods will help children learn to see and draw and prevent this crisis.							

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Adapted from teacher inservice training materials for early childhood, art education, and special education workshops.