



To Study the Correlation between Colour Choices and objects drawn can be found in Pre-Primary Students

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(Received 05 April, 2011, Accepted 18 May, 2011)

ABSTRACT: Drawing and its relationship to children's development has been one of the areas of interest to many researchers including therapists, historians, educators, and psychologists that can be traced as far back as the 19th century (Lowenfeld & Brittain, 1987). Some researchers are interested in drawing as a therapeutic intervention for children with developmental difficulties (Kramer, 1979; Lowenfeld & Brittain, 1987). Others view it from the perspective of meaning making, communication, and visual representation to foster teaching and learning (Kellogg, 1970; Golomb, 1992; Matthews, 1999, 2003 Anning and Ring, 2004; Hope, 2008). In addition, Piaget, 1956; Lowenfeld, 1965; Cox, 1992; Brooks, 2003 and Malchiodi, 1998 analysed children's drawings from a psychological point of view. Many researchers have centred their study on children's scribbles, their drawings of human figures and other aspects of their lives and how these are representative of communicative values relating to children's development (Kellogg, 1970; Goodnow, 1977; Cox, 1992). The teacher's role is paramount in enhancing children's communication through drawing. For children to develop an interest in drawing, they must be encouraged or supported by an adult with the necessary tools to achieve a positive result. According to Edwards, Gandini, and Forman (1995), the teacher's role serves as a dispenser of occasions and it is very important for the child to see the teacher as a resource, which he can depend on for help rather than being seen as a judge of his work. In addition, the teacher's role is to use appropriate methodology in facilitating children's communication through various drawing activities.

I. INTRODUCTION

The relationship between drawing and children's development has been one of the areas of interest to many researchers including therapists, historians, educators, and psychologists.. Hope (2008) defined drawing, as a form of meaningful mark making that tends to satisfy people for different purposes, which suggests that it provides people with different visual presentations depending on how they view it. Hope (2008) further emphasised that the term drawing can be used to describe a product and a process at the same time. By a product, she refers to the end result of mark making and process refers to the on- going drawing activity, This definition is in line with what this researcher wants to investigate because children draw purposefully to communicate a message to and about the world around them. It also confirms what many researchers including Hope, Anning and Ring (2004) have noted, that, children use drawing to develop, create, communicate and record their thoughts. Drawing as defined by Matthews, (1999) is a dialectical process through which children use visual media as a means of expressing their emotions and by

using different forms of images that emerge on a drawing surface. It is therefore worthy to note that children can use different forms of drawing media to articulate their inner feelings as well as making their thoughts conspicuous.

II. DRAWING AS COGNITIVE DEVELOPMENT

Children's ability to draw and portray their intentions has a relationship to their intellectual development. The kind of drawing activities that children are engaged in, help in developing their cognitive abilities through the discussions and reflections they make on the various drawings. Brooks (2003) confirmed this when she emphasised that, having a dialogue with children whilst they are drawing, plays an essential role in promoting the mental function of children and therefore it becomes a powerful meaning-making tool. This obviously suggests that, when children are able to think deeply about what they have drawn and share their understanding, it enhances their intellectual abilities and various drawing activities of children are a reflection of their cognitive competence (Piaget, 1956).

Drawing can be used to explain a concept thereby increasing children's understanding since it serves as tools for remembering, and discussion about a drawing helps children to retrieve their memories from the drawing (Brooks, 2003) and children's engagement with art-making may give an essential balance of the child's intellect and emotions (Lowenfeld, 1965).

III. DRAWING AS EMOTIONAL DEVELOPMENT

Drawing offers children the opportunity to express and control their inner feelings. The various indicators exhibited in children's drawing, when well observed, will help determine the status of the child's emotions at a particular time. For example, a child in a happy mood can make bold drawings to indicate his happiness. In accordance with this, Malchiodi (1998) pointed out that; a child's drawing is thought to reflect his inner world, which shows various feelings and information in connection with his psychological status and interpersonal style. In addition, Lowenfeld (1965) declared that, a child's art expressions is a documentation of his personality, since children exhibit their personal characteristics in their art performance. This implies that children can exhibit some elements of their emotional state and character in the kind of drawings they make.

IV. DRAWING AS SOCIAL DEVELOPMENT

Communicating with others during the process of drawing promotes children's social growth (Lowenfeld & Brittain, 1987). These authors emphasised that when children are able to interact with their peers, it gives them the ability to live cooperatively in society. When children show, and talk about their drawings to friends and adults around them, it builds their social competence. Vygotsky (1978) mentioned that children are part of the social community who depend on adults as a source of information about the nature of art. Children's quality interactions with adults and their peers have great impact on their learning and development (NCCA, 2009).

V. DRAWING AS A THERAPY

Drawing has a therapeutic function in the lives of children who might need additional support in their education. Malchiodi (1998) believed that drawing is an effective way for children to show their self-esteem, emotions, social competence and other hidden personalities and this obviously shows how drawing plays an important role in identifying children's problem and finding solutions to them. Art as a therapy provides support for one's ego as children use drawing as non-verbal communication to express their emotions (Kramer, 1979).

Therefore, emotions can often be better expressed in drawing more than in the spoken word, which makes it accessible for therapists to identify and develop interventional strategies to solving problems.

The family has an impact on the constraints on child's meaning making, as parents for example see it as a mess when children practice their drawings everywhere including walls, upholstery and bed linens (Anning & Ring, 2004). Siblings can also contribute to the communicative abilities of children's drawing, through their interaction during the drawing process. Siblings can provide support when they discuss their emotions through their art works, even though sometimes this results in an argument (Newman, undated). This gesture will eventually enhance communication and social skills as they interact and share ideas with others about their drawings.

VI. DRAWING TO COMMUNICATE / DRAWING ACTIVITIES

Drawing gives children the opportunity to express themselves in many different ways. For children with limited vocabulary it is an effective way of communicating with their peers and adults, both in school and at home. Drawing is regarded as a universal language and it offers children a valuable release for emotion, which may not be verbalized, and it serves as a means of communication (Sedwick & Sedwick, 1993). When drawing is used as a tool for communication, children are able to express themselves and make meaning out of the world around them. Using drawing as a means of communication helps the process of making ideas, thoughts, and feelings available to others (Adams, 2006).

Children have many messages to communicate in their various drawing activities. In their pictorial presentations, they usually draw themselves as a form of identity or self-expression, and they can draw the figure of a man or a boy, a woman or a girl to represent gender, as well as drawing many things that are of interest to them, like cars, buildings, family, trees, cultural events and many more. All these representations are made through drawing to communicate to the people around them, as indicated by Danko-McGhee and Slustsky (2003) art helps children to communicate their understanding and interpretations of the world before they are able to express themselves verbally, and feelings expressed in arts often communicate better than words (Seefeldt, 1995).

Drawing human figures are common features in children's drawing performance. The kind of figures that children draw can represent aspects of their personality in one way or the other.

For instance, Klepsh and Logie (1982) interpret long legs or large arms in children's drawing as a desire for power to control other children, while Koppitz (1968) sees it as the child's willingness to help others. On the other hand, children draw to describe their friends, family members, and influential people in their community. Cox (1992) shared the same view with Karen Machover (1949) that, when a child draws a person it signifies self-identity. Moreover, Hawkins (2002) explained that drawing is a powerful media through which

In a related development, Kellogg (1970) in her analytical research on children's drawing, observed that children use anatomy such as hair, breast, phallus, pregnancy to show differences in gender, as well as clothing such as shorts, skirts, hats, for easy identification of males and females. Children often want to represent reality in their drawings, however, this could be difficult in some situations, as teachers may misinterpret children's inclusion for such graphic details. For instance, a teacher may see a child displaying sexual organs in his drawing as being naughty; however, the child may also see his drawing to be incomplete without those features (Brittain, 1999). On the other hand, if a child is not able to show all the visible parts in his drawings, it gives a signal that he has difficulty in drawing or he just left them out for a purpose, for example to describe a person with a disability. When some parts of the body are omitted in children's drawing, it is a sign of something odd in how they perceive the world (Goodnow, 1977).

Children are engaged in different drawing activities either for fun or for expressing themselves in various ways. Scribbling or mark-making, symbols, line and shapes are all basic elements of drawing. Research indicates that, children use visual media to create and explore lines, shapes and colours in a process that have connection with intellectual domains such as language and mathematics (Matthews, 2003).

Though, many adults think children's scribbles do not give any meaningful illustrations, Striker (2001) emphasised that scribbling is one of the important activities of children and as the first form of drawing of a child, it should be regarded as the child's first tool for communication. She further stressed that children scribble for a purpose and it signifies the process of growth since scribbles are made in developmental stages. Striker continued to explain that scribbles could be a reflection of the child's emotions and personality. For instance, adults and teachers can use the scribbling made by children to determine whether a child is happy, sad, healthy, or anxious. Scribbles mean a lot to children as they give children enjoyment, help them to release tension and release emotions

VII. DEVELOPMENTAL STAGES OF CHILDREN'S DRAWING

Children in preschool can use any form of mark to represent an idea, even though adults may not see any resemblance or link to what children wish to communicate by using those marks. As far as scribbles seem to resemble a known object, the child can easily recognise and name it (Taylor, Branscombe, Burcham, & Land, 2011) What children are able to draw is very much determined by the age and experience of the child and as they draw, they try to talk about what they are drawing. Taylor et al, (2011) further argued that, children construct concrete ways to represent what they know and symbolise their experience through the various forms of drawing and as they grow, they move from the scribbling to pre-schematic stage by being able to use marks as representations of ideas. In a similar comment made by Gentle, (1985), young children communicate in all kinds of ways such as words, gestures, marks, and movements and as they grow, their experiences widen through their capabilities of forming, communicating, and sharing those experiences.

Lowenfeld and Brittain (1987) identified six artistic developmental stages of children; Scribbles (2-4 years); around age two the child begins to make disordered marks for fun, and conscious creations occur at age three which provide a vivid record of the child's thinking process. Pre-schematic; (4-7 years); after several activities in scribbling, the child at this stage, is able to produce more detail in their marks and can tell stories about the marks he has made. Schematic (7-9 years); at this stage children develop a set of symbols to draw definite objects, and the child identifies relationship and space in his drawings. Dawning Realism in the gang age (9-12 years); this is where the child becomes independent in his drawing, showing more details to represent reality. Pseudo-Naturalistic stage (12-14); this stage marks the end of children's spontaneous drawing and the beginning of more adult like creations as they become critical of what they draw. The Decision-Making stage (14-16); is the final stage where children decide to stop or continue with drawing because it is a satisfying articulation of their ideas and the maturing child is transforming through adolescence to the formative artist.

Moreover, Kellogg, (1970) mentioned that scribbles consist of dots, horizontal and vertical lines, open and closed lines, loops, spirals and circles which form the basis of drawing. This study focuses on the children in the age bracket of four to five year olds, which fall within the pre schematic stage as proposed by Lowenfeld and Brittain (1979). Most children in this category try to make their drawing more recognisable and discuss them with their peers.

VIII. THE ROLE OF THE TEACHER IN FACILITATING CHILDREN'S DRAWING

Promoting children's free art expression is the same as providing them with other happy childhood experiences (Lowenfeld, 1965). The attitude of adults towards children's drawing can in one way or the other affect children's interest in drawing, therefore the role of the teacher is very crucial in facilitating children's drawing for effective communication. Einarsdottir et al (2009) commented that the values adults and teachers ascribe to children's drawings, as well as their perceptions, and expectations of drawings are important since adults' interactions and support can influence children's drawing. Light (1985) stated that drawing acknowledges the social construction of meaning and adults' attention is directed to the meanings children seek to convey in their drawings.

The role of the teacher is very important in recognising the functions of drawing and other visual forms of expression- literacy, and numeracy, to enable her to enhance children's full experience and communication (Gentle, 1985). Implying that, the role of the teacher will help children to achieve their academic goals as well as reaching their communicative potential. Moreover, children will be able to explore and communicate with the world around them through the teachers' interest and how he/she values children's drawing. Both teachers and children will develop confidence in many different ways of handling drawing as they use the process of drawing to explain fantasies, or to express ideas and emotions (Gentle, 1985). Another important aspect of the teachers' role is to provide an enabling environment for drawing activities to ensure effective communication, as well as enhancing children's interest and confidence in drawing. For example, as Gentle (1985) noted, issues such as the organisation of space in the classroom may influence the quality of children's early art experiences. In her work, Striker (2001) suggested that a teacher's positive attitude towards children's art will promote a healthy, confident self-image and high self-esteem in children.

She identified some key strategies that teachers' should apply in developing children's creativity. Following these strategies a teacher should be a role model and always take initiatives in the drawing activities; a teacher should also use words that can be helpful for the expansion of children's vocabulary, for example, by verbalising why he/she likes a particular drawing.

Teachers must avoid art competitions among children, as it is not healthy for children to compete with anyone, rather it is important that children work within their own set goals.

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