

Wichita Public Schools

K-5 Art Education Program Standards

Curriculum Alignment Guide



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HOW THIS BOOK WORKS

This book is meant to align the Wichita Public Schools elementary art curriculum with current National and State Visual Arts Standards (adopted in September, 2015). The benchmarks herein are also aligned with the Synergy digital gradebook used by Wichita Public Schools.

Each heading represents one of the four Visual Arts Standards. For instance, below is the standard “Creating”. Below the standard is a summary of what the standard means. For instance creating can be summarized as “conceiving and developing new artistic ideas and work.”

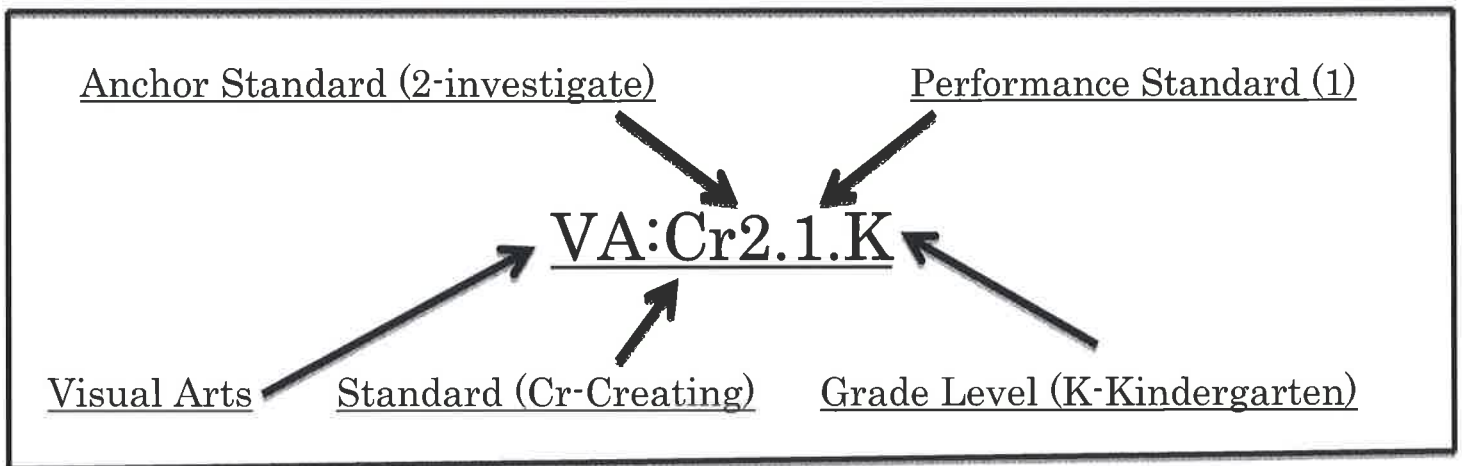


At the head of each table in this book, is the name of a skill. For instance, below is the skill “Cutting”. The secondary heading is the benchmark for the skill. For instance, the benchmark below is “cuts safely and correctly”.

Under each benchmark is at least one Visual Arts Standard that ties to it. For instance, VA:Cr2.1.K is the standard that correlates with cutting safely and correctly. On the left hand side lists the grade level that goes with each benchmark.

<u>Benchmark to Assess</u>		<u>Skill to be Mastered</u>
Grade Level	Cutting	
	Benchmark	
K	Cuts safely and correctly. VA: Cr2.1.K, Cr2.2.K	
	<u>Correlating National Visual Arts Standard/s</u>	

HOW THIS BOOK WORKS



In September, 2015, the state of Kansas officially adopted the National Visual Arts Standards. Each individual standard includes the name of the standard, the anchor standard, the performance standard and the grade level. A full list of the standards for visual arts can be found at <http://nationalartsstandards.org/>.

Teachers in the Wichita Public Schools worked together to develop questions that related to each standard. These questions were used to create posters to be hung in each art room. The department felt this would be a great way to remind students, teachers and administrators of the most basic things that are taught in the art room. Small versions of the posters can be seen below:



CREATING

Conceiving and developing new artistic ideas and work.

An artistically educated person demonstrates competency in conceptualizing, developing, generating, organizing, refining and completing artistic work.

Grade Level	Cutting
	Benchmark
K	Cuts safely and correctly. VA: Cr2.1.K, Cr2.2.K
1	Cuts simple shapes. VA:Cr2.1.1, Cr2.2.1
2	Cuts smooth lines and geometric shapes with accuracy. VA:Cr1.2.2
3	Accurately cuts drawn shapes. VA:Cr2.1.3, Cr2.2.3
4	Cuts smooth and even edges. VA:Cr2.2.4
5	Free-form (organic, non-objective) cuts without a drawn line. VA:Cr2.1.4, Cr2.2.5

SUGGESTED TEACHING CUES:

Scissors point up and the paper turns.

Baby Snips

Smooth, even edges

Little hole is for the thumb, big hole is for the fingers.

Cut a circle from a square - cut corners first.

Open up scissors all the way and close as you go, rather than small, choppy cuts.

Cut and don't cut

Scissors up, scissors down

Measure twice, cut once.

Thumbs up

Cut away from yourself.

LESSON PLAN IDEAS:

Matisse cut paper

Kindergarten-cut lines with a guide

CREATING

Conceiving and developing new artistic ideas and work.

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Grade Level	Shape and Line
	Benchmark
K	Identifies various shapes and lines. VA:Cr2.3.K
1	Identifies and creates various shapes and lines. VA: Cr2.3.1
2	Analyzes and combines shapes to create a drawing. VA: Cr2.1.2
3	Analyzes and combines shapes to create a drawing. VA: Cr2.1.3
4	Uses shading and/or perspective to make an image appear three-dimensional. VA: Cr1.1.4, Cr2.2.4, Cr2.3.4
5	Draws from observation. VA: Cr2.1.5, Cr2.3.5

SUGGESTED TEACHING CUES:

Draw what you see, not what you know.

Objects can be made of a series of shapes-i.e. a square and a triangle can become a house.

Take a line for a walk. If it closes, it's a shape.

LESSON PLAN IDEAS:

Create an anchor chart with basic shapes for student reference.

Refer to anchor charts often so students learn to use it as a guide.

Show art and have students identify lines and shapes.

Tracing shapes and lines

Drawing shapes and lines on their own.

CREATING

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Grade Level	Creating Space
	Benchmark
K	Identifies components of a landscape as an outdoor space. VA:Cr2.3.K
1	Demonstrates knowledge of basic depth, base line, horizon line. VA:Cr2.3.1a
2	Uses overlapping and a horizon line to create space. VA:Cr2.3.2
3	Can identify foreground, middle ground and background. VA:Cr2.3.3
4	Uses foreground, middle ground and background. VA:Cr2.1.4, Cr2.3.4, Cr3.1.4
5	Creates the illusion of space and realism. VA:Cr2.1.5

SUGGESTED TEACHING CUES:

Use the tricks of near and far.

Whatever is in front gets to cover over.

The sky comes down and touches the ground.

If you were to step into the picture, you would step into the foreground.

Foreground comes "before" the other ground.

The sun rises and sets over the horizon.

The horizon is a horizontal line.

Always hold arm in horizontal position.

Space can be created on a 2-D surface by diminishing size, vertical placement, overlap, and linear perspective.

LESSON PLAN IDEAS:

Create an anchor chart for student reference.

CREATING

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Grade Level	Portraiture
	Benchmark
K	Identifies what a portrait is. VA:Cr2.3.K
1	Creates a whole person using basic shapes. VA:Cr1.2.1
2	Creates a portrait with all facial features. VA:Cr 1.2.2
3	Creates a portrait showing facial expression/emotion. VA:Cr3.1.3
4	Analyzes and/or creates accurate full body proportion. VA:Cr3.1.4
5	Analyzes and/or creates a full human figure in proportion showing action. VA:Cr1.1.5, Cr2.1.5, Cr3.1.5

SUGGESTED TEACHING CUES:

Eyes are a center of interest.

The eyes are halfway between the top of the head and the chin.

Portraits are about people and animals.

Proportion "rules"

Give students mirrors.

Use a partner for full human figures.

Glass drawings of faces

Spiral People

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Grade Level	Realism
	Benchmark
K	Creates recognizable objects. VA:Cr2.3.K
1	Includes multiple details in artwork (schemas). VA:Cr2.3.1
2	Includes patterns in artwork. VA:Cr2.1.2
3	Includes actual texture in artwork. VA:Cr2.1.3, VA:Cr2.2.3
4	Includes implied texture in artwork. VA:Cr2.1.4
5	Demonstrates various vantage points in artwork. VALCr1.1.5, Cr2.1.5

SUGGESTED TEACHING CUES:

What would this object feel like? Can you draw that?

Can you tell more of the story? Day or night? Inside or outside? What would it look like from a birds-eye view? Worms-eye view?

CREATING

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Grade Level	Painting
	Benchmark
K	Paints various shapes and lines. VA:Cr1.1.K, Cr2.1.K, Cr2.3.K
1	Holds and uses a paintbrush correctly. VA:Cr1.1.1, VA:Cr2.1.1
2	Keeps color inside of shapes. VA:Pr5.1.2
3	Utilizes a variety of brushstrokes for desired effect. VA:Cr2.1.3, VA:Cr2.2.3
4	Explores a variety of painting techniques. VA:Cr1.1.4, Cr1.2.4, Cr2.1.4, Cr2.2.4, Cr3.1.4
5	Uses a variety of techniques for expressive effect. VA:Cr1.1.5, Cr1.2.5, Cr2.3.5

SUGGESTED TEACHING CUES:

When painting, it is easier to pull the brush instead of push.

Hold your brush like a pencil.

Stir, stir, stir. wipe, wipe, wipe. Pat, pat, pat.

Outline first, then paint inside.

Strokes

Watercolor

Brush Care

Mr. Brush

Brush clean up-No tapping, only swishing

The paintbrush is a broom, sweep with it.

Treat the brush like you would treat your hair.

Gentle with the brush-pet it like a dog

If your paint brush isn't taking a bubble bath and signing in the tub, it isn't getting clean.

Dashes and dots

Watercolor Experiments-Resist, salt, spray bottle, wash

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Grade Level	Creativity
	Benchmark
K	Participates in an environment conducive to creativity and problem-solving (i.e. psychological safety in brainstorming and open-mindedness to others' ideas). VA:Cr1.2.K, VA:Cr1.2.K
1	Participates in an environment conducive to creativity and problem-solving (i.e. psychological safety in brainstorming and open-mindedness to others' ideas). VA:Cr1.1.1, VA:Cr2.1.1
2	Participates in an environment conducive to creativity and problem-solving (i.e. psychological safety in brainstorming and open-mindedness to others' ideas). VA:Cr1.1.2
3	Participates in an environment conducive to creativity and problem-solving (i.e. psychological safety in brainstorming and open-mindedness to others' ideas). VA:Cr1.1.3
4	Generates multiple inventive or unusual solutions to a single problem. VA:Cr1.1.4, VA:Cr2.1.4
5	Generates multiple inventive or unusual solutions to a single problem. VA:Cr1.1.5, VA:Cr1.2.5

SUGGESTED TEACHING CUES:

It's not broken until you can't fix it.

If I do it for you, you won't learn how to do it.

There are no mistakes, only adjustments.

SCAMPER-Substitute, combine, adapt, modify, put to other use, eliminate, reverse Fluency, Flexibility, Originality, Redefinition, Elaboration

Synergy, Serendipity, Sensitivity

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Grade Level	Color
	Benchmark
K	Identifies names of colors. VA:Cr2.1.K, Cr2.2.K
1	Identifies that primary colors are mixed to create secondary colors. VA:Cr2.1.2
2	Mixes secondary colors with accuracy. VA:Cr2.1.2
3	Identifies tertiary colors, classifies warm and cool colors and the color spectrum order. VA:Cr2.1.3
4	Demonstrates knowledge of the color wheel and complementary colors. VA:Cr2.1.4
5	Demonstrates knowledge of color schemes (monochromatic, analogous, complementary, neutrals). VA:Cr2.1.5, Cr

SUGGESTED TEACHING CUES:

R.O.Y.G.B.I.V.

How do these colors make you feel?

What colors do you see at a birthday party? A haunted house? Color theory is like a math problem.

Primary-1 (first, most important)

Secondary-2 (second)

Tertiary-3 (third)

1 + 1 = 2, etc.

Complimentary Colors-think sports teams

Blue and Orange-Broncos

Yellow and Violet-Vikings

LESSON IDEAS:

Rainbow roller coaster

Rainbow birds

OK Go Sesame Street (YouTube)

Do science experiments with vinegar, baking soda, food color to teach primary to secondary

Model Magic-use to mix colors

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Grade Level	Clay Modeling
	Benchmark
K	Models a basic form-sphere, pancake. VA:Cr2.1.K
1	Uses fingers to make small peas, rolls basic coils. VA:Cr2.1.1
2	Demonstrates the pinch/pull technique. VA:Cr2.1.2
3	Demonstrates various attaching techniques (score and slip). VA:Cr2.1.3
4	Demonstrates additive/subtractive techniques. VA:Cr2.1.4
5	Demonstrates ways to create texture on a 3-dimensional surface. VA:Cr2.1.5

SUGGESTED TEACHING CUES:

Check all sides of a piece.

Slip is like glue for the clay.

Pinching, pulling and making things

Clay stays on the placemat or in your hands.

Don't smash it and start over, it dries out the clay. "If you smash it, you trash it." Scoring

makes the clay like Velcro.

Score and slip-"scratch and attach"

Start with making a ball, flatten the ball, re-make the ball

"Score, score, score, slip, slip, slip"

Plastic table cloth cut into squares to put on desks

CREATING

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Grade Level	Procedures and Safety
	Benchmark
K	Demonstrates proper procedures for using art supplies. VA:Cr2.1.K
1	Follows directions and procedures. VA:Cr2.2.1
2	Uses equipment and supplies properly. VA:Cr2.2.2
3	Works safely. VA:Cr2.2.3
4	Works safely and in an organized manner. VA:Cr2.2.4
5	Practices economy of materials. VA:Cr2.2.5, Cr3.1.5

SUGGESTED TEACHING CUES:

Think Safety

We walk in the art room.

Scissors

Scissors stay on the table.

Put scissors away pointy side down.

Hide the points.

No pencils in your mouth

Teaching not to waste

Cut near the edge, not the middle

Scrap box (tissue/paper scraps)

Magazines

Newspaper

Glue Use

“A line is just fine”

Orange tip of bottle is like a pencil point

Art supplies are not beauty supplies.

Before painting-“show me how to hold a brush.”

coloring brushes

PRESENTING

Interpreting and Sharing Artistic Work.

An artistically educated person selects, analyzes, interprets, refines technique, and conveys meaning through the presentation of artistic work.

Grade Level	Art Museums and Art History
	Benchmark
K	Explains what an art museum is and how/why artwork is place there. VA:Pr6.1.K
1	Identifies the roles and responsibilities of people who work in art museums. VA:Pr6.1.1
2	Analyzes how art exhibited inside and outside of schools contributes to communities. VA:Pr6.1.2
3	Identifies how different cultures record and illustrate stories and history through art. VA:Pr6.1.3
4	Describes the value of art museums and museum etiquette.
5	Identifies that art is used to inform or change beliefs and behaviors of the viewer. VA:Pr6.1.5

SUGGESTED TEACHING CUES:

Where does yesterday meet today? At the art museum!

LESSON IDEAS:

Virtual Walks (museums/architecture)

MOMA

Provenance

Taking a trip to the Ulrich or Wichita Art Museum Reflection sheets

Dot Chart

Soft voices, no hands, open eyesCrystal Productions video on museum etiquette

Gallery Walks-Students walk around and look at each other's work. They share out what they like about specific art.

"Harold and the Purple Crayon" museum episode.

Set artroom up like a museum with prints and take a "tour".

Discuss key art museum careers-docent, curator, preparer, etc.

Mock musuem

Discuss advertising and art used to sway opinions and perceptions (propaganda, etc.)

PRESENTING

Interpreting and Sharing Artistic Work.

An artistically educated person selects, analyzes, interprets, refines technique, and conveys meaning through the presentation of artistic work.

Grade Level	Craftsmanship
	Benchmark
K	Finishes artwork completely in a well-crafted manner. VA:Pr4.1.K
1	Finishes artwork completely in a well-crafted manner. VA:Pr4.1.1
2	Finishes artwork completely in a well-crafted manner VA:Pr4.1.2
3	Makes revisions in a preliminary sketch before starting the final artwork. VA:Pr4.1.3
4	Revises artwork after input gained from a class “gallery walk” (in-progress critique). VA:Pr4.1.4
5	Revises artwork after input gained from a class “gallery walk” (in-progress critique). VA:Pr4.1.5

SUGGESTED TEACHING CUES:

Use your whole page.

Check for loose pieces.

Check for white spots.

Ask your neighbor, “What can I do to make this better?”

Color in one single direction-vertical, horizontal, diagonal

“Draw light until it’s right”

Filling the space.

“No spaghetti” coloring

RESPONDING

Understanding and evaluating how the arts convey meaning.

An artistically educated person demonstrates competency in perceiving, analyzing, and interpreting meaning in artistic work.

Grade Level	Explaining Art
	Benchmark
K	Responds to “tell me about your picture.” VA:Re8.1.K, Re7.2.K
1	Explains why he/she drew what they drew. VA:Re8.1.1, Re7.2.1
2	Explains the mood of an artwork. VA:Re8.1.2
3	Interprets meaning of an artwork. VA:Re7.2.3
4	Makes inferences about the possible meaning of an artwork. VA:Re8.1.4, Re9.1.4
5	Uses specific criteria to critique or assess a work of art. VALCr3.1.5

SUGGESTED TEACHING CUES:

What is the artist telling you? Sharing with you?
How does this make you feel?
What is the first thing you noticed/looked at?
Name one thing you like in the artwork.
Name one thing you would change in the artwork.

LESSON IDEAS:

Critique- “glow and a grow” or “two stars and a wish”.
Token response game.
Early finishers meet or share artwork.
Two student pair-one interviews, the other records, then switch.
Displaying an artist statement with artwork-using vocab, elements/principles
Art Criticism-Describe, Analyze, Interpret, Judge

RESPONDING

Understanding and evaluating how the arts convey meaning.

An artistically educated person demonstrates competency in perceiving, analyzing, and interpreting meaning in artistic work.

Grade Level	Elements and Principles of Design
	Benchmark
K	Identifies names of shapes. VA:Re8.1.K
1	Identifies and demonstrates use of pattern. VA:Re8.1.1
2	Identifies and demonstrates use of symmetry in art. VA:Re7.1.2, VA:Re9.1.3
3	Identifies positive and negative shapes/space. VA:Re9.1.3
4	Identifies and transforms two-dimensional shapes into three-dimensional form. VA:Re:8.1.4
5	Identifies and demonstrates use of radial and asymmetrical balance. VA:Re8.1.5

SUGGESTED TEACHING CUES:

Elements are like the ingredients in a recipe. Principals are how you use those ingredients.

Radial balance is like the spokes in a bicycle wheel.

Symmetry hold hands together, open them out and they are the same on both sides.

Doughnut is a positive space and the hole is the negative.

Pick a student to stand up. 2-D is their school photo, 3-D is them standing

Put hands on Positive, Nothing in the Negative.

Lines-song to the "Wheels on the Bus" tune

Vertical lines go up and down

Horizontal lines go side to side

Diagonal lines go slant, slant, slant

5th Grade-3-D form-display math posters

AB Pattern

Sort color and shapes

LESSON IDEAS:

Picasso Face: 2 Different Directions

Heather Galler (artist)-patterns

Tesselations

entangle

Rubbings

CONNECTING

Relating Artistic Ideas and Work with Personal Meaning and External Context

An artistically educated person relates artistic ideas and work with personal meaning as well as societal, cultural and historical context to deepen understanding.

Grade Level	Culture and Art
	Benchmark
K	Identifies the purpose of an artwork. VA:Cn11.1.K
1	Understands that people from different places and times have made art. VA:Cn11.1.1
2	Compares and contrasts artwork from various cultures and times. VA:Cn11.1.2
3	Recognizes that responses to art can be different from viewer to viewer. VA:Cn11.1.3
4	Infers information about time, place and culture in which a work of art was created. VA:Cn11.1.4
5	Identifies how art is used to inform and change behaviors of an individual society. VA:Cn11.1.5

SUGGESTED TEACHING CUES:

Everyone can have their own idea in art.
There are many answers possible in art.
Use your words to describe rather than pointing.
How can you tell? What do you see?
How does the art make you feel?
Identify functional vs. decorative.
Display purpose for students to see.

LESSON IDEAS:

Weaving, looms
Prehistoric Unit
Egyptian Art
Asian Art
Aboriginal Art

CONNECTING

Relating Artistic Ideas and Work with Personal Meaning and External Context

An artistically educated person relates artistic ideas and work with personal meaning as well as societal, cultural and historical context to deepen understanding.

Grade Level	Art Careers
	Benchmark
K	Describes what an artist does. VA:Cn11.1.K
1	Gives examples of basic art careers. VA:Cn10.1.1
2	Can identify a few art careers. VA:Cn11.1.2
3	Can identify several art careers. VA:Cn11.1.3
4	Can identify several art careers. VA:Cn11.1.4
5	Can identify several art careers. VA:Cn11.1.5

SUGGESTED TEACHING CUES:

This is a job you can do when you grow up.

People who design _____ are artists!

Display facts about a career that ties into project.....degree needed, etc.

Careers in Art Poster

LESSON IDEAS:

Fashion Design Project

Logos/Graphics-starting discussion on everyday things we see and how they connect to art.

Claymation-Wallace and Gromit-making characters out of plasticene clay.

The Stages of Artistic Development

Mary M. Hyde, Art Teacher at Kensler Elementary, USD 259

May 22, 2016

Introduction

Developmental Considerations

The most popular and thoroughly explored approaches to art education are from art materials, techniques, and thematic standpoints. These approaches are necessary, but do not provide age-appropriate pedagogy direction. Consideration of children's developmental stages, with the inclusion of the visual art standards, completes a constructive approach to art education.

Scholarly Studies

Centuries of scholars have contemplated human development, from Plato's philosophical *Theory of Forms* to Piaget's *Cognitive Development* (1964), which revealed that a child's development occurs in stages. Numerous theories came out of the child study movement of the early 1900's which shared a common idea in regards to developmental stages and their progression from scribbling to realism.

Although many great thinkers have contributed to what is known of human development, the one theory which stands out to most art educators is the work of artist, educator, and psychologist Viktor Lowenfeld. According to Lowenfeld (1957), a child's development occurs in stages of creative and mental growth. The stages are natural phases that all children go through at different ages. Lowenfeld's learning stages theory evolved as a result of hundreds of years of psychology, sociology and behavioral sciences research.

Educational Implications

Personal independence and inquisitiveness are strong forces in children. According to Piaget (Crain, 1992, chap.6), the more experience that children have with their environment, the more they will come to understand it, respect it and successfully interact within it.

Art teachers need to understand the stages of artistic development in order to know what is considered normal performance for their students, and which lesson plans and learning experiences are the best choices for their students. This knowledge will also facilitate teacher communication skills with parents and administrators. Lowenfeld's *Stages of Artistic Development* serves as a reference tool for educators. It is a general outline which begins with discovery of materials. It is organized around student behavior and skill in an art form.

The Stages of Artistic Development

2 years – 4 years / Scribbling

Visual expressions begin with no control and no deliberate repetition. It is simply a kinesthetic enjoyment of the mark-making process. At this stage, children will randomly swing their arms back and forth across a drawing surface.

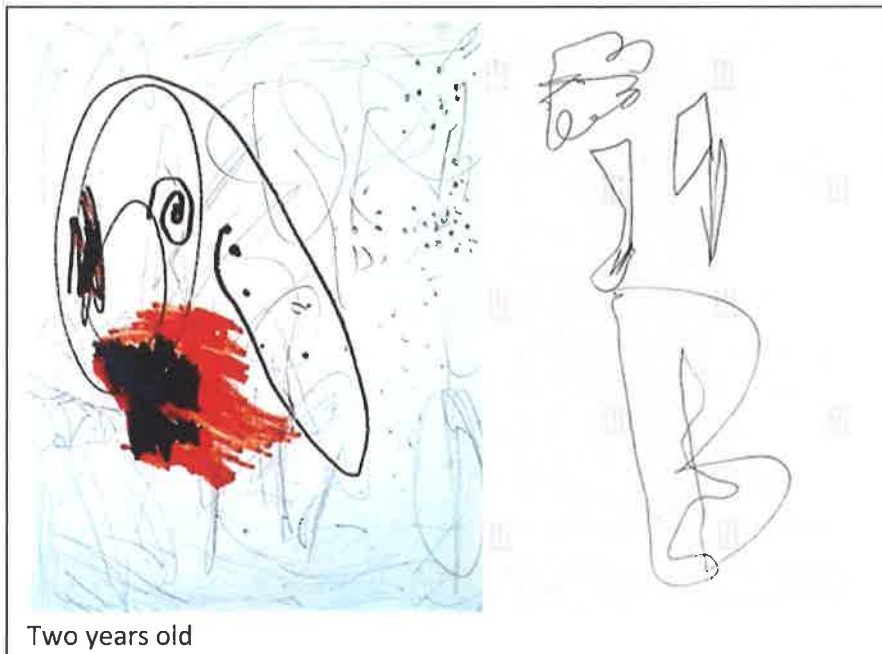
Soon the effects of their mark-making actions are recognized, and with this new discovery the scribbling becomes more controlled: motions are varied, longitudinal lines become controlled, and circular lines can be closed. Kinesthetic movement remains the prime motivator as particularly pleasing movements are intentionally repeated. Young children are very physical and learn best kinesthetically. Kinesthetic activities and hands-on experiences transfer into cognitive learning.

Gradually children gain control of the drawing tools so that they are able to draw simple shapes. They begin to combine simple shapes, such as circles, with one or more lines in order to represent a human figure. As children gain control of the marks on the page, they start to name their scribbles and engage in imaginative play when drawing. In support of the child's emerging literacy skills, it is important to provide scribblers with a medium that enables them to easily gain control of their marks.

The Figure Emerges

“At this age it is particularly important that any motivation or any subject matter be related directly to the child himself.”

- Viktor Lowenfeld





"Kim in her Swimming Pool"
3 ½ years old



Four years old

5 years – 8 years / Symbols

Primary level children learn by way of looking, talking, touching and manipulating. They are able to memorize basic facts and vocabulary terms. The more exposure they have to concrete examples, the better they will be able to log new information into their memories. In agreement with Vygotsky's *Zone of Proximal Development* (Crain, 1992) when 5, 6, and 7 year olds are instructed to create their own work with descriptive details, teacher guided instruction is required.

Piaget (Crain, 1992) states that 8-year-old children are well established in their ability to process thoughts concretely. Vygotsky (Crain, 1992) marks this developmental period as a time when thinking has gone more internal, less kinesthetic and less orally verbal. The child is now able to refer to visual cues, listen and follow verbal instructions by processing thoughts internally. By this age the child has acquired enough basic knowledge to perform higher level tasks involving concrete thinking skills. He is able to instigate application of concepts obtained from previous learning situations, to current situations.

Most 8 year olds may well understand application of terms and concepts as they relate to a specific object of phenomenon, such as weather, and can explain it or teach it to a peer. Some children may be able to translate a concept from one learning situation across to another discipline. At around 8 years of age, children can perform thoughtful experiments, observe and reflect upon the results. This age group is capable of gleaned concrete knowledge from performing casual experiments.

Children at this age level are able to think concretely. They can find and name important details in an artwork. Upper primary level children may recall information that they have learned previously, when prompted to do so. They have been exposed to ways of representing thoughts and ideas, and are eager to learn the drawing and writing systems for themselves. They begin to show an interest in learning how to communicate their own ideas. Their current state of illiteracy is a frustration to them. It is at this stage when children form beginning symbols by differentiating simple lines and shapes to construct recognizable images.

Young children establish a whole set of images to represent things they see in their daily environments, such as: a house, a tree, a person, etc. The child now draws learned imagery which represents specific ideas. These symbols can be drawn with precision and control. They tell the viewer about important people, events, or objects in the child's life. These established icons will be redrawn the same way until the child is exposed to a new way of looking at the subject. When the child learns to look at the world from different viewpoints, they will begin to consider variations in their drawings.

An observable change happens in the drawings of children during the primary grades. A horizontal line begins to appear low on the page which represents a baseline (or ground line.) This line is used to arrange the details of the picture. Shapes are drawn, in full, across the line – with no overlapping. Later on, multiple ground lines are added into drawings, with details lined up on each of them.

Another characteristic trait which first appears in the primary grades, and increases with the intermediate levels, is the introduction of visual effects for expressive purposes. It is not uncommon for scenes to contain "x-ray" walls in homes and other buildings. The primary importance of these "cut-away" view drawings is to tell a story. Children also organize images in order of sequence, such as a comic-strip drawing, to show events occurring over time and to express action.

“When a normal child makes a connection between image and idea, assigning meaning to a drawn shape, the shape becomes a symbol.”

- Al Hurwitz & Michael Day



9 years – 12 years / Realism

The abrupt influx of hormonal and physical developments in preadolescent children leads to uncertainty and confusion. The beginnings of abstract thoughts emerge in intermediate level children, which conflicts with the previously established concrete knowledge. This age group becomes aware of the discrepancy between their drawn images and how things look in the real world. A critical awareness develops in their depiction of correct details and proportions.

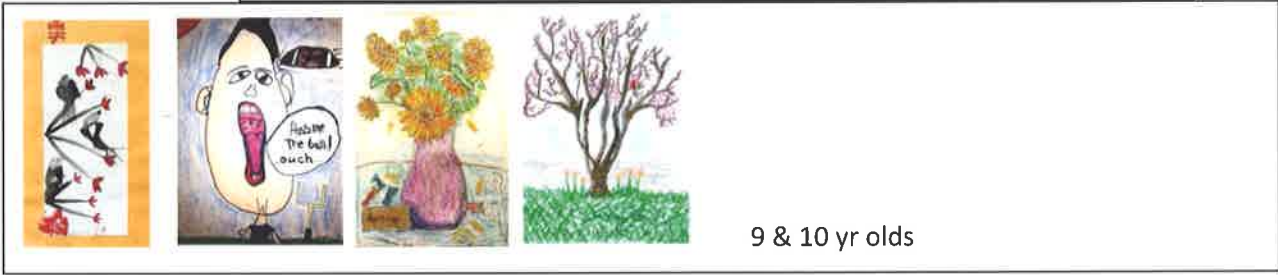
Observable changes in 9 to 12-year-olds include detailed body parts such as lips, fingernails, hairstyles, and joints in their drawings of people. Qualities of personal expression emerge through drawing people in action poses and in costumes. Many children this age become very fond of copying illustrations from published books and magazines.

Frustration is a common developmental problem for many children in the Realism stage. Most intermediate level children become overly critical of their inability to draw what they see in their mind's eye. They become reluctant to participate in drawing activities, and many stop drawing all together.

This age group becomes dissatisfied with the simple linear symbols they have been using, and are now ready to be instructed in realistic drawing techniques. Since older children become concerned with whether their picture resembles what they are attempting to draw, art instruction that focuses on developing students' perceptual skills is particularly beneficial at this age. Perceptual skills include observing edges, spaces, relationships, lights and shadows, the whole (or gestalt.)

An interest in visual description begins to emerge at the intermediate level. With the development of some abstract reasoning skills students now become intrigued with optical illusions including the representation of three-dimensional space on a two dimensional surface. This age group is ready to learn how to draw from particular vantage points, including size, placement, overlap, and linear perspective. Proper instruction in techniques of observation and visual description will help to develop the competencies that intermediate level children require to draw realistically. Children need to be shown several types of solutions to their problems of representing the figure and objects in space. More time and training in art education will result in students who possess higher level skills in visual literacy.

Learning to draw is really a matter of learning to see – to see correctly – and that means a good deal more than merely looking with the eye.
Kimon Nicolaides



Conclusion

The natural progression of childhood development can be observed through the general shifts in children's visual expression. The developmental timeline from one stage to the next is natural. It varies from child to child and transitions gradually. Visual expression begins with scribbling, or mark making, at around 2 years of age. Improved motor control leads to creating lines and shapes which represent figures, at around 3 to 4 years of age. Next, lines and shapes of 5 to 7 year-olds become differentiated symbols which are representative of things in the child's daily environment. The pre-adolescent years, ages 8 to 12, bring a strong desire to draw with realistic accuracy.

Effective teachers are aware of the artistic stages so that they can design, implement, and evaluate art experiences that are developmentally appropriate, meaningful and challenging for all students. Vygotsky (Crain, 1992, p. 214) suggests that when children are guided through challenging processes that are just one step above where they are currently working, they are pleased at their improved ability, and how their work is closer in resemblance to that of adult models.

Artistic stages of development assist art educators in planning for introduction of new tools and materials, instruction of definite skills, and sequential order to each art lesson with concepts which build upon previous lessons. At each level of progression students need time to practice the newly acquired skills and opportunities for creative thinking.

“An art education curriculum which is designed to meet the developmental readiness of students will foster successful learning outcomes and develop positive dispositions toward artistic exploration and expression” (KSDE Professional Education Standard #5).

“An effective art education curriculum includes a variety of experiences which are appropriate to the multiple readiness stages of elementary level students” (KSDE Knowledge Indicator #1).

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