The Stages of Artistic Development

Summarized from Creative & Mental Growth by Viktor Lowenfeld
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Introduction

Basic Assumptions

- This is a stage theory about how children, on the average, grow and develop in art.
- This is a universal stage theory: children all over the world, regardless of race, socio-economic factors, culture, etc. go through these stages.
- All children go through each stage; no stage is skipped.
- Each stage is fluid and dynamic with some overlap or backward/forward movement between the various categories of each stage such as color, space, human figure, etc.
- Children may proceed through the stages at slightly different rates, but the rates are very similar except for very intelligent, highly artistic children.
- Much can be learned about children’s artistic, social, intellectual, emotional, psychological, and creative development by studying their artwork, particularly their drawings.
- The stages cannot be accelerated.
- The stages can help parents and educators develop age-appropriate art lessons and activities.

Overview

Six Stages of Development

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General Overview of Graphic Development

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Stages of Artistic Development

Pseudo-Naturalistic Stage

Crisis of Adolescence
SCRIBBLING STAGE

**Ages:** 2 through 4

**Grades:** Pre-nursery through nursery; daycare

**Overall Nature:** Three sub-stages:

- **Disordered:** characterized by kinesthetic or very physical, motor activity
- **Controlled:** characterized by both mental and physical (psycho-motor) control
- **Naming:** characterized by the use of imagination while doing art activities

This stage is comparable to Piaget’s Sensori-Motor Stage of cognitive development.

**Color:** Subordinate or less important than using line
- Need strong color contrast between drawing media and drawing surface
- Can be expected to distinguish between but not name colors
- Need opportunities to choose and use colors
- In the naming stage, use different colors for expressing different meanings held in imagination

**Motivation:** In first *two sub-stages*, provide the proper materials and encouragement.  
(See listing below for a listing of recommended art materials.)

**Methods of Encouragement**

**In the first two sub-stages**

- Set-up a permanent art working area fully equipped with recommended art materials
- Establish a gallery to display artwork as it is created
- Encourage collections of natural and human made objects
- Take interactive nature walks
- Create works of art in the immediate environment using natural and human made objects
- Go to art galleries and museums and spend time talking about original works of art
- Provide quality-level picture books, as well as, books about famous artists
- Designate a consistent time for family art making
- Do not interrupt art making to “save the picture”

**In the naming stage,**

- Stimulate and extend the children’s imaginative thinking by asking divergent questions about the things children name in their artwork
- When framing stimulus questions, appeal to all the senses, not just the visual
- In addition, when framing stimulus questions, make a major appeal to children’s thoughts, feelings, and experiences other than those directly related to the senses
- Allow children freedom to ignore stimulus questions or suggestions
Subject Matter: No subject matter actually exists in the first two sub-stages, especially not what an adult may imagine that children are conceiving in the first two sub-stages, the scribbling itself can be thought as the “subject matter”. In the naming sub-stage, only the subject matter that children name themselves should be thought of as the actual topic of their artwork.

Art Materials: Use art materials which encourage children to practice and experience a wide range of kinesthetic sensations which are essentially linear demanding a linear medium.

In addition, use art materials that allow children to choose and experience color

Avoid using the following art materials

• Pointed, hard lead pencils or pale colored pencils that can break easily, don’t glide and lack contrast with the art surface

• Watercolor paint especially when used alone because it does not emphasize line and can be difficult for children to control

• Newspapers, backs of wallpaper samples or brown wrapping paper for drawing surfaces since they may be visually confusing, rough and prevent a limited range of contrast

• Finger paint especially when children are toilet training since confusion can often arise between feces and finger paint, thereby inadvertently encouraging children to “finger paint” with their feces

• Pasting, folding, cutting, tracing of materials in a very precise, predetermined adult manner as might be the case with highly directed art activities that usually lead to predictable and similar results for all children

• Any technique, process, or procedure that is chosen primarily because of its quick, instantaneous, non-involving, and novel effects that is lacking in meaningful, purposeful, and creative merit
**Recommended Art Materials**

Use only AP (approved products) or CP (certified products) art materials. **Approved Products** meet the minimum standard for art material safety by the Art and Craft Art Materials Institute. **Certified Products** meet the minimum safety standards and a high artistic standard for quality production and ingredients by the Art and Craft Art Materials Institute. **Approved Products are generally less expensive than Certified Products.** **Certified Products generally produce better artistic results than Approved Products.**

- Big, black, and dark, unwrapped crayons
- White school board chalk on a chalkboard
- Dark colored water-based markers on light surfaces
- Smooth, light toned papers
- 12” x 18” for drawing paper; 18” x 24” for painting paper
- Tempera paint mixed to a consistency of thick sour cream
- Use black tempera paint exclusively at first and gradually add the primary colors plus white as children develop skill
- Horizontal work surface such as a table, desk, floor; easels or walls can be used as a second choice
- 3/4 inch bristle, paint brushes with medium length handles
- Water bound or natural clay such as Earthenware; plastic, but not sticky
- Oil bound or synthetic clay that is plastic and easily shaped; it is not necessary to fire clay objects
- Collage and assemblage materials such as two and three dimensional natural and human made found materials
Pre-Schematic Stage

Ages: 4 through 7

Grades: Kindergarten through 2\textsuperscript{nd} grade

**Overall Nature:** Children begin to represent “recognizable” objects in their drawings. Their representations of objects keep changing as they search for a definite concept of form or a symbol representing that object.

This stage is comparable to the early part of Piaget’s Pre-operational stage of cognitive development.

**Human Figure:** Usually the first thing children draw. Children generally will draw a picture of themselves, one or both of their parents/primary caregiver. They begin drawing the human figure with a head and legs symbol, sometimes called a “tadpole”. Later they add a body and arms. As children become more aware of their own body parts, they are usually added to their drawings of human figures. Children at this age rarely draw from direct observation of the human figure. Rather, they draw from their mental conceptions and experience of the human figure.

**Color:** Subordinate or less important than shape or form. Children do not match the “actual” color of objects with their corresponding counterparts in their artwork. Avoid insisting that children must match color to the object. Color is usually chosen on an emotional and sometimes mechanical basis. Avoid reading any hidden meaning or psychological problem because of their “so-called” unorthodox use of color. Color is exciting to children for its own sake. Refrain from teaching children literal or representational use of color. Rather, let children discover their own subjective feelings, choices, and preferences to colors and color relationships.

**Space:** Objects in children’s artwork are generally placed all over the page without reference to their actual position in the real world. Children usually do not depict their concept of ground in their artwork. Children complete drawings or paintings that reflect a self-centered or ego-centric, body space. Objects within a drawing or painting are generally placed around a central area or object on the page, as if the child were the center of space. This reflects their egocentric view of the world. The size and the placement of objects within drawings or paintings are primarily determined by their subjective value or importance to children, rather than their actual size or relationships in space. Avoid teaching objective, adult conceptions of space.
Motivation: Encourage a supportive, permissive, flexible, yet loosely structured atmosphere that is neither authoritarian nor laissez faire. Be enthusiastic, involved, and identify with all children, their artwork, and use of art materials.

Stimulate children’s thinking, feeling, and perceiving.
Stimulate children’s awareness of their own bodies, thoughts, feelings, and their natural and human made surroundings.
Encourage a variety of artistic responses and individual differences from children.
Avoid censoring children’s artistic creations.
Help children enrich their conceptions and experiences with how things look from their point of view.
Activate children’s passive knowledge of how things look, feel, or smell.
Use actual real world experiences for motivating artwork if possible.
Otherwise, use vicarious, imaginative, or recalled experiences.
In motivating children’s artistic creations, appeal to their senses, e.g. sight, hearing, taste, kinesthetic, intuition, etc.
Use motivations for children’s art activities that are based on meaningful themes or subject matter topics. (See topics listed below.)
Base topical motivations on your perceived view of the particular interests and experiences of the children you are teaching.
Establish the general background of a subject matter topic by asking open-ended questions and inviting open-ended discussions that explore when, where, what, and how aspects of the topic selected.

Subject Matter: Introduce subject matter topics that are meaningful to children that relate them to their immediate environment, allow personal involvement, and individual expression.
Encourage children to use their imagination and senses actively. Avoid regimenting topics or times for their use. Rather encourage a creative, open-ended, and flexible working environment.
When using art materials as the subject matter, avoid stressing specific topics or placing too much emphasis upon the final product. Instead, encourage children to explore the possibilities and limitations of art materials within an open, flexible working environment.
Use the following topics as guidelines in developing original topics that address the needs, interests, and experiences of your children:

Size Relationships
I and My Mother
I and My Father
I and My Step-mother
I and My Step-father
I and My Brother, Sister or Best Friend
I and My Family
I and My House, Apartment, Condominium, Mobile Home, etc.
Body Parts
I am Brushing My Teeth
I am Eating My Breakfast, Lunch or Dinner
I am Blowing My Nose
I am on the Swing
I am Using the Computer
I am Watching TV
I am Riding My Scooter
I have a Stomachache
I am Planting or Picking Flowers

Emotional Relationships
I and My Dog, Cat, or Fish, etc.
I and My Doll, Stuffed Animal or Favorite Toy
I and My Birthday Party or Special Event

Art Materials Themselves
Construction Paper
Liquid Tempera Paint
Crayola® Model Magic
Natural Clay
Watercolor Markers
Kid-Pix Deluxe Computer Graphics Software
Natural or Human Made Collage or Assemblage Materials
Printmaking Materials

Student Ideas
Encourage Children to Identify Their Own Topics or Encourage Children to
Create Artwork about Sudden, Surprising or Highly Engaging Events

Feelings on General Meaningful Subjects
The Big Flood
The Big Thunder Storm
Day of the Dead
Juneteenth
Cinco de Mayo
The Big Fire

Feelings on Personal and Individual Subjects
The Day My Cat Had Kittens
The Day My Dog Had Puppies
I Got Lost in the Mall
I Have a New Scooter
The Day the Neighbor’s House Burned Down
The Day My Brother or Sister was Born
I Have a New Backpack, Bike, Dress, etc.
The Day We Found Our Lost Dog
Art Materials: Allow additional individual time and opportunities for children to develop mastery over materials and tools so they can use these skills to express their ideas and visually represent what is meaningful to them in a more powerful, expressive manner. Avoid constant changing of media and materials to sustain interest. Rather provide rich, in-depth opportunities with a selected limited number of media and materials to better facilitate personal self-expression and artistic development.

Avoid using the following:

Materials that are foreign to children’s own intentions; “Cute”, gimmicky, and instantaneous use of materials, e.g. dripping paint, pasting cereals, using pre-cut stencils. These promote ideas that art making requires very little skill, is quick and instantaneous, and to make art, children only have to learn a few “tricks of the trade.” Nothing could be further from reality. Stereotyped projects that lead to predictable results that usually result in all children creating almost exactly the same identical work of art.

Use the following:

Large and dark kindergarten pencils
Large, unwrapped crayons
Crayons can be wax, pressed, or plastic
Thinner, wrapped crayons can be used if children express a preference for these
12” x 18” paper for drawing; 18’ x 24” paper for painting
Use absorbent newsprint paper for tempera painting
Tempera paint should be thick like sour cream
A variety of tempera paint colors should be made available to encourage children to mix secondary, intermediate, and tertiary colors, as well as, tints and shades of the primary, secondary, intermediate, and tertiary colors
Horizontal work surface is recommended such as a table, desk, or floor.
Vertical work surfaces such as easels or walls can be used if horizontal work surface is not available
3/4” bristle brushes for painting preferably with medium-length handles
Natural clay such as earthenware or stoneware. Clay should be easily manipulated by children, but not sticky.
Synthetic clays, such as Crayola® Model Magic, Play-dough®, Plasticene, etc.
Colored Chalk
Watercolor Markers
Colored Construction paper
Natural and human made collage and assemblage materials
Schematic Stage

Ages: 7 through 9

Grades: 2nd through 4th

Overall Nature: Children develop their own schemas or concepts for representing human beings or other things in the world. Schemas are not stereotypes or clichés. Rather they are highly, individualized conceptions or symbols that children invent over time. Schemas can range across individuals from very meager to very rich visual imagery. Schemas are symbols repeated with significant changes. Stereotypes, like the Smiley Face to the right, are symbols usually found in the larger culture and are often used mindlessly, without any significant changes.

Schemas can change in three distinct ways. Children can change, omit, or exaggerate individual parts of their schemas.

Human Figure: Children now draw the entire human being, including the head, body, arms, and legs. Geometric shapes are often used to represent the various parts of the body. These geometric body parts are not highly differentiated and lose their meaning apart from the human figure drawing. Children may mix profiles and front views in the same human figure drawing. Children draw their mental conceptions of a human figure rather than trying to draw what they actually see.

Color: Matches color to objects as they discover the basic relationships between color and objects.
Repeats appropriate colors for the same objects.
Children develop a color schema.
Does not like colors or paint to run together usually believing that accidental running together of colors are “mistakes” and should be avoided at all cost. When colors run together they obscure their schemas and children find this disturbing. Children will often start their artwork over again, if this occurs.

Space and Time: Space is mainly two dimensional with very little indication of three-dimensional space. Develops an understanding of a figure-ground relationship. Considerable development in the depiction of space which includes the following:
• Concept of baseline, skyline, and air;
• Multiple-baselines for depicting depth;
• Objects are drawn perpendicular to baselines;
• Folding over strategy is used and objects can appear to be upside down, but are perceived by children as being right side up;
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• X-ray drawing strategy is used in which both the inside and outside of objects are shown simultaneously within the same scene;
• Both plan and elevation can be mixed in the same scene and
• Multiple space and time sequences can occur in the same scene

Design: According to Lowenfeld, children have little or no conscious concern for formal design, rather they usually have an unconscious, innate sense of design, which is often demonstrated by freshness, directness, and rhythmic repetitions. Deliberate and direct teaching of formal elements and principles of design should be avoided. However, this Lowenfeld belief is generally disregarded in contemporary practice and art curricular throughout the world.

Motivation: Create an atmosphere for art making that is exciting, flexible and open to children’s ideas.
- Motivate children to use their schema with flexibility
- Stimulate children’s conscious awareness of the natural and human made environment
- Stimulate children’s conscious awareness of the actions and functions of the human figure
- Base motivational topics on: We, Action, and Where
- Effective motivations include an introduction, climax, and summary.
- Provide a wide range of open-ended topics for differing student interests especially between boys and girls
- Avoid encouraging sexual stereotypes
- Strive to involve and engage children deeply and personally in their artwork
- Strive to develop motivations so that children feel the motivations are meant just for them

Subject Matter: Demonstrate acceptance of any student initiated subject matter and refrain from morally judging their chosen subject matter
- Art materials themselves may be used as the motivational subject matter topic, especially when the materials are new to them
- When exploring new materials as the motivational subject matter topic encourage a flexible and open-ended attitude toward their use
- Using new materials, as motivational subject matter, should be used less frequently than thematic personal expression motivational topics
- Gently guide children away from creating “designs” and move them toward meaningful and personally rewarding personal self-expression

Subject matter topics should:
- Allow for the development of meaningful, exciting, and intense involvement in personal self-expression and
- Provide rich art experiences that will best help them learn and develop those concepts, skills, and appreciations most central to their own level of artistic development

The following general areas and their corresponding topics are suggestions for achieving the above goals.

We, Action, and Where
(Encourages flexible use of schema and discourages the use of stereotypes.)
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Playing with my friends on the school playground
Jumping rope with my friends
Playing ball with my friends
Doing an errand or chore at home
Helping plant a garden at home or at school
Taking my dog for a walk in my neighborhood
Climbing a tree with my friends
Playing outside with my friends
Saying goodbye as I go to school

Profile and Front View
(Encourages flexible use of schema and encourages the use of three dimensions)

Holding onto the rope while swinging
Playing checkers or marbles with my friends
Playing video games with my friends
Watching TV with my brothers and sisters
Eating lunch across the table from my friends
Watching a parade go by
Learning to swim with my friends

Space and Time Representations
(Encourages flexible use of space and time representations)

How I come to school
Eating at the school cafeteria
Our trip to the art museum
When we went to see my grandmother, grandfather, etc.
We helped bake some cookies

X-ray Pictures
(Encourages flexible use of their cognitive and emotional understanding of experience)

We visit different floors of the factory
My stay at the hospital
We visit the petting zoo to see the animals
My father/mother and I go shopping for groceries
Moving into our new home

Flexibility in Color Schema
(Encourages flexible use of color)

We find bright colors in the trees during the fall
The sky gets dark and cloudy when it rains
The workman are painting our school
The trees are blooming with fresh, spring colors
We got our shoes covered with dirt and mud

Private World of the Child, Emotional Significance
(Encourages emotional involvement and intensity)
The time I was most afraid
Once I had a scary dream
If I could do anything, I wanted to do for one day
I make believe I am an animal, bird, or insect
If I were a teacher, plumber, fireman, doctor or scientist....

Art Materials Themselves
(Encourages new art skills and develops confidence, as well as, proficiency)

Painting in light and dark colors
Making a found-object collage
Making my own book
Making tall things with holes out of clay
Making things out of boxes and colored paper
Making a print
Using wax crayons with watercolor paint
Creating a rough and smooth picture with collage materials and paint

Art Materials:
General Guidelines:
• Use materials and procedures that facilitate rather than inhibit personal self-expression
• Select art materials to provide both a balance of new and in-depth art experiences
• Select art materials that children can control to provide them experiences that increase self-confidence while providing an avenue for meaningful and rich self-expression
• Avoid using new materials just to provide a novel, entertaining experience or to break the monotony of a school routine
• Provide materials immediately after conducting a motivation or dispensing supplies prior to the motivation
• Avoid giving overly prescriptive demonstrations on the use of materials, rather encourage a wide variety of ways to use materials—encourage individual experimentation
• Avoid presenting too many new materials at any one time since this may be overwhelming to some, and thereby inadvertently discouraging meaningful self-expression
• Encourage the use of natural and synthetic clay thereby stimulating three dimensional art making and thinking
• Avoid using watercolor as a medium by itself. Use it along with other media such as wax crayons, oil pastels, or tissue paper.

Use the following art materials:
• Large, soft lead graphite pencils
• Wax, pressed, and plastic crayons
• Chalk
• Oil pastels or Cray-pas
• Tempera Paint
• Large Paper
• A variety of different size bristle and soft hair brushes: small, medium, large, round, flat, pointed
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- Natural or synthetic clay
- Colored construction paper
- Collage and Assemblage materials
- Paste, glue and scissors
- Natural and human made found materials
Dawning Realism Stage or Gang Age

Ages: 9 through 12

Grades: 4th through 7th

Overall Nature: Children replace their schema of the previous stage with more “realistic” representations, mostly due because of their own increasing awareness of the world around them. Children in the dawning realism stage combine real elements from their internal subjective psychological world and their objective view of the external world. This realism approaches but does not become complete naturalism. Children in this stage are pre-occupied with depicting realistic detail, but fail to perceive or include more subtle characteristics of realism such as light and shade, atmospheric effects, folds and wrinkles, or effects of movement. Generally, children’s drawings in this stage are characterized by stiffness and formality, most likely due to their pre-occupation with depicting realistic detail so much so that flexibility is often lost in the process. Most of their artwork loses the feeling for action that was prevalent in the previous stage. Children demonstrate their emotions by depicting people, objects, or experiences in elaborate detail rather than by exaggerating, omitting, or changing an emotionally significant object, person, or experience.

Children often express and desire more independence and personal autonomy.

Generally, girls like to draw nurturing scenes, fantasies, dreams, designs, fanciful figures, and horses. Boys, generally like to draw war scenes, science-fiction scenes, action heroes, airplanes, cars, ships, guns and spaceships. Both girls and boys like to collect natural and human made objects.

Both girls and boys discover they are members of society and a social group. Children in this age begin to gain their identity by being a part of a group or clique. This stage is sometimes referred to as the Gang Age because of the importance of belonging to a social group.

Children are increasingly aware of sexual differences between boys and girls and may depict these differences in their artwork. Children prefer to work in groups of the same sex.

Children become increasingly critical of their own artwork. They may hide their artwork from teachers and others. They often make overly critical or disparaging comments about their own artwork. They often compare their artwork to the work of others and are very insecure about their own abilities.

Children can be emotionally intense but lack the emotional or social skills to handle powerful emotions.
**Human Figure:** Begin to depict growing awareness and knowledge of sexual characteristics or differences. Drops use of geometric parts in favor of more holistic depictions of the human figure. Human figure drawings often lose their feeling for action and may be rigid and stiff. Nevertheless, the lack of flexibility is contrasted by their enormous depiction or observation of details. Body parts now maintain their meaning or identity separate and apart from the body as the parts are drawn with more detail than in the previous stage.

**Color:** Children move to a more flexible and varied use of color. Children distinguish between more subtle variations between colors such as orange-yellow or yellow-orange. Nevertheless, their artwork seldom includes depictions of atmospheric effects, the effects of light and shadow, or distance. Lowenfeld strongly encouraged teachers to avoid teaching formal color theories, like the color wheel or color mixing systems. Nevertheless, most contemporary art educators usually ignore this aspect of his philosophy and directly teach color theory and the color wheel, as well as, color mixing systems. Nevertheless, many art educators continue to support his idea that children at this stage need strong encouragement to explore and discover color in all its aspects and prefer that children not rigidly adhere to any color theory or color systems. In other words, even though color wheels or color systems can be useful, most contemporary art educators encourage children to explore color far beyond the color wheel or popular color theories.

**Space:** Discovers the following techniques and conceptions for representing space:

- **Horizon Line:** The horizon line (theoretical concept of where the sky meets the ground) along with the plane, replaces the baseline and multiple baselines of the schematic stage.
- **Plane:** The plane or ground surface (theoretical concept of where objects rest in space) along with the horizon line, replaces the baseline and multiple baselines of the schematic stage.
- **Overlapping:** Children begin to draw overlapping planes in space and a beginning feeling of three-dimensional space begins. Children will overlap houses, people, objects, etc. to depict depth rather than place these objects on multiple baselines as in the schematic stage.

**Design:** Children become aware of design concepts found in nature and the human made environment. Lowenfeld strongly recommended against teaching formal design concepts, preferring to allow children to discover these concepts through guided experiences using natural and human made objects. Contemporary art educators do introduce formal design concepts and encourage children to discover these formal design concepts through guided experiences using natural and human made objects. Collage and assemblage activities can encourage children to discover the natural design concepts found in natural and human made objects and environments.

**Motivation:** Provide many opportunities for creating artwork that address the following three themes:

- A growing awareness of sexual or gender differences and similarities;
• A growing awareness of their own selves or personal identity with an emphasis upon how they are unique, as well as, part of a larger culture or sub-culture, and

• A new curiosity about the natural and human made environment.

Inspire and lead children in using their newly developing methods of group cooperation as a means of learning and achieving results. Use the following two methods alternating between the two techniques:

Objective Method of Group Cooperation:

• Working together cooperatively as a small group to create one art project such as a mural or diorama. The teacher serves as a catalyst or facilitator helping children to determine a plan to work cooperatively and constructively so that steady and even progress continues throughout the project. Help students to work out conflicts sensitively and fairly, avoiding encouraging any pressure on any one single individual to conform to a possible group norm. Help students feel and understand that they could not do alone what the group has done collectively.

• Working independently on a topic in which children are depicting scenes in which cooperation is important. The teacher serves as a guide or partner providing opportunities for children to share their group experiences with them and other students.

Subject Matter: Balance activities that rely heavily upon drawing skills, such as drawing and painting, with activities, such as Art-Crafts, that require sensitivity to design principles. Art materials themselves, particularly the Art-Crafts, can be substituted for subject matter topics. When this is done, help children understand that the purpose of these experiences is to build skill and sensitivity to the materials themselves. Without this understanding, students may not perceive the activity as purposeful or meaningful. One method for accomplishing this is to first, provide a period of exploration to gain skill and sensitivity to the materials and then second, follow-up with a subject matter topic to explore personal ideas and feelings with their newly developed skills and sensitivities. The following Art-Crafts should be balanced with drawing and painting activities:

- Printmaking
- Collage
- Montage
- Photography
- Mask-making
- Puppet-making
- Assemblage
- Clay
- Mosaics
- Weaving
- Paper-making
- Book Binding or Book Making
- Tie Dye
- Batik
- World Folk Arts and Crafts
- Paper-Mache’
The following general areas and topics are useful in encouraging both individual and group identity, as well as, encouraging their growing awareness of realistic detail or their need to represent what they see rather than what they know:

**Subjective Cooperation:**

Picking up after the thunderstorm  
Helping my community after the flood  
Gathering wood for our campfire  
Building a clubhouse with my friends

**Objective Cooperation:**

We are watching the circus performers  
Visiting the big city  
Going to the county or state fair  
Living and working on a farm  
Exploring the surface of Venus  
Visiting the zoo, art or science museum

**Forces of Social Preservation and Maintenance**

The day a new telephone line was installed  
A police officer directing traffic after an accident  
Repairing a broken water main  
A nurse taking care of the sick  
Firefighters working to put out a fire  
Electricians repairing a broken transformer  
Workers pruning trees on the side of the road

**Using the Plane, Sex Difference, Detail**

Eating with my family while watching TV  
Planting a garden in the spring  
Watching a parade come down the street  
Skating at the roller rink  
Playing baseball or soccer on the playground

**Using Overlapping**

Looking out the window of the school bus on our way to school  
Sitting at a movie theater  
Going window shopping at the mall  
Singing for the School Assembly

**Art Materials Themselves, the Art-Crafts**

See Above listing at the beginning of this section.
Materials: Encourage children to use only those materials which meet their present needs and best facilitate creative, self-expression. Steer children away from craft kits that promise “easy-to-do”, systematic directions with predictable, stereotypic results. Explain that these activities may appear enjoyable at first glance, but their own original ideas are always more fulfilling and satisfying in the end. Children of this age are easily attracted to these types of activities and teachers should be vigilant in explaining the benefits of doing their own original work without the aide of a kit, prescriptive directions, or patterns. Explain that creating original works of art can help them feel good about themselves, give them the satisfaction that they started a challenging process and carried it through to the end, and provides a rich opportunity for creative self-expression.

Help children to compare the difference between false, imitative materials with original, authentic, and sensory-rich materials. Help children begin to develop aesthetic sensibilities. Be sensitive to the different needs, biases, and interests of boys and girls. Remember peer pressure is very strong at this age and teachers need to understand that girls and boys of this stage strive to conform to expectations of their peers. Strive to strike a balance between wood, carving, and woodworking tools and weaving or stitchery materials or techniques, for example.

**Good art materials to use are:**

- Graphite, charcoal, and Conte’ pencils. Provide a variety of different value grades ranging from 6B to 6H.
- Wax, pressed, plastic, erasable, psychedelic crayons.
- Large and small art chalk
- Pastels
- Oil-Pastels
- Tempera paint mixed to a variety of consistencies
- Bristle and soft watercolor brushes ranging from very small to large brushes
- Natural clay such as earthenware or stoneware
- Synthetic clay such as Crayola Model Magic, Sculptey or Plasticene
- Natural and human-made found materials that can be used in a variety of Art Craft projects 
  (leaves, branches, moss, cloth, scrap materials, wire, bark, ball moss, colored cellophane, aluminum foil, buttons, rocks, feathers, wood, etc.)
- Papier Mache’ made from scratch