

Writing And Illustration By Children

Special Project by Samidha Gunjal

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Guide- Prof. Shilpa Ranade

Approval sheet

The Design Research Seminar entitled "Writing and Illustration by Children" by Samidha Gunjal, 09634003 is approved in for the partial fulfillment of the masters design degree in Animation.

Project Guide:



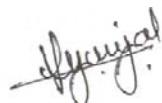
Date: 30/06/11

Place: IDC, IIT Bombay

Declaration

I declare that this written submission represents my ideas in my own words and where others' ideas or words have been included, I have adequately cited and referenced the original sources. I also declare that I have adhered to all principles of academic honesty and integrity and have not misrepresented or fabricated or falsified any idea/data/fact/source in my submission. I understand that any violation of the above will be cause for disciplinary action by the institute and can also evoke penal action from the sources which have thus not been properly cited from whom proper permission has not been taken when needed.

Signature



Name of the student *Samidha Gunjal*

Roll No. *09634003*

Date *30/06/11*

Acknowledgement

I would sincerely like to thank my guide Prof. Shilpa Ranade for her immense guidance and support.

I am grateful to her for believing in me and for showing confidence in my ideas by giving me freedom to explore them in my own way. She has taken great efforts to make me understand and correct my mistakes during this project and has brought me on the right track whenever needed.

I would also like to thank Prof. Suman Rao, his valuable suggestions about interaction with children.

I would specially like to all little children from the school at Darewadi and their Principal Dada Miya Shekh. Thanks to Garima and her assistant and all children at IDC.

I would also like to thank my parents for all the help, support and encouragement.

I am thankful to all the people at IDC, faculty and staff who have helped me to fulfil the requirement for my project by lending their support and facilities every time I needed.

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Introduction

Children come in all different sizes, colours, shapes and forms, So does creativity. It is limitless in its manifestations, just as science is still discovering the endless marvels of creation. The definition of creativity is “to produce, construct, something new and original in thought or imagination.”

All children are creative, however too much emphasis is placed on children being creative in the arts. “Something new and original” can be in ANY area of life. We need to give children a chance to live in a magical world, free of adult expectations, long enough to contact their own brand of creativity.

Every person comes into the world with unique gifts. For us to know what these are in each child, we need to watch, listen, be free of ideas of who we “think” children are and patient to let the gifts be revealed. AND...we need to find different ways to enter into and participate in child’s world of creativity and imagination.

Children live in a world where magic is real. They believe in fairies, spirits, monsters, fairy tales and super powered characters. They lack the abstract understanding to make sense of realistic explanations about how the world works. If we try and push our explanations on children too early, it cuts off their imagination and creativity.

Creativity comes from the belief “impossible”, the new, the miraculous. It is this kind of open mindedness that finds solutions to world problems, stimulates original thinking and takes mankind towards deeper truths.

“Children need time and space to use their imaginations.”

Scribbles and marks are a child's way of expressing himself and learning about art. Children go through stages of development in their early years including scribbling, symbol, story, relationship and schematic. There are no defined ages for when children will enter or leave a developmental stage of art; it is based on their own individual development.

Objective

The objective of this project is to get a comparative analysis between rural and urban children.

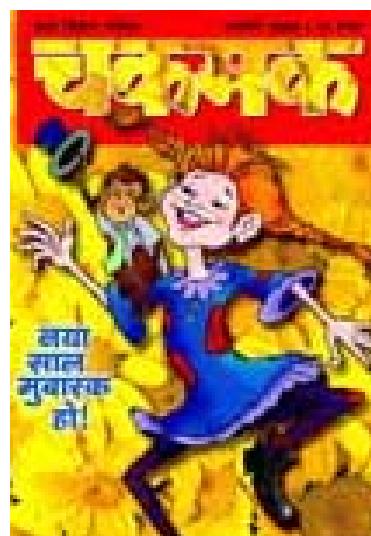
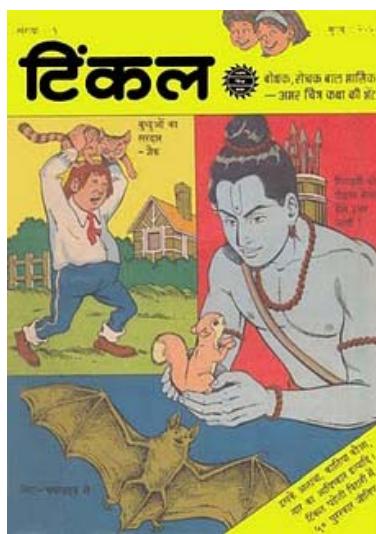
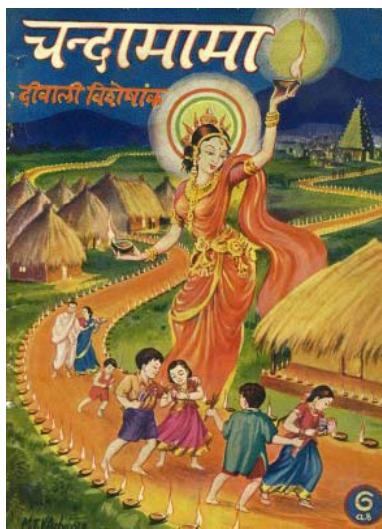
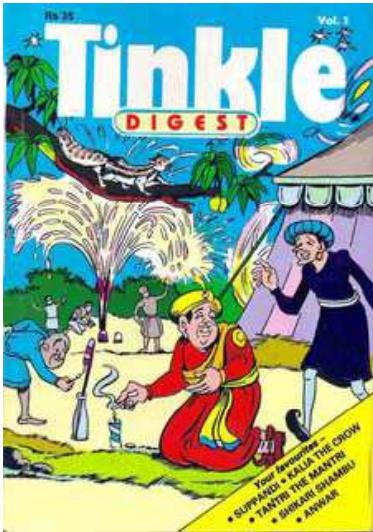
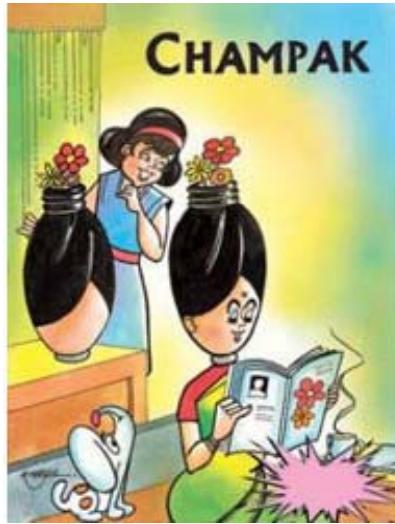
To understand to what an extent their imagination spreads, whether their background, their surroundings matter to what and how they imagine.

To understand if and how much is the imagination influenced as the child grows.

At the end comprise a book based entirely on the imagination of a rural child, from their words to their drawings.

Books available for children in Hindi

Research



Champak

Chandamama

Amar chitra katha

Tinkle

Supandi

Chakmak

Kapish

Kalia the crow

Shikari shambhu

Ramu and Shamu

Pyarelal series

Zim zim

Lambu motu

Charlie chaman

Nasruddin Hodja

Little shambhu series

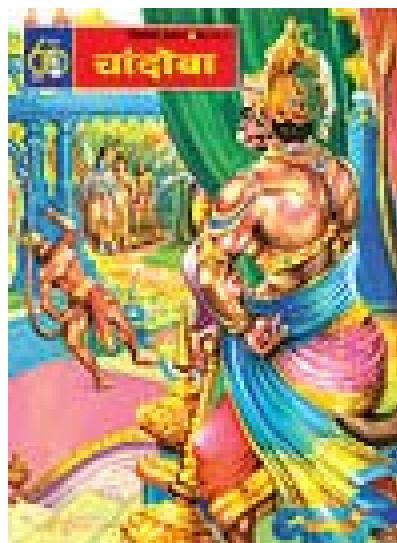
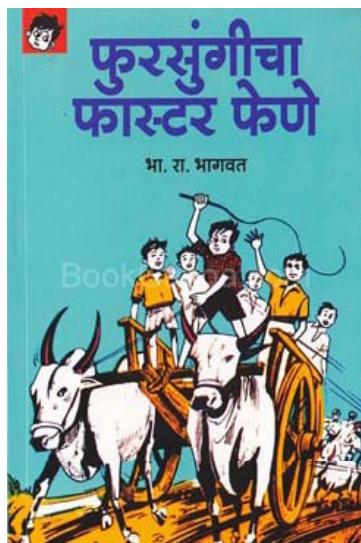
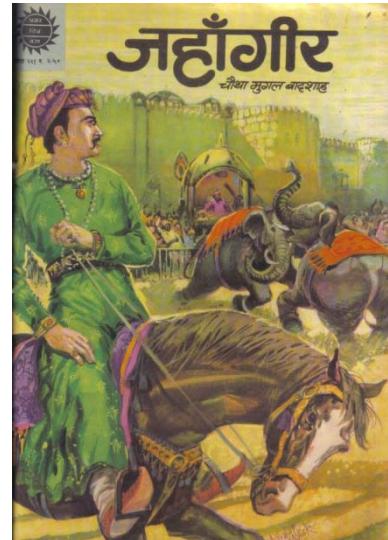
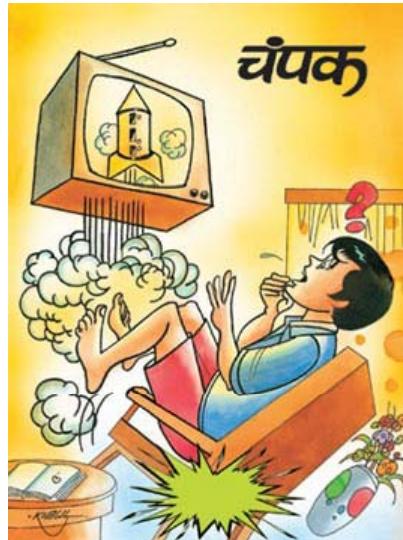
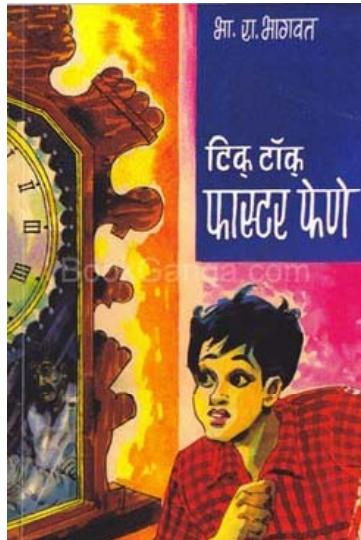
Junior tantri

The defective detective

Ajay The Detective

Books available for children in Marathi

Research



Champak

Chandoba

Chava

Faster fene

Amar chitra katha (marathi)

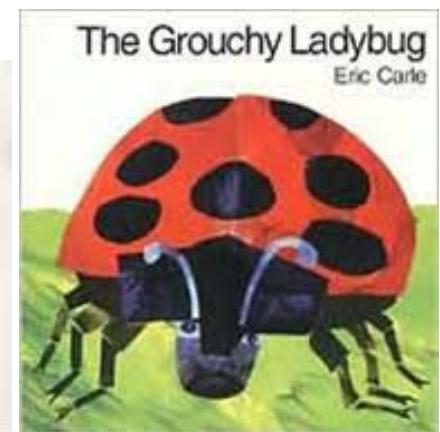
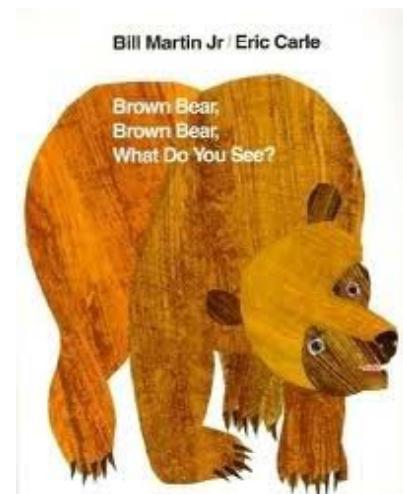
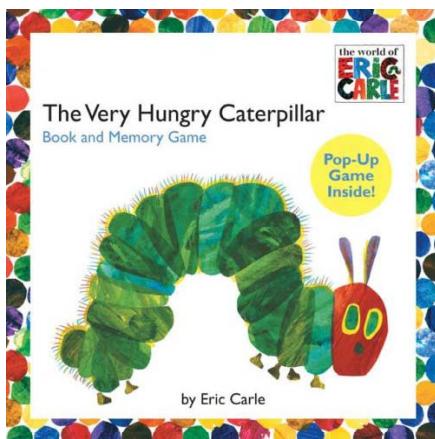
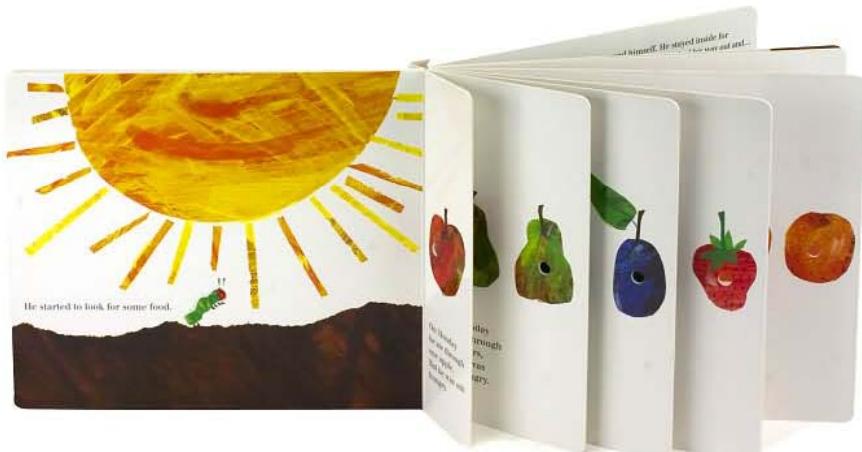
Bal-prabodhini

Thak-Thak

Vetal pachhisi

Research about books

Research



Eric Carle is the creator, author, and illustrator of *The Very Hungry Caterpillar* and many other children's books.

***The Very Hungry Caterpillar* by Eric Carle**

The Very Hungry Caterpillar, by Eric Carle, tells the charming story of a caterpillar who (literally) eats his way through the book and all of the food items he can find. Small children love the amazing artwork and the humorous way Eric Carle tells his tale.

Online research About 'Child Art'

Research

Child art is the drawings, paintings and other artistic works created by children. It is also referred to as "children's art" or the "art of children".

The term 'child art' also has a parallel and different usage in the world of contemporary fine art, where it refers to a sub-genre of artists who depict children in their works.

Stages of child art

As the child develops, their art passes through a number of stages. It is thought that all children pass through these stages.

Scribbling

From about their first birthday children achieve the fine motor control to handle a crayon. At first they scribble. The youngest child scribbles with a series of left and right motions, later up down and then circular motions are added.

The child appears to get considerable pleasure from watching the line or the colours appear.

Often however children do not pay attention to the edges of the page and the lines go beyond the confines of the page. Children are often also interested in body painting and, given the opportunity, will draw on their hands or smear paint on their faces.



Later, from about their second birthday, controlled scribbling starts. Children produce patterns of simple shapes: circles, crosses and star-bursts. They also become interested in arrangement and can produce simple collages of coloured paper, or place stones in patterns. Once children have established controlled scribbling they begin to name their scribbles

Pre-symbolism

From about age three, the child begins to combine circles and lines to make simple figures. At first, people are drawn without a body and with arms emerging directly from the head. The eyes are often drawn large, filling up most of the face, and hands and feet are omitted. At this stage it may be impossible to identify the subject of the art without the child's help.



Later drawings from this stage show figures drawn floating in space and sized to reflect the child's view of their importance. Most children at this age are not concerned with producing a realistic picture.

Symbolism

In this stage of a child's development, they create a vocabulary of images. Thus when a child draws a picture of a cat, they will always draw the same basic image, perhaps modified (this cat has stripes that one has dots, for example). This stage of drawing begins at around age five. The basic shapes are called symbols or schema.

Each child develops his/her own set of symbols, which are based on their understanding of what is being drawn rather than on observation. Each child's symbols are therefore unique to the child. By this age, most children develop a "person" symbol which has a properly defined head, trunk and limbs which are in some sort of rough proportion.

Two schematic figures on a green base line

Before this stage the objects that child would draw would appear to float in space, but at about 5-6 years old the child introduces a baseline with which to organize their space.

This baseline is often a green line (representing grass) at the bottom of the paper. The figures stand on this line. Slightly older children may also add secondary baselines for background objects and a skyline to hold the sun and clouds.

It is at this stage that cultural influences become more important. Children not only draw from life, but also copy images in their surroundings. They may draw copies of cartoons. Children also become more aware of the story-telling possibilities in a picture. The earliest understanding of a more realistic representation of space, such as using perspective, usually come from copying.



Ref. <http://en.wikipedia.org/wiki>

Realism

As children mature they begin to find their symbols limiting. They realize that their schema for a person is not flexible enough, and just doesn't look like the real thing. At this stage, which begins at nine or ten years old, the child will lend greater importance to whether the drawing looks like the object being drawn.



The Luck Pine. Age 9

This can be a frustrating time for some children, as their aspirations outstrip their abilities and knowledge. Some children give up on drawing almost entirely. However others become skilled, and it is at this stage that formal artistic training can benefit the child most. The baseline is dropped and the child can learn to use rules such as perspective to organize space better. Story-telling also becomes more refined and children will start to use formal devices such as the comic strip.

Private drawing

Some children will largely give up on 'adult supervised' drawing and draw only privately, as part of a largely unnoticed children's street culture (e.g.: chalk drawings, rude and caricature drawings on pavements and walls), and private doodling in diaries.

Some of these may later gravitate towards making informal graffiti and skateboard art. Private drawings are for children to do without the influence of others on their self-expression. This can also include other friends and siblings along with other technologies.



Therapeutic

art therapy can be an effective way for children to develop and connect with their emotions. Some children with autism have found that drawing can help them to express feelings that they have difficulty expressing otherwise.

Similarly children who have faced horrors such as war can find it difficult to talk about what they have experienced directly. Art can help children come to terms with their emotions in these situations.

Criticism

After visiting a children's art display in San Francisco in the 1980s, educator John Holt stated that, "...An understanding of adultism might begin to explain what I mean when I say that much of what is known as children's art is an adult invention."

Ref. http://en.wikipedia.org/wiki/Child_art

Art, Design and Psychology Children's Art

- Children explore the world around them through intellectual, physical and emotional methods.
- All these factors play a part in their art.
- Psychological studies have established a series of stages of development in this process - simply stated as:

“SCRIBBLE - LINE – OBSERVATION Restriction in Expressive Skill Withdrawal “

Two Models exists, Similar, but different

Viktor Lowenfeld

Creative and Mental Growth 1978

- First Stage of Self Expression (Scribbling Stage) 2 - 4 years
- First Representational Attempts (Pre-schematic Stage) 4 - 7 years
- Achievement of a Form Concept (Schematic Stage) 7 - 9 years
- Dawning Realism (Gang Age) 9 - 11 years
- Pseudo-naturalistic (Stage of Reasoning) 11 -13 years

Research

Herbert Read

Education Through Art 1966

- Scribble 2 - 4 years
- Line 4 years
- Descriptive Symbolism 5 - 6 years
- Descriptive Realism 7 - 8 years
- Visual Realism 9 - 10 years
- Repression 11 - 14 years
- Artistic Revival 14 years



Scribble

around 14 months

shapeless, purposeless

The primitive cell from w

wavy (like a waive of the hand)

little muscle control needed

sweeping movements of the arm from elbow or shoulder

tangled movement like a pen attached to a pendulum or string

Lowen field (1978)

4 stages of scribble

a) **Disordered** - uncontrolled markings that could be bold or light depending upon the personality of the child. At this age the child has little or no control over motor activity.

b) **Longitudinal** - controlled repetitions of motions.

Demonstrates visually an awareness and enjoyment of kinaesthetic movements.

c) **Circular** - further exploring of controlled motions demonstrating the ability to do more complex forms.

d) **Naming** - the child tells stories about the scribble. There is a change from a kinaesthetic thinking in terms of motion to imaginative thinking in terms of pictures.

Scribble and control

around 18 months

Gradually change to including circular movements, interspersed with lines - basic lessons are being mastered

Initially chance, watching another child drawing, slowly brought under control of mind and body

control of muscles in hand, wrist and arm

collaboration of mind and body



Illustrations from David Lewis & James Greene (1983)

Your Child's Drawings: Their Hidden Meaning

Scribble and Precision

around age 2

more demanding lines, angles, zigzags and crosses

use of arm, wrist and finger muscles

challenges to perception, memory and co-ordination of hand and eye movement

building of a store of knowledge about motions and products with varying results

can continue alongside gradual increasing skill in formal, recognisable pictures



Beginning of Precision

More restricted - doesn't spread across page, isolated lines sometimes named - "a flower"



Pre-Schematic Stage

Announced by the appearance of circular images and lines which seem to suggest a human or animal figure.



During this stage the schema (the visual idea) is developed. The drawings show what the child perceives as most important about the subject.

There is little understanding of space - objects are placed in a haphazard way throughout the picture

The use of colour is more emotional than logical

Two ways toward realism

Observation - watching others - copying movements (not the drawings)



Experimentation - haphazard - similarity recognised - repetition of success
Often human figures, but also animals and plants
Humans and animals remain popular, plants decline

Human Forms

Primitive and tentative - Head and body only (tadpole drawing)
full face

parts added as skill and perception increase - feet, noses, eyes,
mouth

feet, arms, body and head

Animals drawn in profile



Symbolism and Schema

Around age of 4/5 School starts –

social world broadens

regular repetition of schema

Circle used for heads and tree tops

Drawings don't look like they should appear to adult eyes

figures look alike (no differences between male/female)

conceptual understanding rather than visual observation

close attention to detail - distortion and exaggeration

simple geometric forms

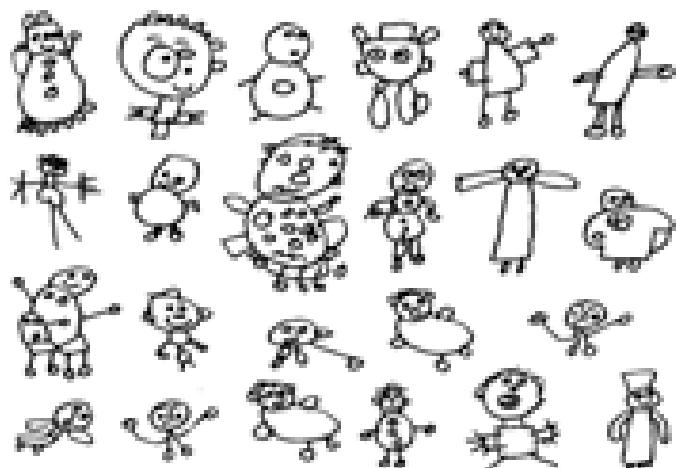
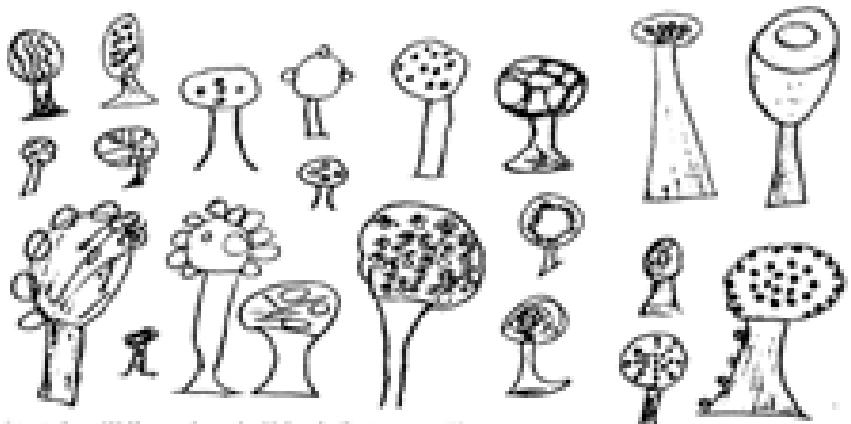


Figure 1. Rhoda Kellogg, *Analysing Children's Art*, P. 107 & P. 129

Illustration from Kellogg, Rhoda (1970) *Analysing Children's Art*

Human Figures

Preceded by consistent shapes

Hundreds of them!

Eventually the shape becomes a man/mother/sister/brother

Very individual, may vary considerably

Figures in the child's experience which impress determine the subject matter

people = socialising process

lines represent arms and legs



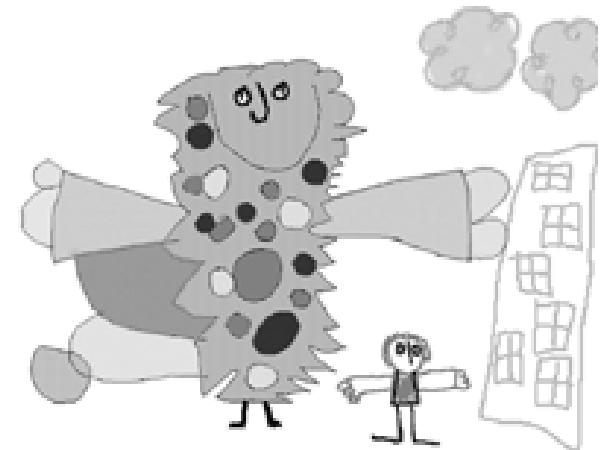
The Schematic Stage - around 7 to 9 years

Easily recognized by the demonstrated awareness of the concept of space.

Objects in the drawing have a relationship to what is up and what is down.

A definite base and sky line is apparent.

Items in the drawing are all spatially related.



Colours are reflected as they appear in nature.

Shapes and objects are easily definable.

Exaggeration between figures (humans taller than a house, flowers bigger than humans, family members large and small) is often used to express strong feelings about a subject.

Another technique sometimes used is called "folding over" this is demonstrated when objects are drawn perpendicular to the base line.

Sometimes the objects appear to be drawn upside down.

Another Phenomenon is called "X-ray". In an x-ray picture the subject is depicted as being seen from the inside as well as the outside.

In between stages (transition)

Neck and shoulders are run together in a continuous outline
 arms 'open out' into the body segment
 hand and fingers appear
 feet are in a different schema
 clothing takes the place of the body
 neckline and cuffs forming distinct boundaries
 arms and trunk run together



by 7 the average drawing should have most of these

(Twainese Children playing with kites)

Still Geometric

Ovals, triangles, squares, circles, rectangles, or irregular shapes are used as body schema

All kinds of shapes are used for legs, arms, clothes, etc.

When separated from each other, these shapes are meaningless in isolation

(Twainese Woman)



Meaning Through Exaggeration

Arms are often longer, hands enlarged

Changes in shape are accompanied by added details or, leaving things out altogether e.g. eating = mouth bigger
 extended arms if touching or picking up and object

Indicates expanding interests and awareness

Not copying, concept forming

Process: thinking, awareness of feelings, perceptual developments



(Picking Flowers)

Use of a base line

Indicating space

relates everything else on the page

at 3 - 1% use baseline

at 8 - 96% use baseline

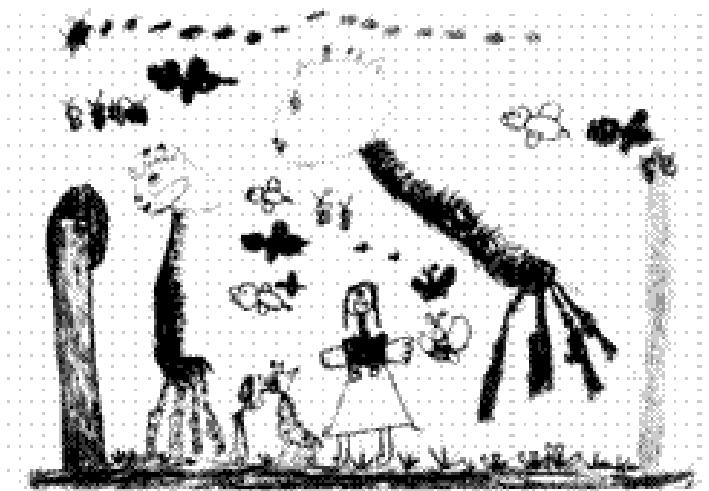
Conscious relationship is between child and environment

outdoors: base for things to stand on

character of landscape surface

flowers, trees, buildings, machines, animals and people all

stand on this base



(A visit to the Zoo)

Lowen field accounts for the multiple use of the baseline:

Obvious (to children) that people/things line up

this is based on a kinaesthetic (movement) experience

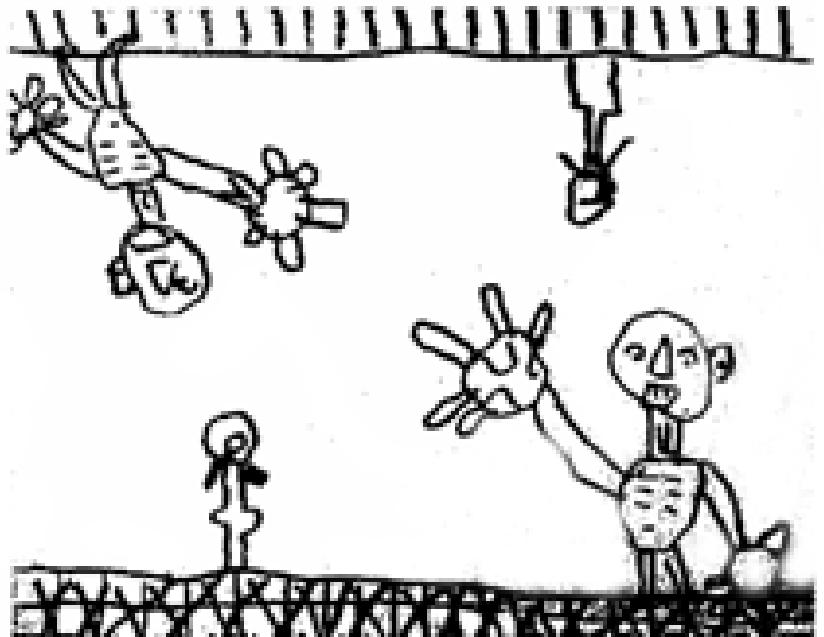
the child experiences movement in lines

its natural, things come, one after another in a line

therefore two sides of a street - two base lines

Hence, different events can be portrayed: steps, hills, streets,

railway tracks



(Two neighbours waving)

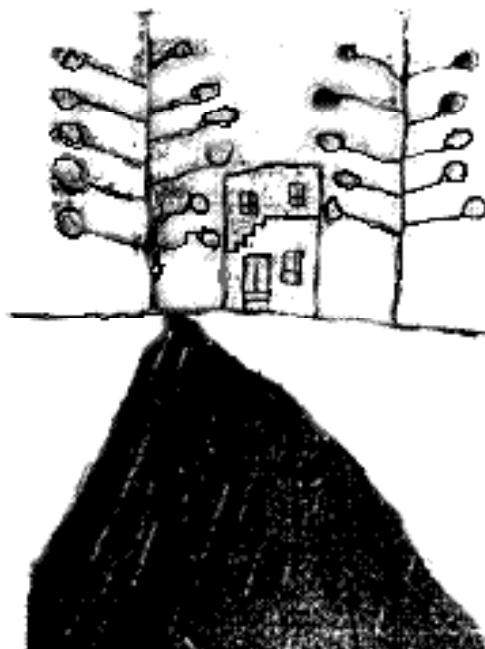
The use of a baseline in problem solving:

drawing a house on a hill - experienced as climbing up but arriving at a flat area with a house at the top is solved by using two base lines each with the character of the experience

The same would apply to drawing: inside a cave, underwater, an animal burrow, etc.

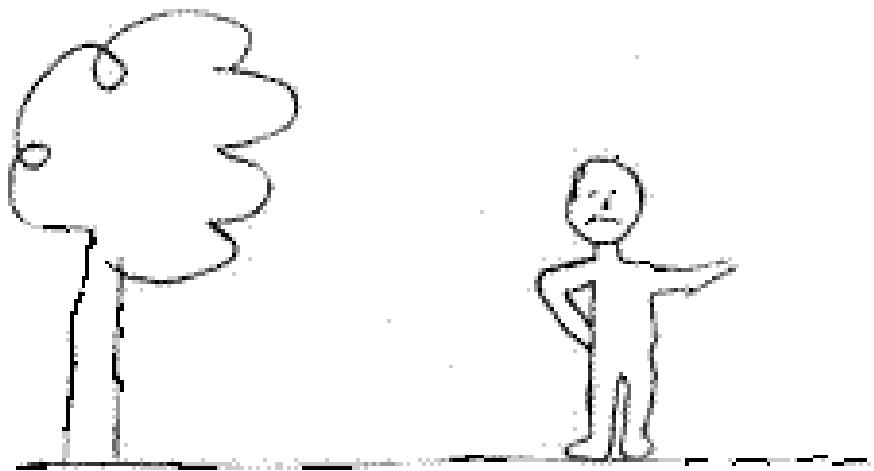
Solution - x-ray or cross section

Also seen for inside buildings; house, school, rooms, etc.



Social Experiences

Less drawing of single figures -
more groups
more major objects; children and adults, buildings, landscapes, trees and animals
beginning of composition
The child at this point holds onto a life when the inanimate object has a relationship with the child
e.g. a child can give a rock a "good telling off" for hurting their foot!



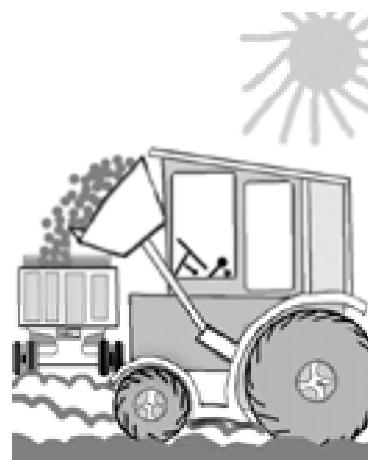
The Gang Stage - 9 to 11 (Lowenfeld)

Dawning realism as **process becomes important**

Group friendships of the same sex are common and **self awareness to the point of being extremely self critical**

Realism - not in the photographic sense, more an experience with a particular object

first time that the child becomes aware of a lack of ability to show objects the way they appear in the surrounding environment.



The **human is shown as girl, boy, woman, man** clearly defined with a feeling for details often resulting in a "stiffness" of representation.

Perspective characteristic of this stage: an awareness of the space between the base line and sky line.

Overlapping of objects, types of point perspective and use of small to large objects are evident in this stage.

Objects no longer stand on a base line.

Three dimensional effects are achieved along with **shading** and use of **subtle colour** combinations.

Because of an awareness of lack of ability drawings often appear less spontaneous than in previous stages. (Less vital and lively.)



Transition

A symbolic world is created, lived out on paper, where ordering and arranging relationships can take place

This helps the child to become objective and no longer tied to subject-object interpretations

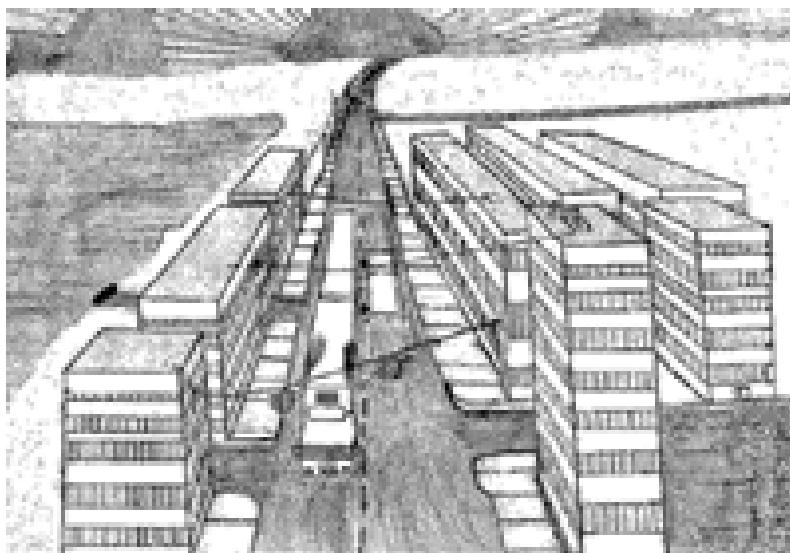
If you ask the child to tell the story, their meaning of the story will unfold.

Pseudo-realistic Stage

In this stage **the product** becomes most important to the child, marked by two psychological differences.

Visual: the individual's art work has the appearance of looking at a stage presentation. The work is inspired by visual stimuli.

Nonvisual: the individual's art work is based on subjective interpretations emphasizing emotional relationships to the external world as it relates to them



Involvement

Visual types feel as spectators looking at their work from the outside.

Nonvisually minded individuals feel involved in their work as it relates to them in a personal way.

Colour

The *visually minded* child has a visual concept of how colour changes under different external conditions.

The *nonvisually minded* child sees colour as a tool to be used to reflect emotional reaction to the subject at hand.

NB This accounts for a personal reluctance for students to study colour as separate, without a context of external conditions, visual or social, in which to set their study.

Some Other Considerations....

Art Therapy and Visual Metaphor

"...invisible monsters that gnaw away at the inner self, creatures that destroy self esteem and leave in their wake anxiety and pain. For children from violent homes, the monsters can be an abusive parent, neglect, incest, and severe emotional trauma." Kathy Malchiodi 98:4

"In all creativity, we destroy and rebuild the world, and at the same time we inevitably rebuild and reform ourselves." Rollo

May 1985:144



Figure 1-1. Monster drawing by a six-year-old boy at a battered women's shelter (pencil, BW, 8" x 11").

Monster Drawing by a 6 yr old in a Battered Woman's Home

Source: Malchiodi, Kathy (1997) *Breaking the Silence: Art Therapy with Children from Violent Homes*

When things are different....

Nadia

born 1967, of Ukrainian émigré parents, second of three children (other children normal development)
Language development problems, diagnosed as on the Autistic Spectrum at an early age
Internationally famous
Proportion and Perspective understood, not normal until adolescence
draws from memory



Horse and Rider by Nadia (6)

Source: Selfe, Lorna (1977) *Nadia: a case of extraordinary drawing ability in an autistic child*

Research

Stephen Wiltshire

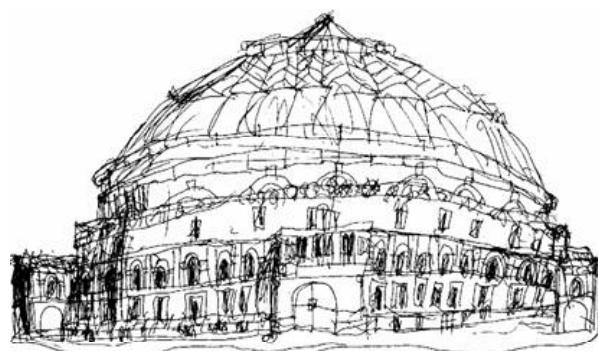
born 1977, of British parents

1987, when Stephen 10, he was the subject of a QED programme (BBC)

Stephen also draws from memory having studied or 'watched' a building for 15 minutes or so

The beginning point of any drawing is random and lines appear "like a sewing machine", the line spinning from the pencil point until finished.

Series of drawings of buildings around London has gone on to have an agent, and many visits to major cities all over the world, leading to several publications



The Albert Hall (10)

Source: Casson, Sir Hugh (1987) *Stephen Wiltshire Drawings*

And finally, for those that have an ability to draw

Adolescence

Can draw with accuracy and detail

Have to acquire perspective, light, shade, depth, solidity, texture

Until that is the **adult artist** wants to draw like a child again!

Examples are: Paul Klee, Dubuffet, Kandinsky, Miro, and Russian Futurism



Paul Klee (1905) *Girl with a Doll*

brush and watercolour behind glass

Source: Fineburg, J. (Ed) (1998) *Discovering Child Art: Essays on Childhood, Primitivism and*

Ref. www.users.totalise.co.uk/~kbroom/Lectures/children.htm

Strategy : Interaction with Children

While doing research about Children's illustration, I came across the term Child Art and Stages of Child Art. I decided to work with children of different age groups.

It also says that surrounding environment and family background affects child creativity and his world of imagination. So I choose to work with Urban as well as Rural children to do comparative analysis of their drawings.

Following are some exercises I planned to make them draw,

1. Free flowing Non-conventional drawings

In this exercise I told children to draw whatever they want to or like to draw. I gave them papers and poster colors to paint. Told them no to use conventional tools like pencil, pen or Brush.

2. Scribbles

As scribbles is the initial stage of drawing, I gave children a blank paper and told them to scribble on the whole page.

After scribbling I asked them to find out shapes and forms out of it. Name it and create a character out of it. Color them and make a story out of those characters.

3. Self Expression

children likes to draw to express themselves because it is more easy to draw details from their surroundings than imagining them.

I told children to tell about themselves and their family backgrounds. Their school, friends, etc.

4. Day to day Activities

I asked children to draw about their daily activities which they enjoy or they don't like at all. E.g. activities at places like home, school, playground, market, etc.

5. Journey the experience

Journey to fantasy world or travelling experience to nearer city, hill station or to relatives. What they saw there? How they traveled?

Interaction with Children

I worked with children from following schools

Shree Malagnaga Madhyamik Hahavidyalay,

Darewadi, Ahmednagar.

Grade 6th and 7th

Age group between 11-15

'Creative Learning Material for Children' is a children's club which is held on every Saturday in IDC, IIT Bombay, Mumbai.

Age group between 8-14

Jilha Parishad Prathamik Shala,

Darewadi, Ahmednagar

Grade 1st to 2nd

Age group between 5-8

5 students from 1st and 5 from 2nd grade



Working with Rural School Children (Std. 6th and 7th)

Shree Malaganga Madhyamik Mahavidyalay ,
Darewadi, Ahmednagar.

There I got chance to interact with children from 6th and 7th grade, aged between 11 to 15 years.

I told them a small story about 'A boy who wants a cycle' to 7th grade and 'A lonely girl in the school'.

Strategy - planning exercises before interaction (before)
- performance and response during interaction
- analysis after interaction (after)

I asked them to draw what they think about the story. Some of them were happy to draw and some wanted to write about the same.

Some of them were really excited about the exercise and took more than 2 papers.

I gave them instructions and left the class as authority did not allowed me to sit there with the children.

After school got over I went again to collect the papers from them. Children who were excited about drawing and writing, came running to meet me again. And told me how much they like to draw and they have only 3 hours of drawing in a week. Where they have to draw what their drawing teacher teaches to draw.

I had discussion with the principal Mrs. Hemalata Berad, about the drawings and performance of children. When I was talking to her about students' performance and simultaneously was going through the drawings.

Suddenly I noticed that one particular boy has drawn very neatly and nicely the drawings in story board format. He wrote main events of the story and illustrated neatly as story proceeds.

When I showed to principal, she told me that this particular student is a dumb and very dull in studies . And even she was shocked to see his performance in the drawing exercise.

Working with Rural School Children from 7th grade

वैठा आस लगाए
जल्दी साल पूरा हो जाए
 □ दीपक मेहता

मेरे सब दोस्त सायकिल चलाते थे। तो मेरा भी मन होता था कि मैं भी सायकिल चलाऊँ। एक दिन मैंने मम्मी से कहा, "मम्मी मुझे भी सायकिल दिलाओ।"

मम्मी ने कहा, "तू पहले सायकिल चलाना तो सीख ले।"

मैंने कहा, "किससे सायकिल चलाना सीखूँ और कहाँ चलाऊँ? कोई भी तो नहीं सिखाता।"

मम्मी बोली, "तू अपने पापा से बात करना।"

मैंने कहा, "ठीक है, मैं अभी खेलने जा रहा हूँ।" शाम को मैं घर आया तो पापा आ गए थे।

मैंने कहा, "पापा हमें सायकिल दिलाइए।"

पापा ने कहा, "तू अभी छोटा है। तुझसे सायकिल नहीं चलेगी।"

मैंने कहा, "मेरे सभी दोस्त भी तो छोटे हैं। फिर वो कैसे सीख गए?"

पापा को हार माननी पड़ी। कहा, "अगले साल दिला दूँगा जब तू चौथी में चला जाएगा।" मैंने पापा की बात मान ली।

मुझे लगता कब जल्दी-से चौथी में आऊँ और सायकिल आए। धीरे-धीरे साल खत्म हुआ और मैं चौथी में चला गया। मैंने पापा से कहा, "मुझे सायकिल दिलाओ।"



पापा ने कहा, "तू पहले किसी भी दोस्त की सायकिल चला और सीख ले।"

मैंने कहा, "पापा आपने तो मुझसे कहा था कि तू जब चौथी वर्षी में चला जाएगा तो मैं सायकिल दिला दूँगा।"

"नहीं, अभी तू एक साल और रुक जा। तू छोटा है।"

मैंने कहा, "मैं पाँचवीं में जाऊँगा तो आपको ज़रूर लानी पड़ेगी।"

पापा ने कहा, "ठीक है, पक्का सायकिल दिलाऊँगा।" मैं पाँचवीं में चला गया। मेरे पाँचवीं में जाने के बाद भी दो-तीन महीने बीत गए। मैंने बहुत ज़िद पकड़ ली और पापा को सायकिल लानी पड़ी। अब सायकिल तो आ गई भगवान् सिखाने वाला कोई नहीं था।

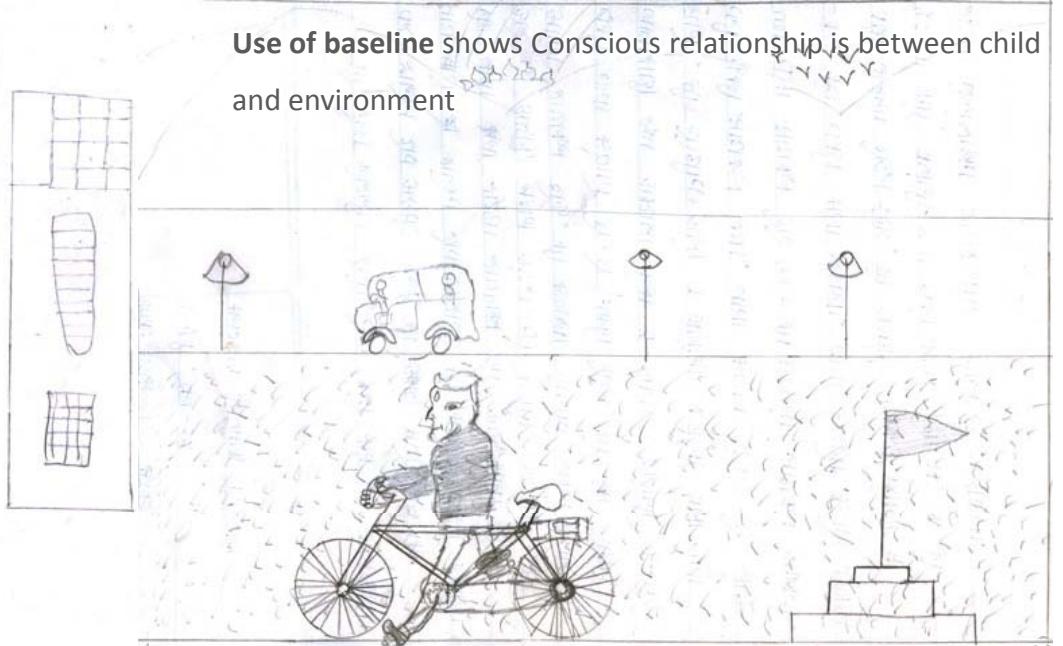
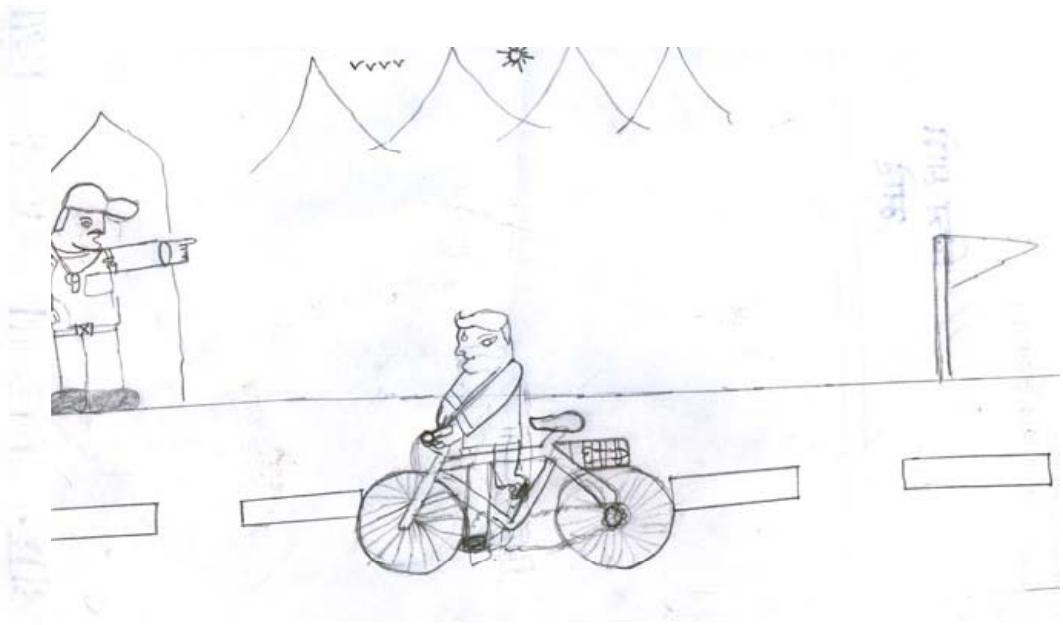
मैं बहुत दिन तक अपने मन से धीरे-धीरे चलाता और थोड़ी दूर जाकर रुक जाता। मुझे डर था कि कहीं गिर न जाऊँ। मैंने मम्मी को बताया। मम्मी ने कहा, "पुलिस ग्राउंड में जाकर चला, वहाँ गिरेगा तो लगेगी भी नहीं।"

मैंने कहा, "ठीक है।" मैं पुलिस ग्राउंड में सायकिल लेकर गया। वहाँ मैंने सायकिल तो चलाई भगवान् ब्रेक नहीं लगा। मैं गड़दे में गिर गया। मेरे पाँव में लग गई। फिर धीरे-धीरे मेरे को सायकिल चलाना आ गई। ●

दीपक मेहता, पाँचवीं, देवास, म.प्र। चकमक दिसम्बर, 1991 में प्रकाशित।
 लाखन सिंह, तेरह वर्ष, लक्ष्मिया राठौर, मन्दसौर, म.प्र। चकमक अप्रैल, 1991 में प्रकाशित।



Drawings by this boy shows **The pseudo- naturalistic stage** with "adult-like" naturalistic drawings. Space is depicted as three-dimensional by diminishing the size of objects that are further away. He picked the main events from the story and illustrated them in story board format with the small explanation.





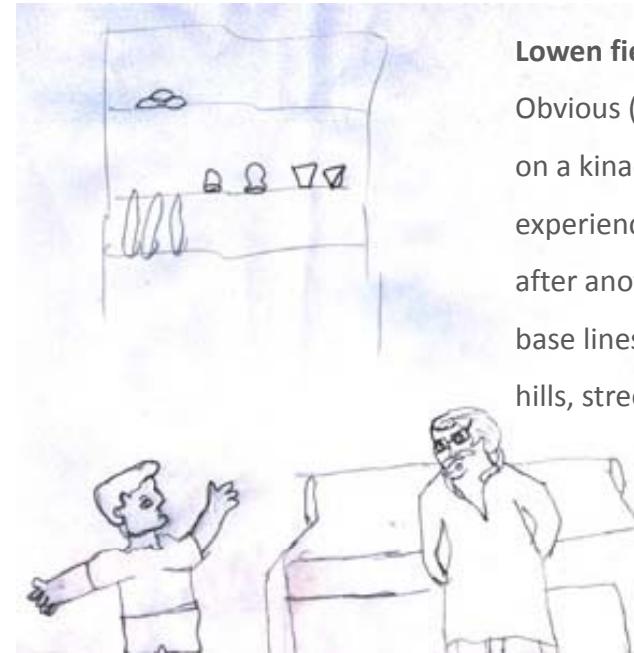
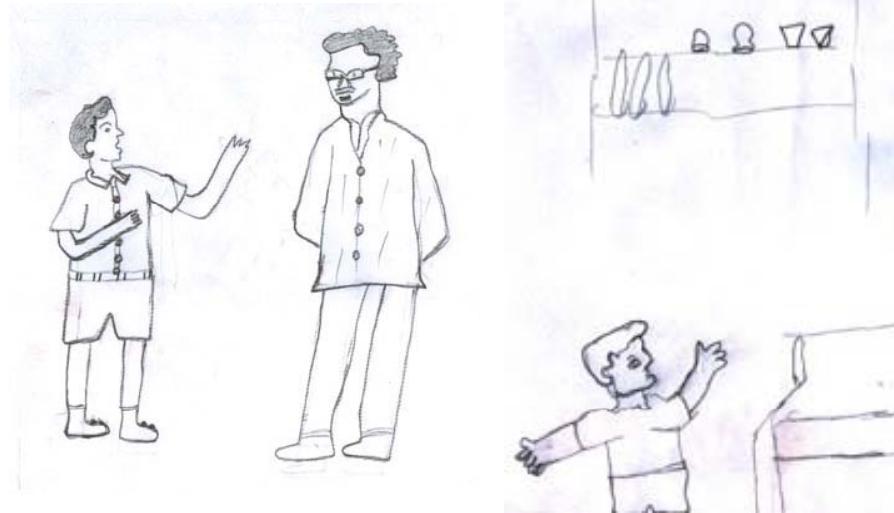
These drawings shows **In between stages** (transition).

Neck and shoulders are run together in a continuous outline.

Arms 'open out' into the body segment hand and fingers appear feet are in a different schema.

Clothing takes the place of the body neckline and cuffs forming Distinct boundaries arms and trunk run together

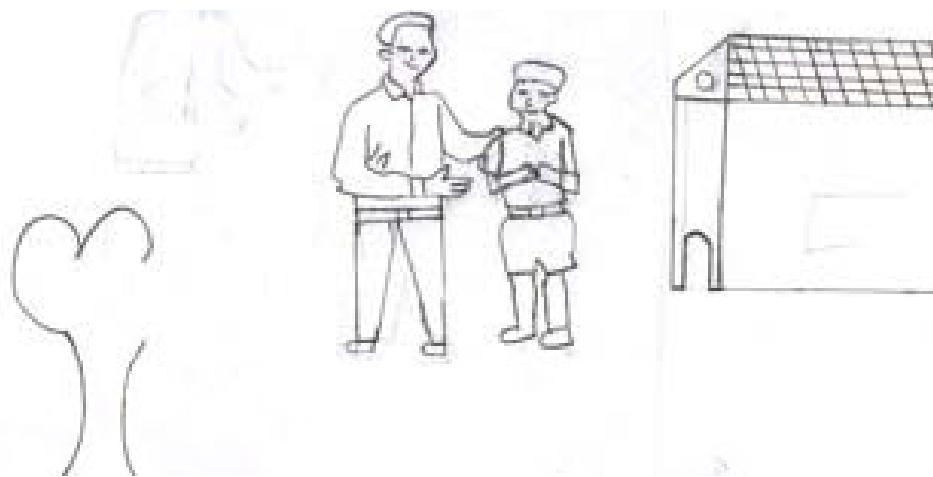




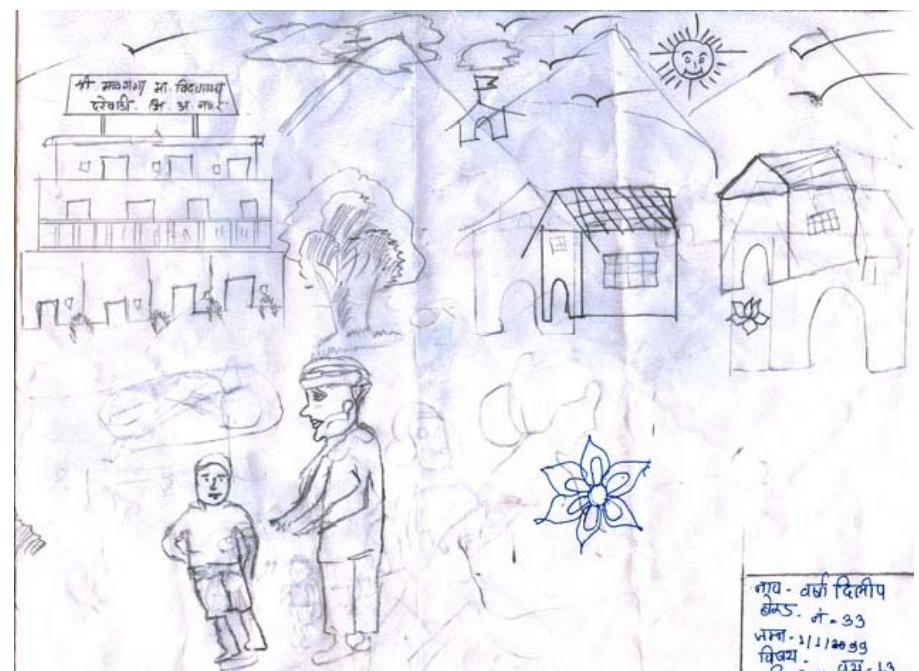
Lowen field accounts for the multiple use of the baseline:

Obvious (to children) that people/things line up. This is based on a kinaesthetic (movement) experience. The child experiences movement in lines. Its natural, things come, one after another in a line. Therefore two sides of a street - two base lines. Hence, different events can be portrayed: steps, hills, streets, railway tracks





These drawings shows **The schematic stage**. 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 active knowledge of the subject. At this stage, there is definite order in space relationships: everything sits on the base line.



नाम - वाणी दिलीप
वाय. नं - 33
पर्सन - 1/1/2009
पितृज्ञा -
प्रिया - 13
प्रिया - 13
35

नाव-प्रांजली गोशका वो२७
शाळा-मंडिरोगा साध्यापिलु
विद्यालय
इचल्ला नवी ठाकडी -
रोल ३३

सी लहान उस्तीताना बाबूना मुणाली बाबा मला साधकुल घेऊन द्या.
तेहा बाबा मुणाली तुरे बाक ठु लहान आहेज गुला साधकुल घेऊन नाही.
ठ तीसरी भा शेव्यावर दूमा साधकुल घेऊन द्यार आहे.
बाबूना पे हे बोलणे ग्रुणा, तो छुश झाला. व खाली ओमा
व्याने विचार केबा. सी तीसरीमा नापास झोलो तर मला साधकुल मिळाईनाही
मान त्रापण्या अवधास फरवा भागाई नोहीत साधकुल मीठनाह नाही.
सी चौधीजा गेलो तरी बाबूना चा साधकुल देयाशचा उल्लंघा नाही.
सी बाबूना मुणाली मला साधकुल घेऊन द्या बाबा मुणाले
तुरे ठु माजेन जहान मारे मोव्या भात्यावर साधकुल घेऊन द्येला
मग अवृष्टी तरी साधकुल झोली नाही. सी बाबूना मुणाली बाबा
साधकुल अंना क्झाता मला काई सांव नका. बाबा साधकुल आणेही
गेले बाबूनी मना वाढदिवासापी भेट साधकुल हिना. मला छुप.
उसांदे झाला. पठा मला साधकुल पालवाता झोली नाही.
मग मला उसचा दिल्ली साधकुल झोली तर मला अप्र झानेह झाला

नाव वारेश वैजय निंबाळकर
 शाळच महाराष्ट्र माध्यमिक प्रश्नालय
 वय 12 वर्षी दरेशांडी
 क्रमांक २० तरीक १२-१-२
 विषय - विज्ञान

माझा जाबाबा कठाली. मला सायकल आनायला
 भावली. पण लोळांनी सायकल आणभी. जाबा
 कठाली सायकल गेमावर घेऊन तर सायकला ठेली तरी
 बाबांनी तरी मला सायकल घेलली. नाही. बाबांना
 हेच केवा मला तेच सामा सायकल घेतली
 आडीन मला विचाले तुमा जांबांनी सायकल न आनायला
 का रसीरा कठाला आई मला. सायकल आणली.
 मला सायकल दीली नाहीतर मी शाळेत जाऊन नाही एक
 आडीन मला रोखत जेणायला सांगीतिल आडीला कठाली
 अरे कठाली तुमा सायकल मग जाबांजा सायकल
 दत नाही कशा आणायला भावली मग मिळांकून
 शिवूभ बेबी. माझा मिळांना सगळ्यांना सायकल येते. मग
 मला कम्हून येते नाही मी हळूळू सायकल शिकायत
 भागली र मला एव्हेळा सायकल द्याऊ गेते तर जवाब झाली

एक दिवस नव्या बुलांना वडीलांनी त्यांनी
 नाईकल आणली. नव्या बुलांना साईकल येत ठेती.
 पण मला मात्र साईकल येत नक्की. एक दिवस
 भी आईला कठाली की आई मला साईकल ध्यायची,
 लेक्हा काळी आई कठाली कु आधी साईकल शिष्य
 जवे उला साईकल आणु जग आई भी कठालीली
 की आई जला शिष्यायला साईकल कुठे आषी.
 आई कु मला साईकल आणायला वाबोला मांगावीला
 आई कठाली हो फी सांगेन लेक्हा बाबा जळा कठाले
 लु आजुक लष्णान ओहेस. लु चौधीस गेल्यानंतर लुला भी
 साईकल आणील भी केला चौधीस जातो त्याची की
 वार पाशात ठेतो. आणि भी भरा भरा चौधीत ठेलो.
 व भी लालांना साईकलची आठवणा करून ठिली.
 लेक्हा बाबा कठाले लु आजुक लष्णान ओहेस लु
 पाचवील ठेल्यानंतर मी परत बाबांना भाईकलची
 आठवणा करून ठिली. लेक्हा लालांनी मला साईकल
 आणली जग भी साईकल शिष्यायला पोहेस
 चौधीवर ठेला भी हळूळू साईकल शिष्यायला
 लागलो. लेक्हा भी एक दिवस ~~सायकल~~ प्रैक्टिस.
 लेक्हा साईकल शिष्यानंतर मला लूप
 असेंद झावा.

नाव:	मानव सुनिल बेंड
शास्त्रा:	महाराष्ट्र माध्यमिक विद्यालय
इयत्ता:	नवी
वय:	१५ वर्ष

मी इयत्ता निसरी महो छोटी निवास मला खेळखालाती
सर्व काळी जीति पण मात्र सायकल नक्ती माझ्या सर्व
मिठांकडे माझ सायकल जोती. तेका मी आईला मठणारी
मला सायकल घेना केला तेका अद्विमठणाली तु जाणु
लेला डोकिस तेव्हा मी बाबानां ठेणाले. तेका से मठणाले
वैधीत गेल्यावर घेऊ गग मला नव्हये वर्षेले दूर डोफननापास
झिंगोजर मगा व्याकल मिळवार नक्ती मठणुन मि छुप आज्ञास
वेळा व इतर्या कुमोकी पास ज्ञाले गग ठंकी जावा डाता
सायकल झुपा दूर मगा सायकल डाती पण शिळंतराहा तु
कुनीय न्होवा.

नाव:	किरण अंबावास बेंड
शास्त्रा:	महाराष्ट्र माध्यमिक विद्यालय
वय:	१३
ज्येता:	७ वी

मी तीक्ष्णीत असताना मी साईया बाबांना म्हणूने
साईयूना लालन असेलेली मुख्ये आण्याले शिकली
जाहीत. मी चैरीला गेवो तेहा मी साईया
बाबांना गणालो मला एक आण्याले घेऊन द्या
हाँचे बाजा द्यावा गणाले तु पाचवी मध्ये
गेल्यावर तुला अनंत आण्याले घेऊन छेदीन
देखिव. मी म्हणूनी मी पाचवी छेदीन मध्ये नापास
अलो तर साक्षे बाबा मला आण्याले घेऊन
द्यावा नाहीत. मी पाचवी इयेलेत पास आलो
व माईया बाबांनी आण्याले घेऊन दिली. मला
व्याकल शिकवायला कीठी जाही चाता मी
कृज्ञा व्याकल शिकु.

Drawings and writing by children from 6th grade

खेल खेल में

□ देवकरण पाटीदार

स्कूल लगने में देर थी। सब खेल रहे थे। मैं भी खेल खेलने के लिए गया तो मुझे कोई नहीं खिला रहा था। मुझे बहुत दुख हुआ। मैं एक जगह बैठकर सोच रहा था कि स्कूल क्यों नहीं लग रहा है! थोड़ी देर में स्कूल लग गया। मैं सोचता ही रह गया। थोड़ी देर बाद मेरे टीचर ने देखा तो मुझे डॉटा और मुझे कमरे में ले गए। थोड़ी देर में टन-टन-टन की आवाज़ सुनाई दी। सब बच्चे अपने-अपने घर चले गए। मैं यहीं रह गया। फिर टीचर ने कहा, 'तुम इतने उदास क्यों हो?'

मैंने डरते-डरते कहा, 'मुझे कोई नहीं खिलाता है।'

टीचर ने पूछा, 'तुम्हें क्यों नहीं खिलाते हैं?'

'मुझे मालूम नहीं।'

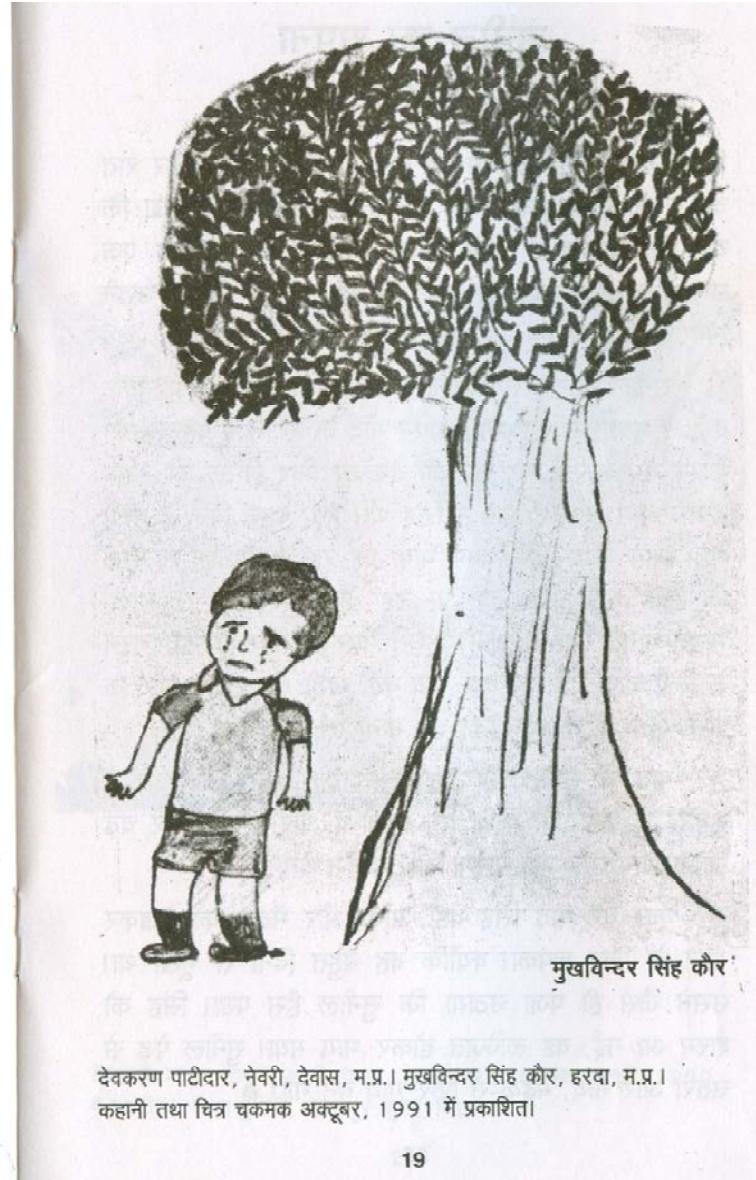
'ठीक है, तुम घर जाओ।'

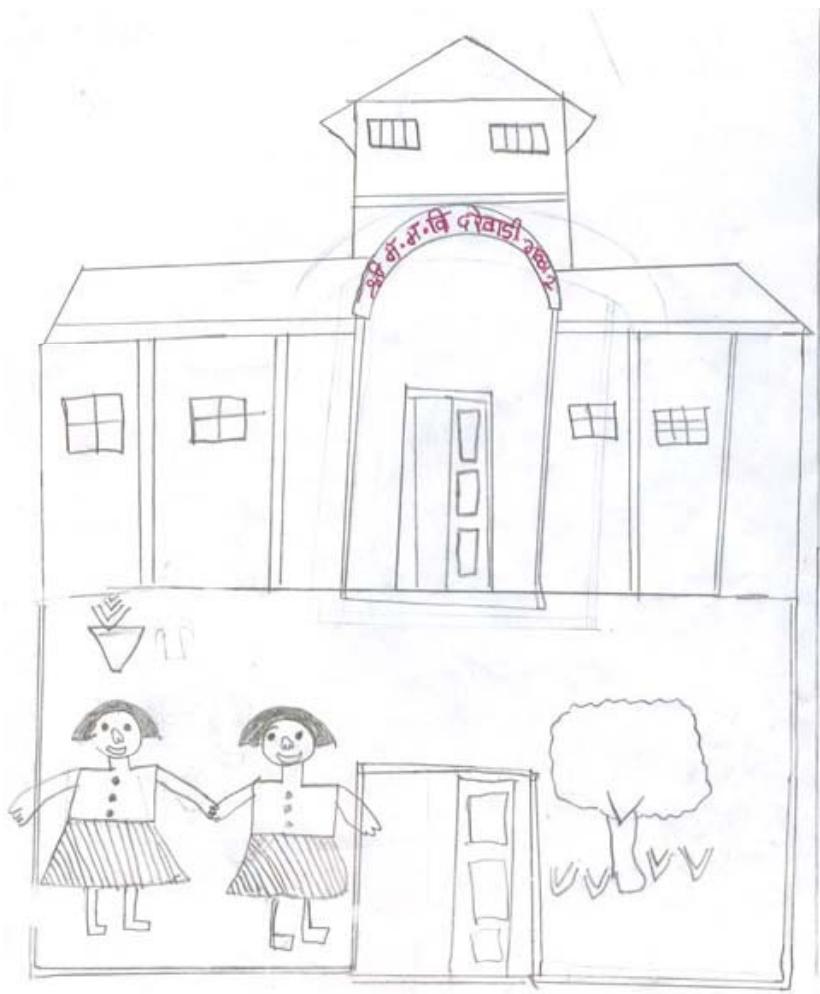
मैं घर आ गया। मेरा मन किसी भी काम में नहीं लग रहा था। तो मम्मी ने पूछा, 'तुम इतने उदास क्यों हो?'

मैंने कहा, 'मम्मी, मुझे कोई नहीं खिलाता है।'

मम्मी ने कहा, 'इसमें उदास होने की क्या बात है? मैं सब बच्चों से कह दूँगी कि मेरे बच्चे को भी खेल खिलाया करो।'

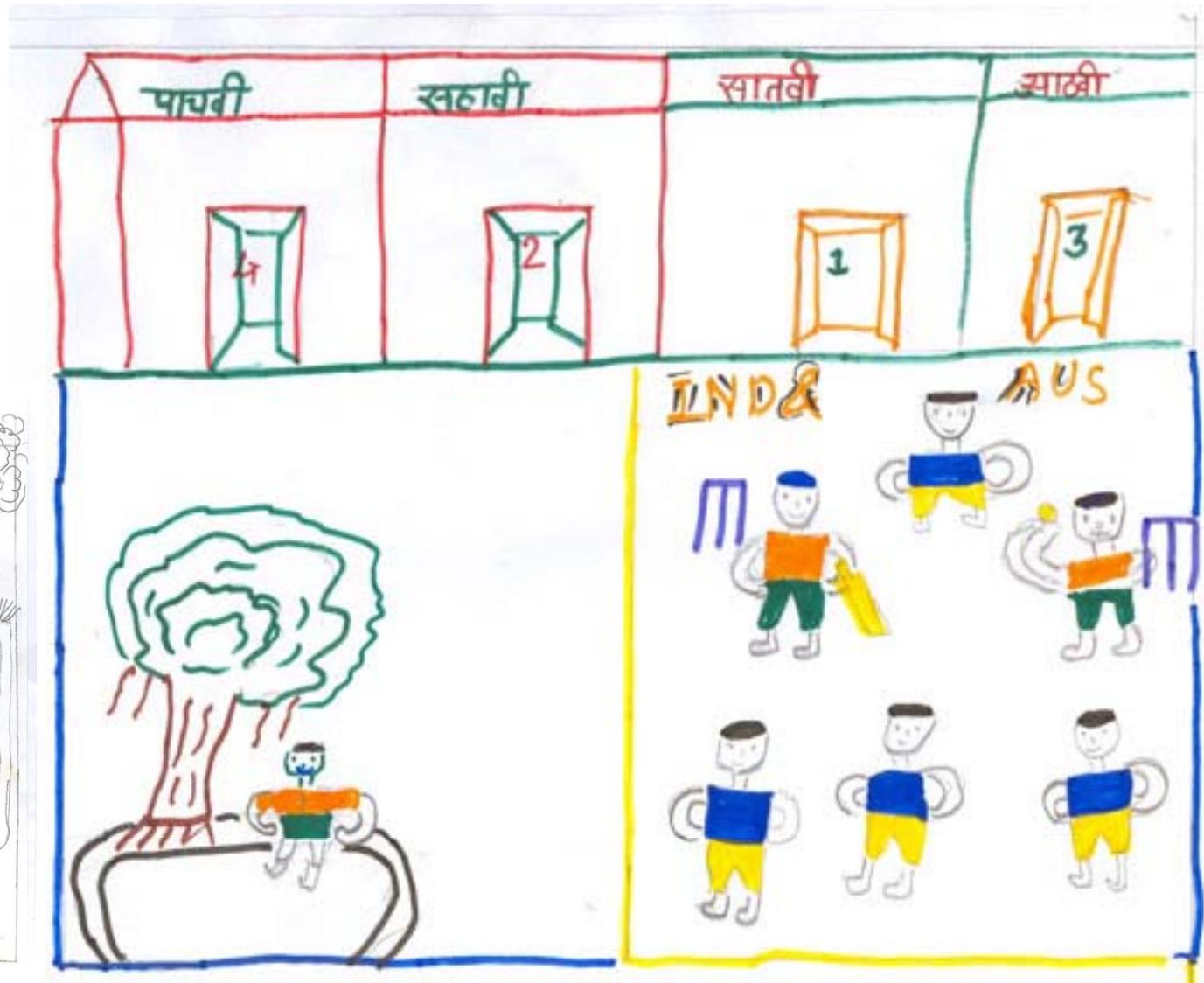
दूसरे दिन मैं स्कूल गया तो मेरे दोस्त मुझे पकड़कर खेल के मैदान में ले गए। मैं भी खेलने लगा। उस दिन मुझे बहुत खुशी हुई। ●



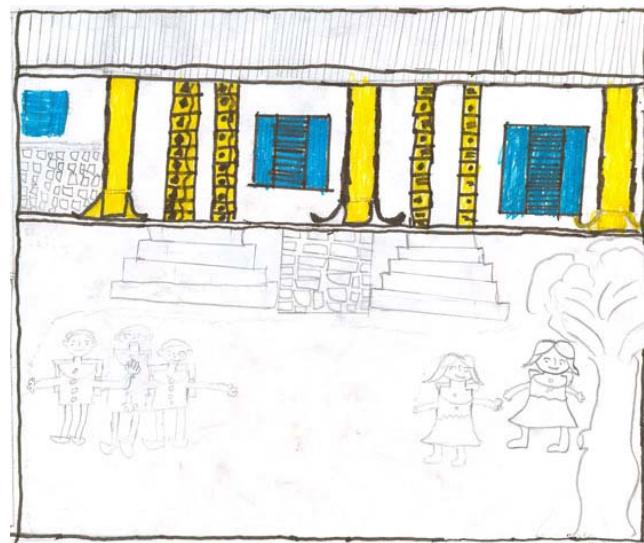


These drawings shows **The gang stage: The dawning realism**
 The child finds that schematic generalization no longer suffices to express reality. This dawning of how things really look is usually expressed with more detail for individual parts, but is far from naturalism in drawing.





Space is discovered 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 it. While they are more independent of adults, they are more anxious to conform to their peers.





नाव प्रकाश बबन गंगापाप
वालेचे नाव मलगंगा माध्यमिक
विकासय

इराजा-ठवी

दरेवाडी

वय 11

सांजतर आम्ही मैठानावर क्रिकेट खेळतो त्यामध्ये आमचा
संघ जिकला त्यानंतर मला खुप आजंद झाला मग संशानी
आमच्याती ६ जणे व लागतीमध्ये ५ जणे मात्रा संघ संकाणी
तालुका पातळीवर खेळण्यासाठी अबा प्रकारे झाजाना
संघ न पार केला

मी दरी आत्यावर मी माझा माझ्या आर्डवडालांना त
बदीठीना व भावाता सांगीते ही गोष्ट एकून त्याजा
खुप आजंद झाला व मला भुद्या आजंद झाला.

मग २ मार्च बोजी मार्ही नालुका पातळीवर खेळायला
गोलो व तेथे जवलुजवल १८ च्या आकपाचा संघ येळायला
आले होते. त्यामध्ये राहुलीच्या संघाचा १ जंबर आला
व आमच्या संघाचा २ जंबर आला व तिसऱ्याजंबरवर
अकोला होता.

दरी आत्यावर मी जीकलो हे एकून माझ्या आर्डवडालांना
खुप आजंद झाली व दुसऱ्या दिवरी मी द्यावते गोल्यावर
आमच्या संशानी न रहेजवर बक्षिच दिले. येळाला जीकडे
गोली होता तेढा भुद्या आमच्या शंघाला टोफी मिळाली.
अबा प्रकारे आविच्ये त्या मुलांनी एकले त मला येळापता
दीनके. त्यामुळे माझा नंबर आला त्यामुळे माझ्या आर्ड्या
व त्या मुलाचा मी आमार माजी

आमील लांड ग्रामपाल
१८ - इयातो ८
वीसहोऱ
वर्ष = १२

मी मक्का झाडा लाली वसली तेव्हा मुळे नदीले प्रव आमोख
खेळायला आम्ही खोला खोला वेळत होते व्याळीमी हंदा वजरी
जाता जाता अुके नदीली एक व्याळा लाली का वसवा होता
मला मला खेळायला हेत माही तुसन्या दिवकी मुलानी मला
खेळायला जेतल मी द्यावी गोली आविच्या सांगितल मला
खेळायला दीतल नाही. तिसऱ्या दिवकी मी मुलांना खेळायला
लागली. शाक, स्फुटकी निवा मी आविच्या मद्याले मद्याला
मला कुलानी खेळायला वितव जाण्याना मला एक दाळा
नक मुळगा मक्का झाडा यासी वसाना. भेटना निवा मला
मुक मंडम भोवती मी तेव्हा मंडमला विप्रव व मला भुव
खेळा याचा. होसा नाही मंडम मुळात्या विप्रव तु आमील
खेळायला हेत नव्हा एकून मुळ मग मला मुलकरी खेळायला
चिंतल. मग मी खेळायला मालागाली ब्रवच्यादिवकी याकें
की ददावाजसा झालो मग माझे मिस्प आले मी मुळात्या
मला मद्यालो ब्रवा झापणा एक खेळ. मुळ उपकून ३३वी.
लघवीच्या तासाला एके ग्रामी वसले. तुपारच्या स्फीत
कुळे जिवले. मरा लहान्यातासाला मी उाळी माझे
चिंक खेळायला वसले रिंक तुपारच्या कुळदीत खेळ. कुासीय

ઓએવે લેખણી ઉનીને

મંગળા માધ્યમિક વિકષણસથ

ફઃ- ૬ વી. વધઃ- ૧૨

બોઝણા માધ્યમિક મી શાલેત જાણણાસારી તથાએ ડ્રાલે. મી શાલેત બદ્ધ વાજાતા પેટુંલે. શાલેત આમચી પ્રાણના આણણ વા હોયે. આજ મા બાળસચ પોછયલે. મી જલ્દા હળાત ગેલે. તેવા એકદ્દિ મુખ્યગા કિંગ મુખ્યગા વગતિ નવ્દરી. જેણા મી સેવાનાત ગેલ. તેવા મર્ય સુની સેવાનાત એક છેલ્યું હોયે. સુની-બંધકાંડી હા છેલ્યું ખેલત હોયે. મી જેણા કબડ્ડીસિયા સેવાનાવદ ગેલે. તેવા મી વગતિલિ મુખાના રહ્યાણ, 'સવાદી છેકાયદુ ભર્યાણ. તે કુમચણાણ.'

તેવા બધી સુની રહ્યા છેલ્યું હોયાર નાહી. મબા એવું વાણી વાટલે, ત્યા બધી સુલખણી તીકાંગી શબ્દ દેખુણ. મબા અણ જર એક હા આલ. માઝા તેએ જણણ માલા. પણ કાણ કણણાં. ત્યા સુલખણા કાંદી મદદલે તેએ તેચ સાંકેં નાહે રુક્ખનીના સાંગીતિલ અધ્યદ્રુ. દો ભીની સનાત વાલું ગય વાલે. બંધુ દ્વારાંવલે. આણી ગયાચિપ સેંદ્રાના ધારેણ ગેલે. થોડીયાસ વેફેલ દંયા

થ. થન... વાનીની સગ પ્રાણની જ્ઞાની. અસહી બધી સુની. વગતિ વસતો. પાહ્યા લોધાલું આસહી બંધકાંગી જાકબે.

ફૂઝુંજી શકિયા. કાવિતા રહ્યાંના પાહ્યા તાણ જ્ઞાના. મગ દુષ્પણ્યા લીસ્પણ્યા તાસ હી જ્ઞાના. રગ ભદ્રી જ્ઞાની. બધી સુની વગતિનું ભદ્રાસ્પદ વગતિની હોલી. મી વગતિ એકટીક દોલી મર્ય સુની

વગતિ છેલ્યત દીલી. મગ મી છી વગતિ બાદીર ગેલે. મી એક લિંગસ્થા જ્ઞાનાખાલી વસતે. બાંધની મલા પાછેણ બાંધની મલા વિપાસણ કા ખેલ લ વાદી. મગ માઝા અસ્વસ્થા ચેદ્દા પાહ્યા મગ બાદી ટિચર કણ વાગન્યુ. બાંધની બધી નુંજાના સંસ્કુલ માંગીતાયી. મગ ભાર્યાં કબ સુની છેંકું વાગલે

પ્રેરણી, સંતોષ ઘોરાત
મંગળા માધ્યમિક
દેવના વધ ન
દેવના

મી જેણા શાલેત તાવીન હોલે. તેવા માઝા પાહ્યા દેવસ દુષ્પ ઉદ્દાશ હોતા મી કુલુકીત ઢોણત અસે પણ તારીદી સાંગે સાંગે કાંત તસે પણ શોડ્યા વેલોનાર શાલેતી ઘણા વાળણી ટંજ-ટં તેવા ની ઘણી ગેંદો તેવા સાઈ માઝી વિદ્યા હોલે. તેવા મી નાઝ્યા આઈલા જીવે વાતસી કાંગીતાલી તેવા માઝ્યા આઈને મલા સાંગીતલો કી ચુ સુલીંસો હોલ તેવા મી સાંકાંવી શાલેત ગેંદો આણી ચક્કા જ્ઞાનાંદી વસતો તેવા આમચ્યા સંડમ તેથે જાણ્યા આણી સાંગીત સુલાયા કી ચુ ઇંદ્રાંકી ઉદ્દાશ કુલુકું આદે તેવા મી સાંગીત લે માઝ્યાનુંગે કાંગીદી વોલાં જાહી ભાડોહત જાહી તેવા મી વગતાં ગેંદો આણી માઝ્યા સંગે મર્ય સુલી વોલાયા લાગલ્યા તેવા આણચ્યા કર્ણિશ્રીદાનુંતી સેવાનાત બોડો તેવા અસહી બધી સુલી સેવાનાવ બોલાયા ગેંદો તેવા મી સ્થાના ક્ષાણી પ્રકાશયી ગોટી કંપ્યુટરલ્યા અનેકું વેશી પ્રકારાચ ત્યાના મી કુલુકું કાંગોનાં. ચાલાં, તે આસહી ઢોલ કુલુકું વાગેણા, પણ ત્યાંચે વાગેણા, ચાલાં, વાગેણો હે અહ હેલાચ હોલે મી વોલલોણી બધી સુલી ઉસાયલ્યા માં દુષ્પ બાગદીન અસે દંબુછલું ત્યાંચે પાહુંણ મી શિશુ લાગેણા મી પણ ત્યાંચે પાહુંણ સર્વી ક્રીંકું વાગેણા તેવા માઝ્યા આઈલા સર્વી કાંદી જે શાલેત્યા સેવાનાત કિંચા શાલેત જ્ઞાને તે બધી મી માઝ્યા આઈલા વાગીલે ત મી બર્ણાંગી ચાંગલે વાગુ લાગેણો ત્યા શાલેતાલ ઉંણે આણી મી દુષ્પ મીંગ મલા કરાણ અસે

श्रीकृष्ण विष्णुल मुना
स्त्रील माधविक विष्णुल
वय. 12
वया. 6 वी
कल्पी फोटो

किंवद्द दुन्दुमें वारसारे

मार्दवा वा दुन्दुमें विष्णुल

दुन्दुमें वी विष्णुल १५१९७

वया. ८ वी विष्णुल

मी शाळेत गेली, तेव्हा मी पहिले पाच तास शुप आम्बाळ केला.
अदावा तास जेव्हा वा विकावा चा होता, तेव्हा मी मुलांना मृणले
केला नी खेळायचे आहे? तेव्हा मुने मृणाली तु द्युरु आहें तुला
खेळायला घेणार वाही तेव्हा मी एका झाडाखाली वसलो, मी विचार
करत होती. कि केला को खेळायला घेतले नाही तेव्हा तास संपला.
तरी मी झाडाखालीच होतो. जेव्हा मी झाडाखाली अभिले पाहिले
तेव्हा मॅडम आम्दाळा खालकव्या. नंतर योड्या वेळाने वाळा चुटली.
घरी गेल्यावर मी अदीना कारी दिक्कित बांधीनीली, तेव्हा आहिने
सांधीतले तेव्हा आहे मृणाली, वाळ मी मुलांना बांधीनी कि
तुला खेळायला वे. कुराच्या दिवकी मी जेव्हा वाळेत गेली.
तेव्हा प्राथता खुक्काजी, प्रायंना झाल्यावर पाच तास आम्बाळ केला.
म्हणूनी निकवले- पुढवा व्हा. रिक्षावा व्या तासाला खेळाय
झाड्यावर त्यांनी मला खेळायला घेतल अचानक भगल्यांनी मला,
खेळाय घेतले तेव्हापासुन अर्व सुते मला खेळायला घेणा भागली
अर्वाचे माझ्या बरीबर बोलत होते त्यानंतर मी त्या अर्व मुलांचा
चांगला मित्र वकलो, मीत्यांना भद्र करू लागलो. अम पन मी

Working with children at IDC with age group 8-14 years

'Creative Learning Material for Children' is a club which is held on every Saturday in IDC. Children from campus school between age group of 8-14 years, come to play and learn.

Garima Dubey and Vijaya Jadhav conducts different activities under this program like drawing, craft, story telling, and many creative activities. Under my project writing and illustration by children, I worked with these children for 3 Saturdays.

In first interaction we had introductory session. That day children did what they like to do or draw in non conventional way. I gave them papers and poster colors and not the brushes. I demonstrated them how can they paint without using brushes. They made wonderful drawings with finger print , they drew with all fingers.

Initially many of them made flowers and butterflies but after some trials they started drawing sceneries and landscapes.





These drawings shows **SCHEMATIC PHASE**

awareness of the concept of space.

Objects in the drawing have a relationship to what is up and what is down.

Items in the drawing are all spatially related.

Colors are reflected as they appear in nature. Shapes and objects are easily definable.





Scribble and find the shapes

Strategy and reason behind this exercise

The Scribble stage is made up of four sub-stages.

- (a) *Disordered* - uncontrolled markings that could be bold or light depending upon the personality of the child. At this age the child has little or no control over motor activity.
- (b) *Longitudinal* - controlled repetitions of motions. Demonstrates visually an awareness and enjoyment of kinaesthetic movements.
- (c) *Circular* - further exploring of controlled motions demonstrating the ability to do more complex forms.
- (d) *Naming* - the child tells stories about the scribble. There is a change from a kinaesthetic thinking in terms of motion to imaginative thinking in terms of pictures. This is one of the great occasions in the life of a human. It is the development of the ability to visualize in pictures.

Performance and response during interaction

After doing free flowing drawing exercise with children, I told them to scribble on the blank A3 paper.

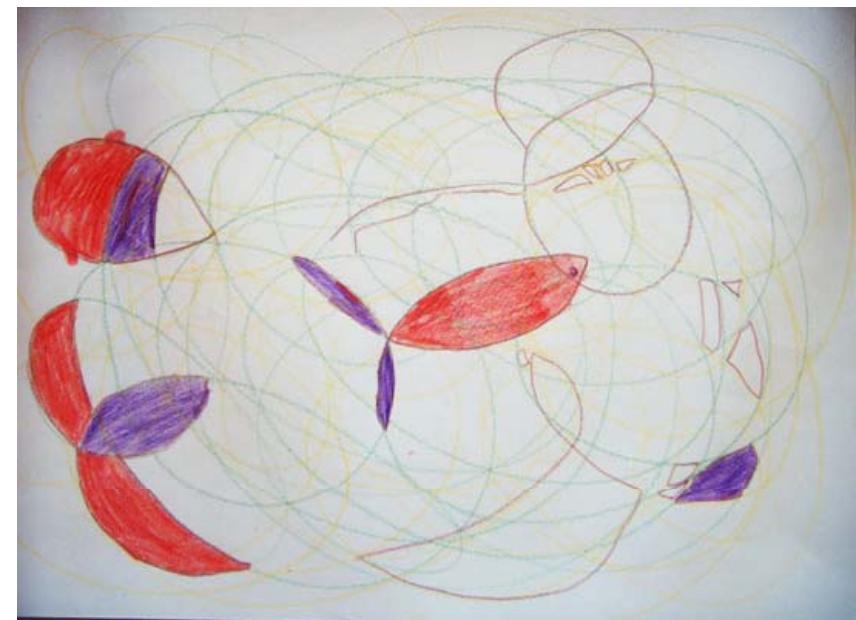
They started scribbling with pen, pencils and some of them chose to use color pencils.

Some of them were conscious about what they are drawing. Some asked me question about what is next thing they are suppose to do. But I didn't told them till they finished the scribbling.

Then I asked each of them to find out shapes and objects. All of them told me and showed me the shapes they found. I suggested them to find some more shapes by rotating the page and suddenly they started finding more shapes. And children were excited to find some more in their drawing.

Then they started detailing out the characters that they found and colored them with crayons and pencil colors. They named their characters and some of them told me stories about their characters.

They found spider, sparrow, eye, flowers, fruits fishes, cat, butterflies, human, super heroes, cartoon characters, etc.





Draw your Home and surroundings

Strategy -

The Landscape

By five or six, children develop a set of symbols to create a landscape that eventually becomes a single variation repeated endlessly.

Such as A blue line and sun at the top of the page 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.

The stage of complexity

At nine or ten years, children try for more detail, hoping to achieve greater realism, a prized goal. Concern for where things 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.

So I decided to make them draw about their surroundings, home, school, garden, etc.

Performance and response during interaction

On next Saturday, I went to meet children they were very much excited about drawing as they enjoyed the last scribble exercise. And more children were willing to do the drawings.

I provided them with the papers and colors, crayons, poster colors, pencils, brushes, pencil colors, etc.

Some of them first draw the schema with pencil and then filled them with colors.

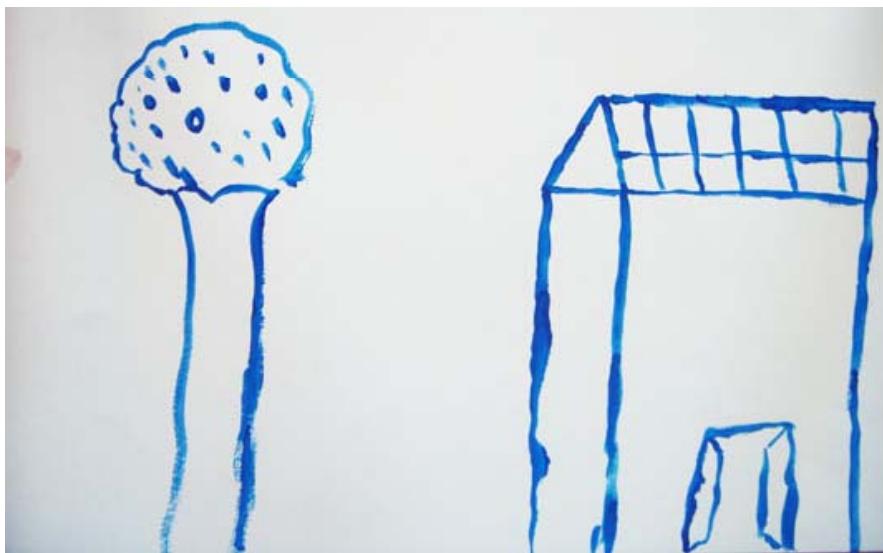
Some chose to do it unconventional way, without any conventional tools like pencil brush. Some painted directly with brush and colors.

I gave them poster colors with 6 colors. Some smart kids came to me and asked me about making some more colors by mixing them. Some mixed them on the pallet and some tried to mix them directly on paper.



Exaggeration between figures (humans taller than a house, flowers bigger than humans, family members large and small) is used to express strong feelings about a subject.

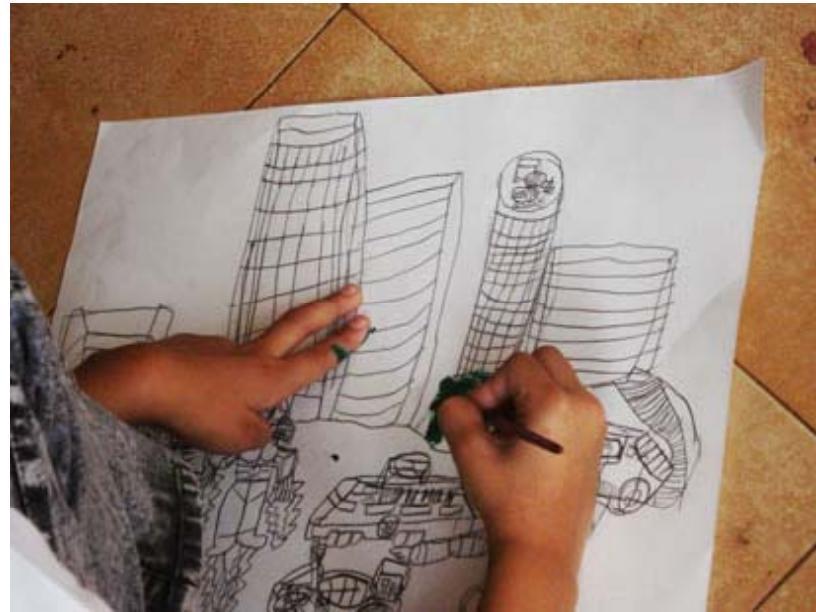




Another technique sometimes used is called "folding over" this is demonstrated when objects are drawn perpendicular to the base line.







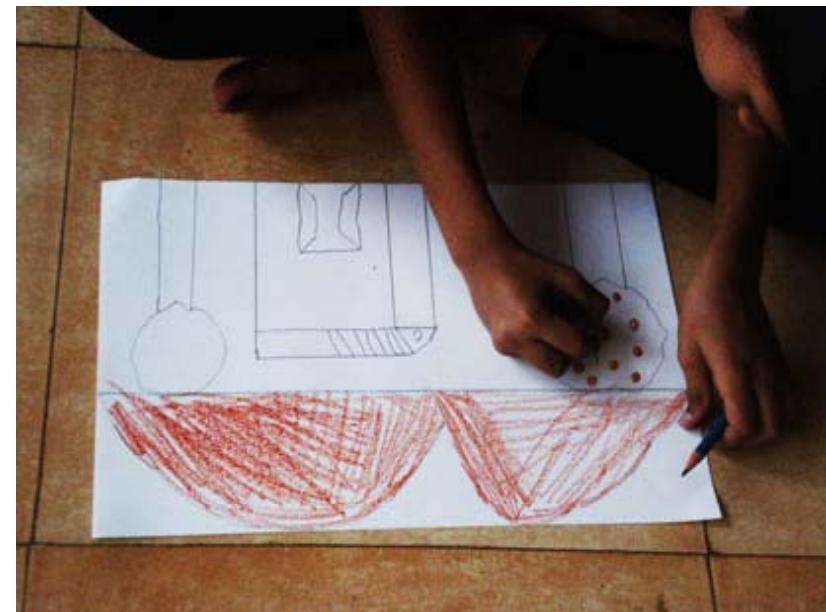
Sometimes the objects appear to be drawn upside down.

Another Phenomenon is called "X-ray". In an x-ray picture the subject is depicted as being seen from the inside as well as the outside.

This particular child drew all the drawings like X-ray pictures.

He draw all the floors of the building, helipad on the top, cars with interiors, super heroes.

And colored it with flat colors which concealed all the details.



Working with the school children at Jilha Parishad Prathamik Shala, Darewadi, Ahmednagar



After working with children at IDC, I went to Darewadi, a small village near my hometown- Ahmednagar.

There I met the principal Mr. Dada Miya Shekh, and had talk with them about my project and objective behind it.

He suggested me to work with the children of 1st and 2nd grade.

He gave me 5 children from each class, total 10 girls and boys.

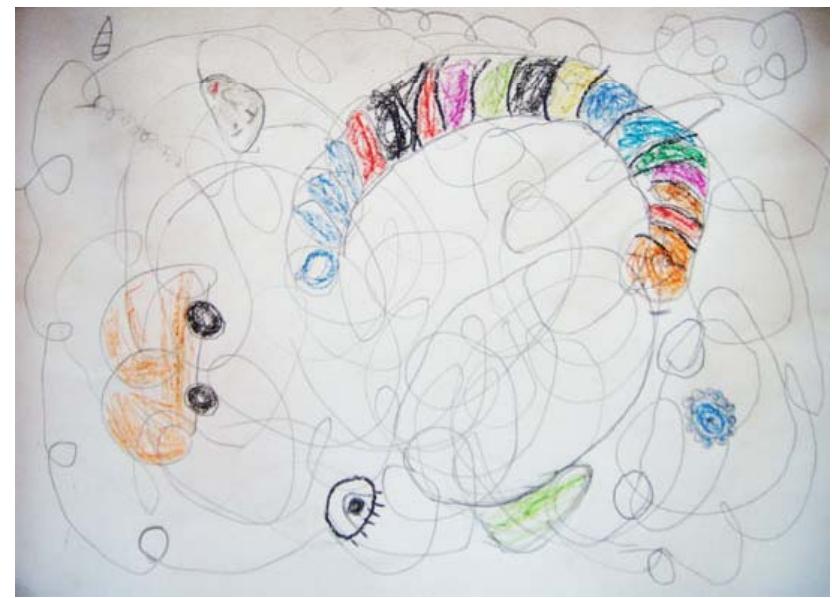
He introduced me to children and left the class.

I asked children to introduce themselves and tell them about their hobbies, likes- dislikes, whether they like drawing or not, etc. All of them from the same place and their mother tongue was Marathi so they feel more connected when I started interacting with them in Marathi.

On the first day I did scribble exercise with them and they really enjoyed it. They found mountains, snake, fishes, umbrella, flowers, fruits, leaf, caterpillar, balloons, car, etc.

Some of them told small story about the shapes and characters and some simply refused to think about it.





Farms and surroundings 'Gaay- Gootha- Shen' (Cow-Cow shed-Cow dung)

Strategy

When I was thinking about the strategy to work with rural children, suddenly thought came to my mind that why not make a small book about rural life with the children's illustrations. And I came to know from their introduction that they all have farms, cows or either of them at their home.

So I decided to ask them draw about their farms and cattle.

When I went there on second day of interaction, children were ready with their slates and pencils. I started asking them about their home, family and farms. They told me about how their farms look like and what kind of crops are there.

Then they started drawing. Some of them started with the ground line first and some drew sky line. Some drew cattle, dog, peacock, cat, elephant. Some made tractor in their farm.









Journey to neighboring village

On the third day I asked them about their experience on a journey. Whether they been to any town, city? While interaction with rural children I came to know that many of them never been to townships and only visited the villages near their hometown.

I asked them to draw about their journey and the place they visited in the last summer vacation. Only one boy out of ten once been to Mumbai to visit his mama.

They drew the vehicle, car, bus, jeep, train as the means of travel. One girl did a drawing of visit to her grand parent's home, her grand parents. She very beautifully drawn her grand father milking a cow.







Sketch book exercise... draw about self and family and surroundings

After having interaction for three days, there was a long holiday, so I transformed my fourth interaction into the Sketch book exercise.

I gave a small sketch book and colors to each child and wrote the topics on the first page from which they can draw whichever they like to draw. I explained them about the exercise which included-

- Self portrait
- Family portrait, family members
- Surroundings, farms, garden, market place
- Best friend's portrait
- Favorite drawing

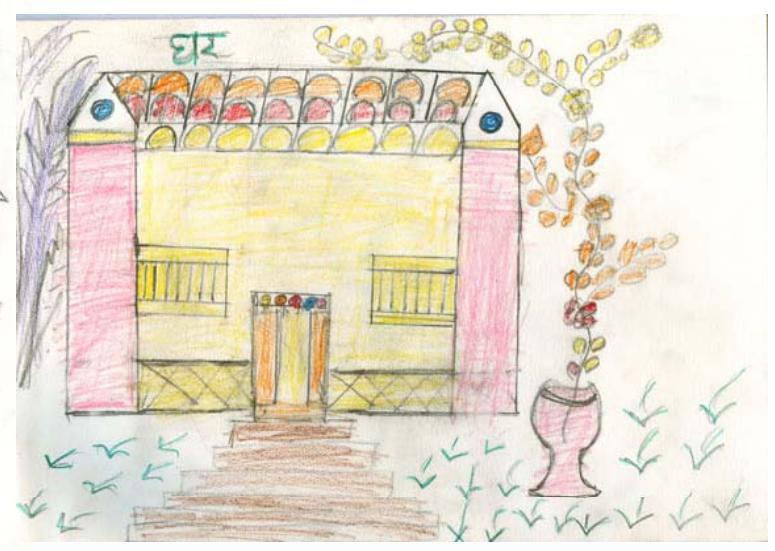
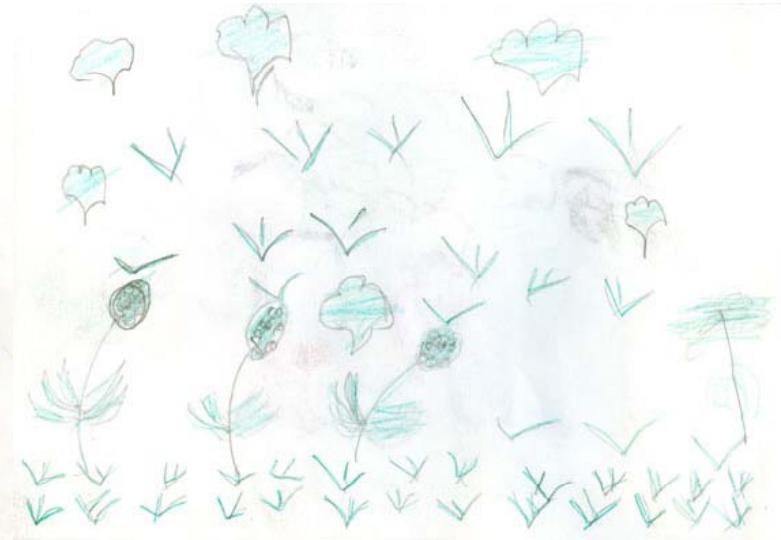
After 5 days of holiday when I met children they returned me the sketch books full of drawings and they were eager to show me their drawings. The drawings were colorful and thoughtful.



Kajal

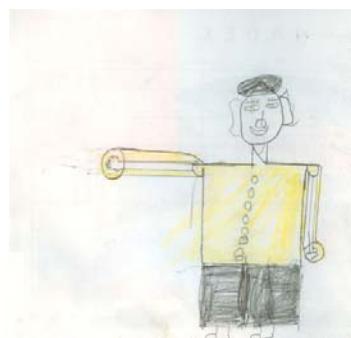


She has drawn her own reflection in mirror,
her brother and sister too. बहूं

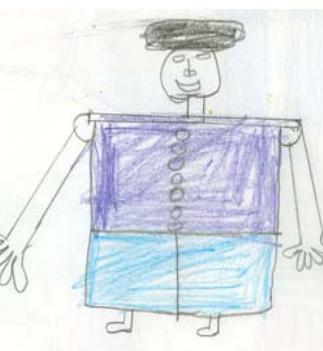
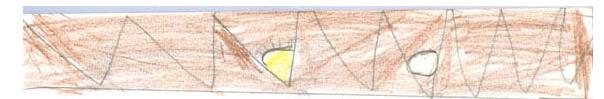
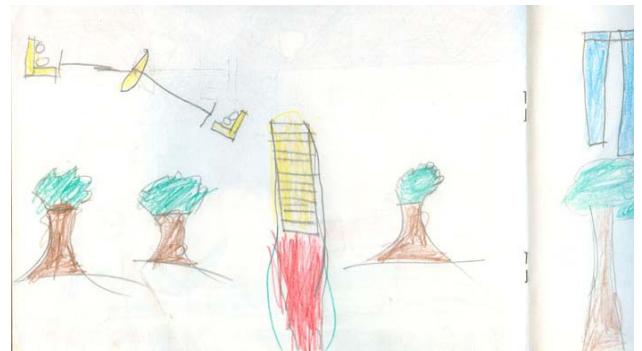


She has shown wheat fields and her house. As well as a swing on a tree.

Mohit



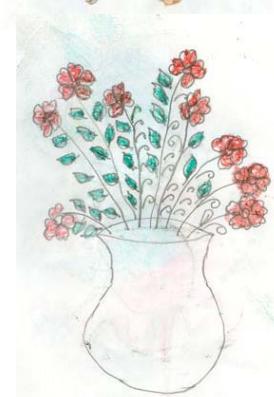
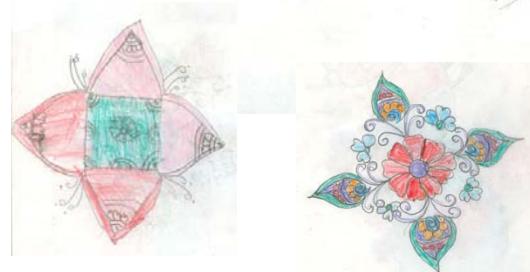
He has drawn many family members including his mother wearing sari.



Muskan



She has drawn her house, grocery shop and her brothers.



Sahil



Sakshi has drawn herself and all her family members.



Sakshi



Sahil has drawn his own drawing and his friends and tractor in fields.



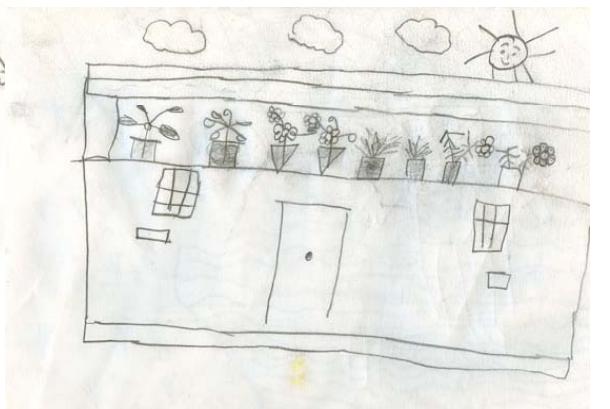
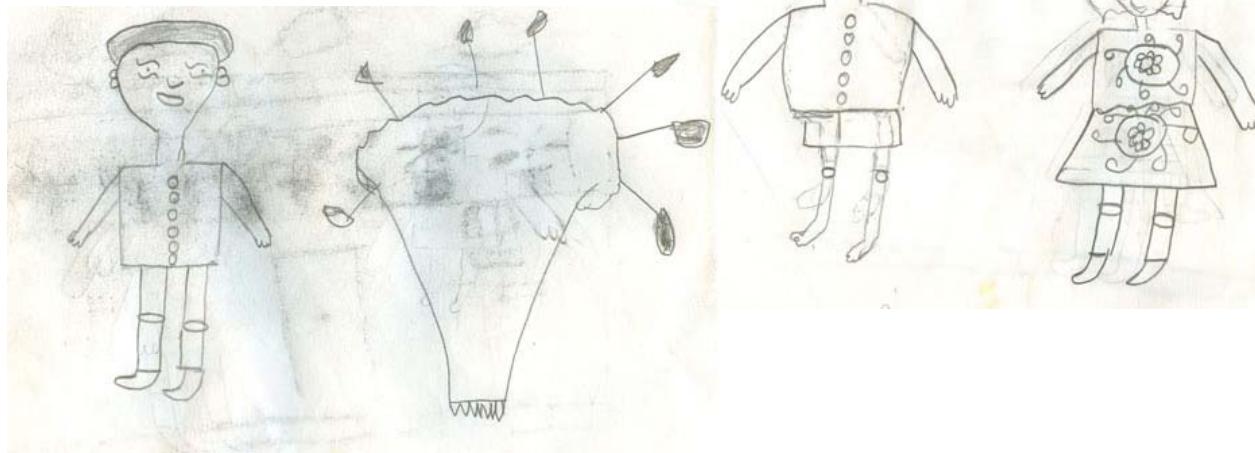
Sahil

He has drawn his house adjacent to fields.
His sense of perspective is comparatively more developed than other children.

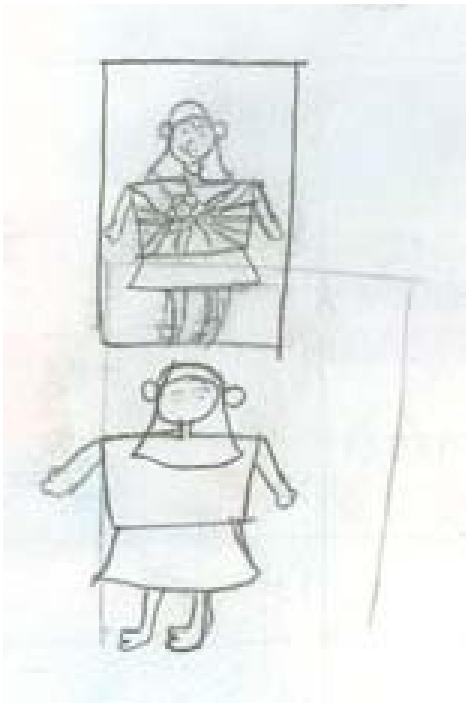


Vaishnavi and Soham

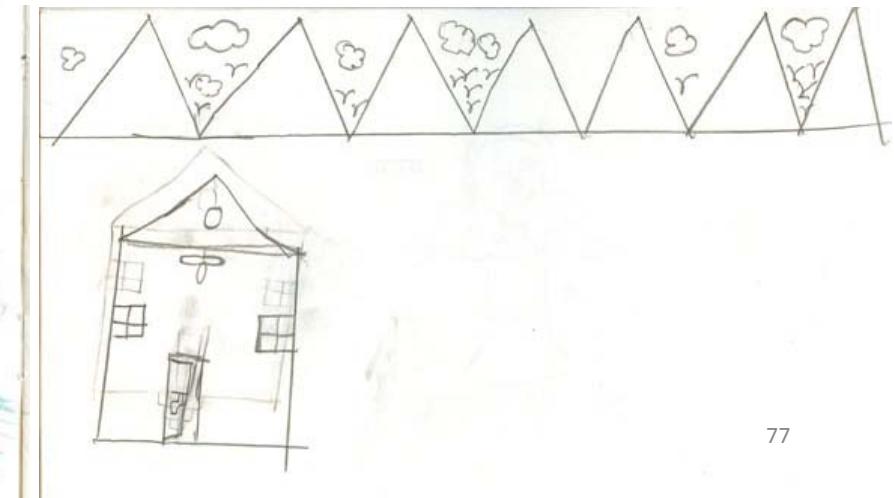
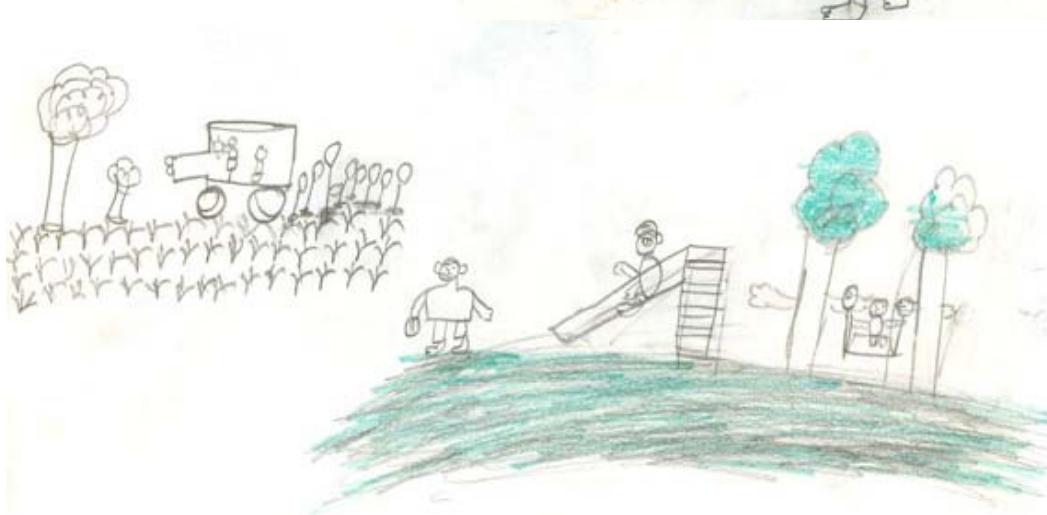
Both of them have drawn their friends.



Vishakha



She has drawn herself in mirror, her parents, grand parents. Her house, garden, and grocery shop near by fields id drawn very neatly.



Analysis

During my research, what is found very contradictory was that the urban children who are more exposed to the world via medium of TV, internet, schools, etc lacked imagination for their work reflected a lot of images they see, things that can be easily compared to.

But in rural children whose means of information is themselves had an urge for imagination, to imagine things their way, how things might look like.

Rural children , not only study but provides a helping hand in the family, either by helping the father in the fields or his work, and mother in the household which makes them sensitive and more observant towards things. This is clearly seen by the amount of details and understanding that they have in their drawings.

Working with urban kids was a little difficult for they were easily distracted by things, Initially only kids who like drawing

showed interest, soon seeing those kids enjoying the other kids joined.

But in rural, my first day of drawing with the kids was like over populated, kids wanted to draw, show their drawings Just wanted to go on and on with their weapons.

Conclusion

Working with kids was fun, it made me realized that how we try to make sense out of everything making ourselves so complex, whereas kids just understand the word simple, making their life simple yet more imaginative and full of fresh ideas for they try to make no-sense.

We the complex creatures does not work properly till we have so called “proper equipments” but for kids a wall is their canvas their pencils their tools, and all they need is to put down their imagination.

For urban kids making an illustration or drawings might be just a scribble on paper, a fun, But for a rural Kid his/her drawing is his/her reflection, desires, their utopian world.

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Book references

The Very Hungry Caterpillar, by Eric Carle

Schools

Shree Malagnaga Madhyamik Hahavidyalay,
Darewadi, Ahmednagar.

Jilha Parishad Prathamik Shala,
Darewadi, Ahmednagar

'Creative Learning Material for Children'
IDC, IIT Bombay, Powai, Mumbai 400 076.