



Writing And Illustration By Children

Special Project by Samidha Gunjal


09634003 (AN 09-11) IDC, IIT Bombay

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

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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.

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Content

- Introduction
- Objective
- Research
 - Available books for children
 - About Child Art and stages
- Strategy : Interaction with Children
- Interaction with children - children from Rural background
 - children from Urban background
- Comparative analysis between urban and rural children's response
- Conclusion
- References



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.

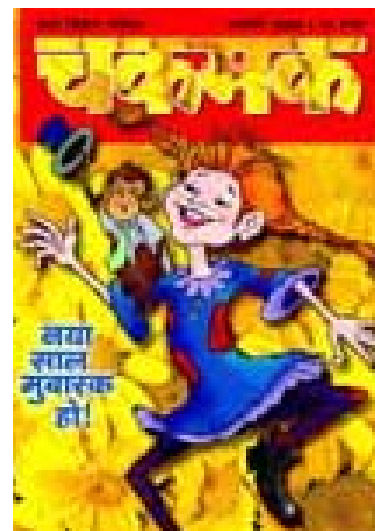
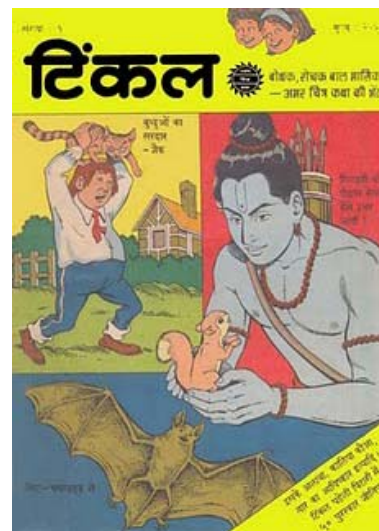
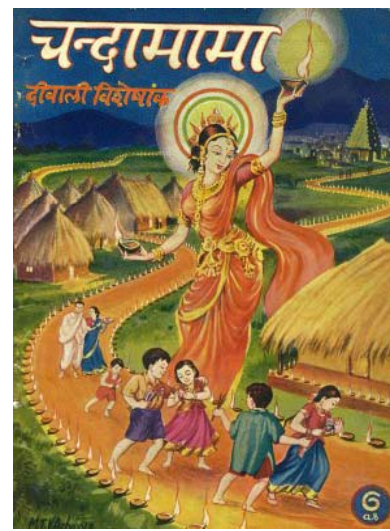
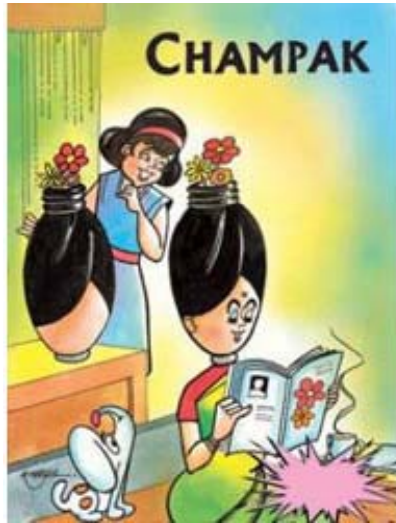
To understand to what an extent their imagination spreads, whether their background, their surroundings matter to what and how they imagine.

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

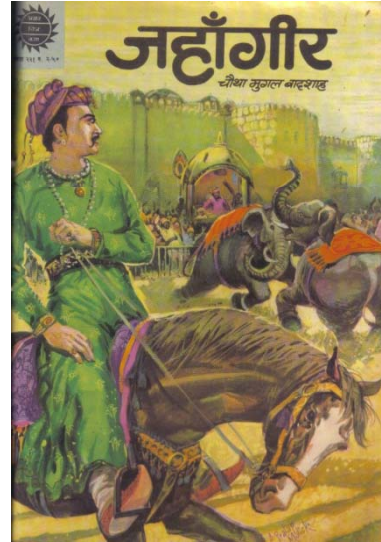
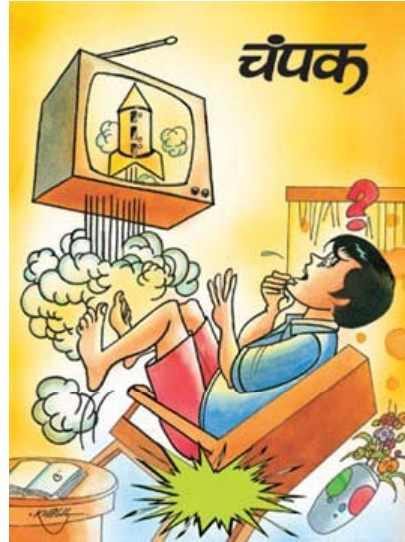
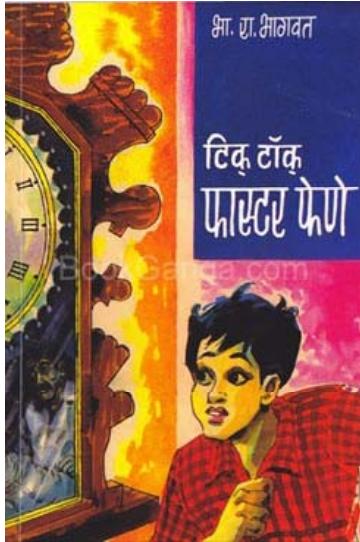
Research



- 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

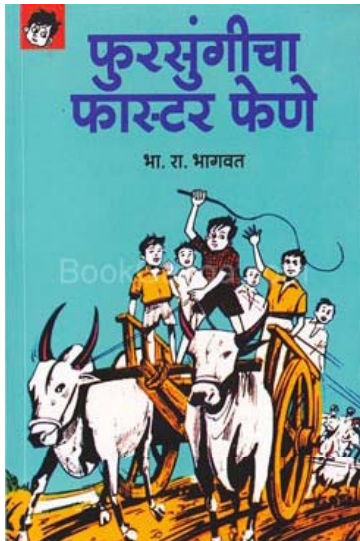
Faster fene

Amar chitra katha (marathi)

Bal-prabodhini

Thak-Thak

Vetal pachhisi

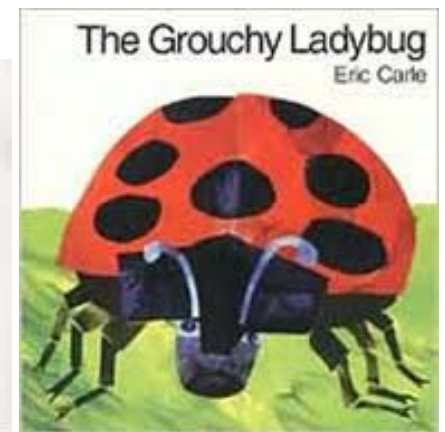
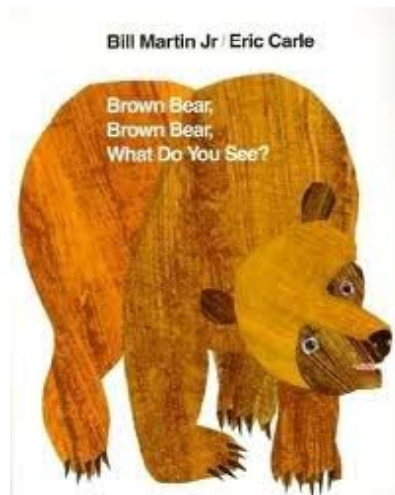
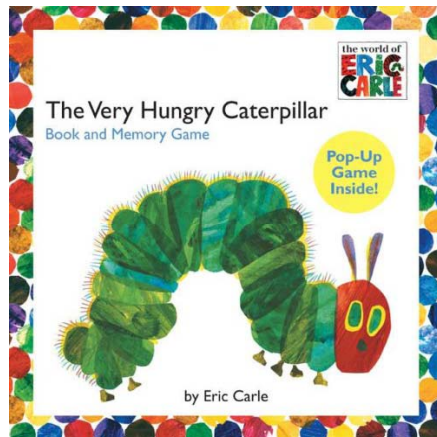




Eric Carle is the creator, author, and illustrator of *The Very Hungry Caterpillar* and many other children's books.

***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'

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

Research

- 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

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 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

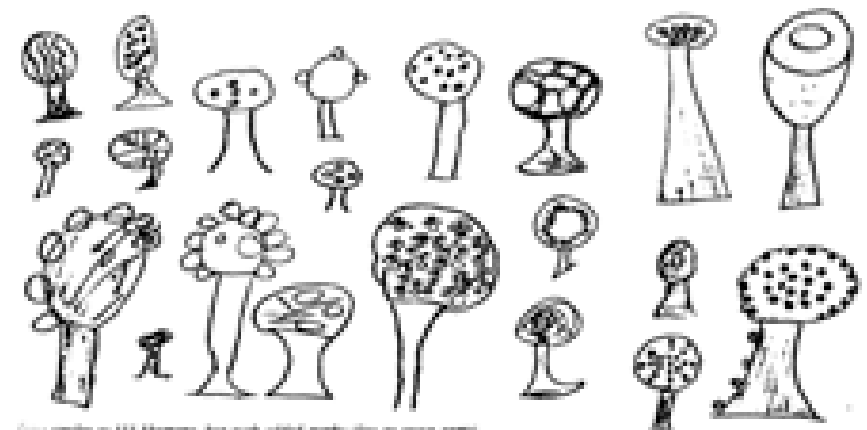
Drawings don't look like they should appear to adult eyes

figures look alike (no differences between male/female)

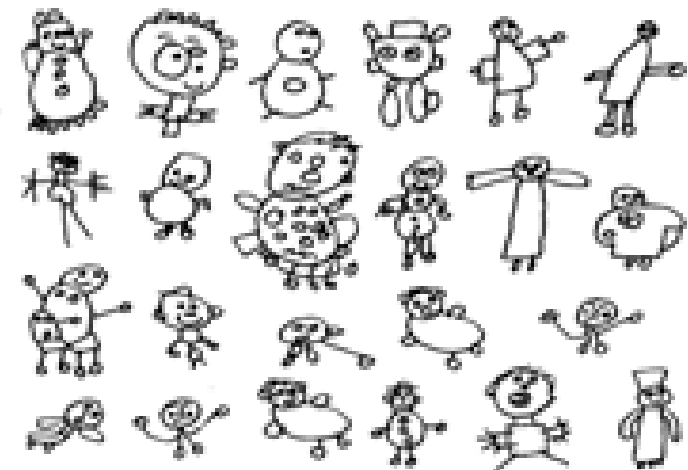
conceptual understanding rather than visual observation

close attention to detail - distortion and exaggeration

simple geometric forms



Figures similar to 199 Humans, but with added marks (see in next panel)



Figures similar to 199 Humans, but with added marks (see in next panel)

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

*Illustration from Kellogg, Rhoda (1970) *Analyzing 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



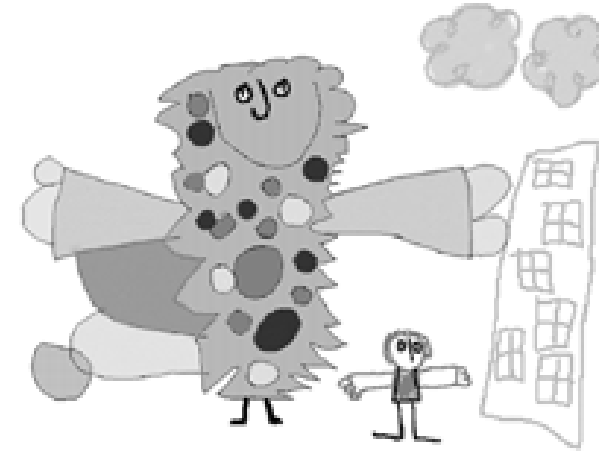
The Schematic Stage - around 7 to 9 years

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

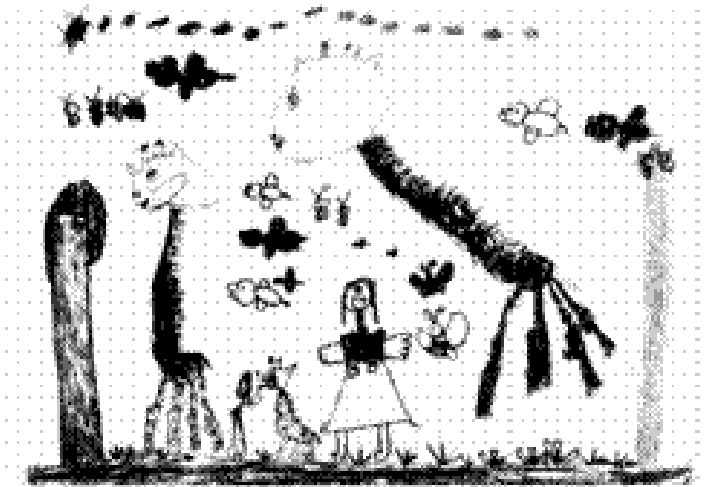
at 8 - 96% use baseline

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

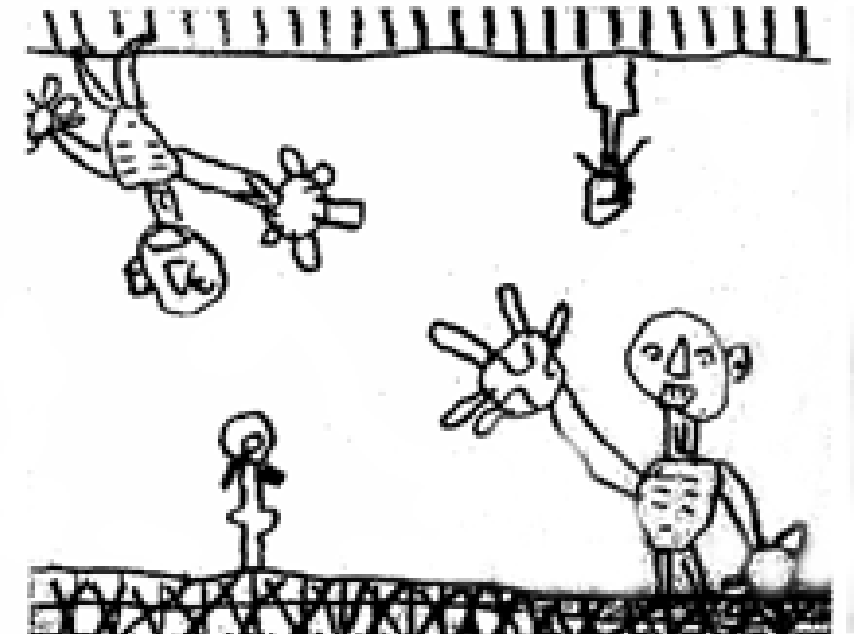
this is based on a kinaesthetic (movement) experience

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)

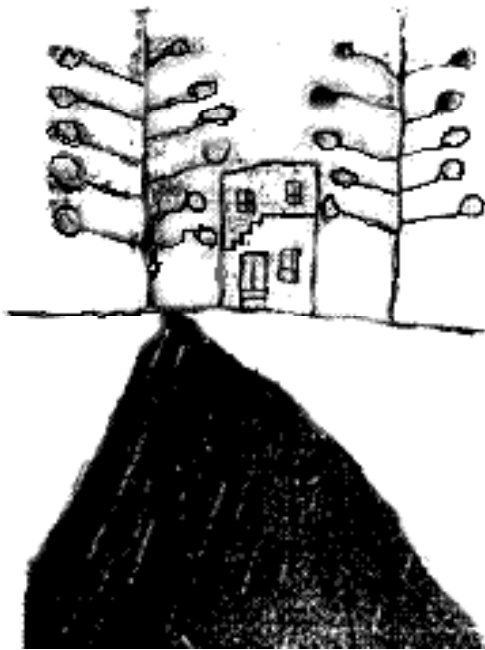
The use of a baseline in problem solving:

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

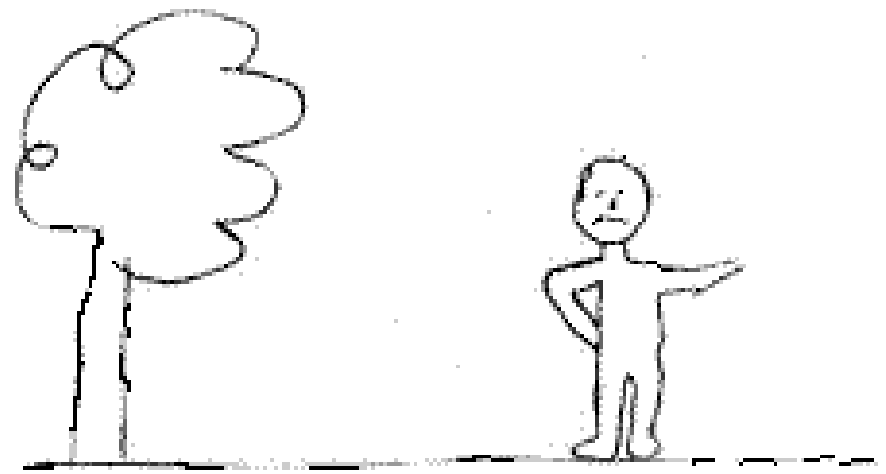
Less drawing of single figures -
more groups

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

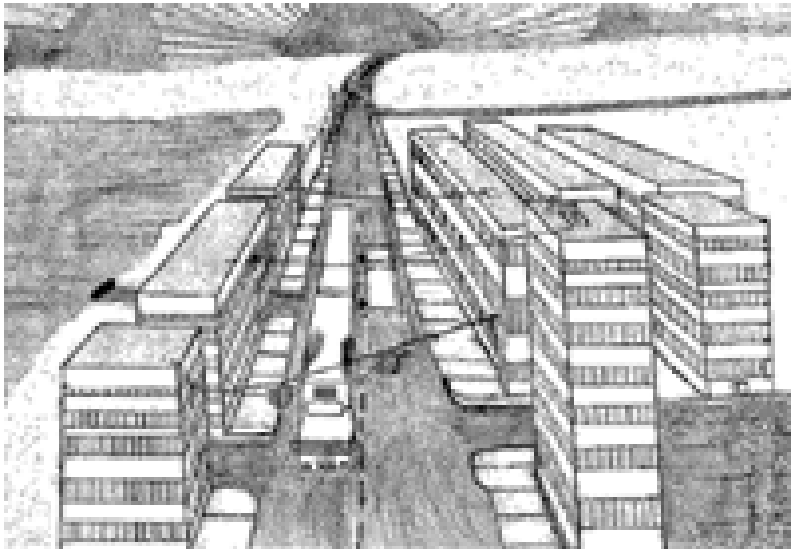
If you ask the child to tell the story, their meaning of the story will unfold.

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, 8 1/2" 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....

Research

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*

Stephen Wiltshire

born 1977, of British parents

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

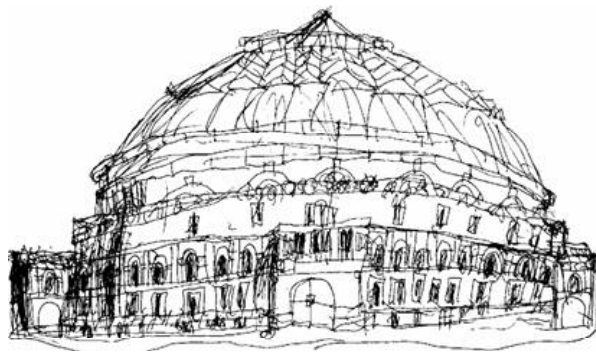
Stephen also draws from memory having studied or

'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

बैठा 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।"

35



36

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 क्लास 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 मगर 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 मगर ब्रेक नहीं लगा। मैं गड़बड़े में गिर गया। मेरे पाँव में लग गई। फिर धीरे-धीरे मेरे को सायकिल चलाना आ गई। ●

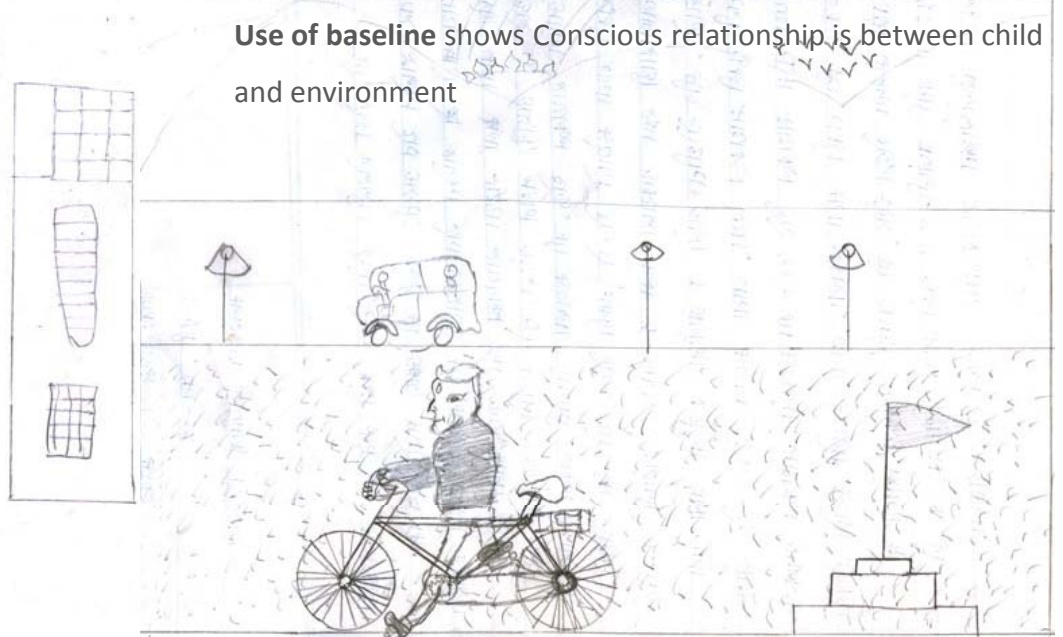
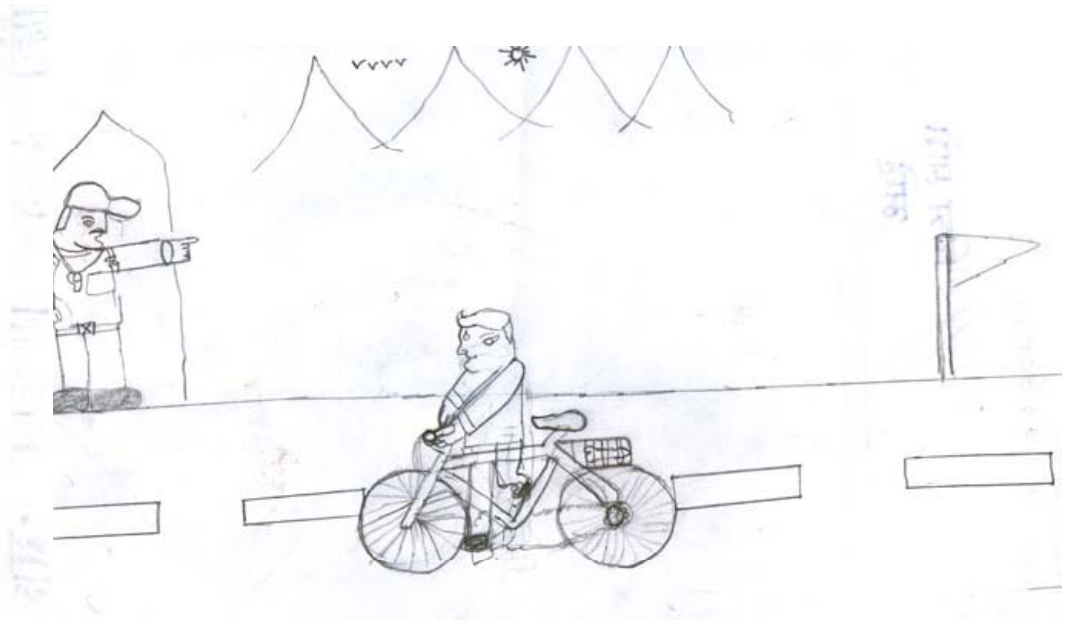
दीपक मेहता, पाँचवीं, देवास, म.प्र.। चकमक दिसम्बर, 1991 में प्रकाशित।

लाखन सिंह, तेरह वर्ष, लसूडिया राठौर, मन्दसौर, म.प्र.। चकमक अप्रैल, 1991 में प्रकाशित।

37



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.



Use of baseline shows Conscious relationship is between child and environment



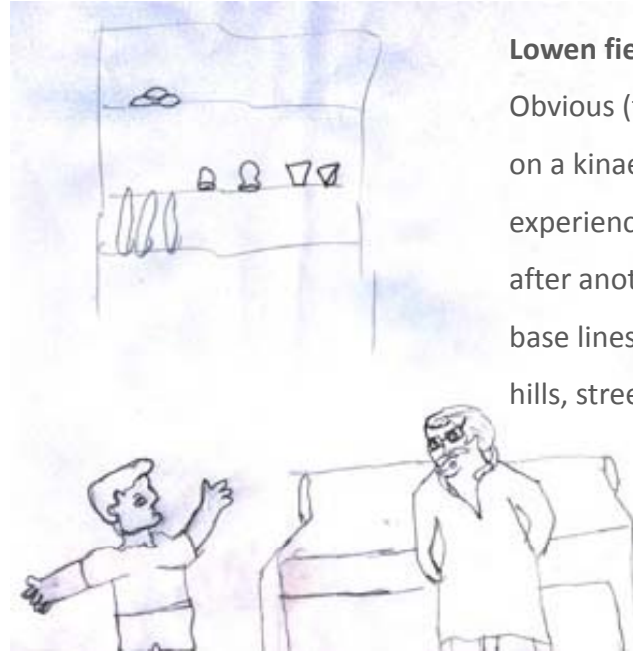
These drawings shows **In between stages** (transition).

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

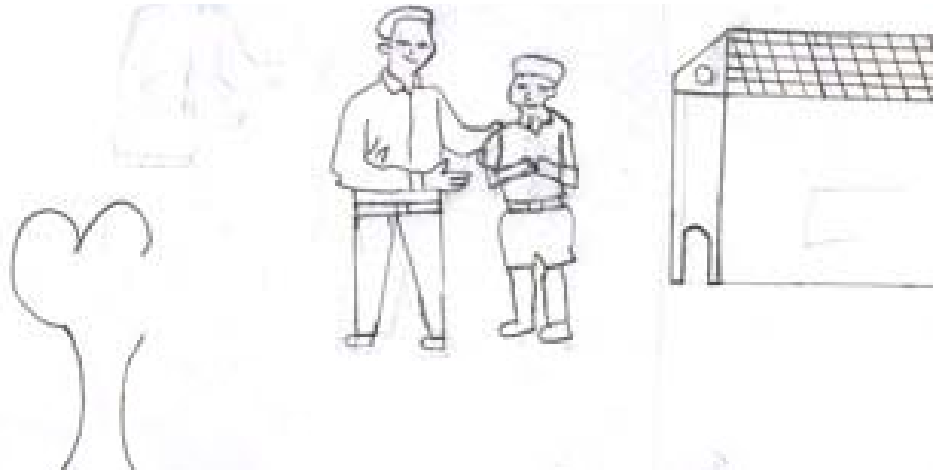




Lowen field accounts for the multiple use of the baseline:

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.



गाव - वडी दिलीप
 बस. नं. ३३
 तारीख - ११/१०/९९
 विषय - वृत्त - १३

नाव-प्राजंसी गोरक्ष बेश
शाळा-महंगा साधुमि
विद्यालय
इयत्ता ७ वी तुळी -
रोल 33

मी लहान असताना बाबांना म्हणजे बाबा मला सायकल घेऊन द्या.
तेव्हा बाबा म्हणजे अरे बाक तु लहान आहेस तुला सायकल येणार नाही.
उ तीसरी ला गेल्यावर तुला सायकल घेऊन देणार आहे.
बाबांचे हे बोवण ऐकून तो खूप झाला. व खेळाय मेला
व्याने विचार केला. की तीसरीला जापास झालो तर मला सायकल मिळार नाही
सगळ्या आपल्या अवघास करवा लागणार नाहीतर सायकल घेऊन नाही.
मी चौथीला गेलो तरी बाबांचा सायकल देवायचा उत्तरे नाही.
मी बाबांना म्हणजे मला सायकल घेऊन द्या बाबा म्हणजे
अरे तु आजून लहान आहे सोब्या बाब्यावर सायकल घेऊन देईल
सगळ्या अवघास तरी सायकल झाली नाही. मी बाबांना म्हणजे बाबा
सायकल आण. आता मला काई सांग नका. बाबा सायकल आणेल
गेले बाबांनी मला वाढविसापी भेट सायकल दिली. मला खूप
आनंद झाला. पण मला सायकल चालवता आली नाही.
सगळ्या मला इसश दिवशी सायकल आली व मला खूप आनंद झाला

નામ યોગેશ સંજય નિલાલકર
 શાળાની મહાગા માધ્યમિક વિદ્યાભવ
 વય 12 દરેવાડી
 કક્ષી 7વી વિષય = શિક્ષણ
 પાનાંક 20 તારીખ 10-1-2

માસા લાલાલા મ્હણાલી. મમા સાયકમ આનાયલા
 ભાવલી. પણ લાલાની સાયકમ આનામી. લાલા
 મ્હણામે સદીપા ગોભાવર લેઈલ તર સાવલી ગોભી તરી
 લાલાની તરી મમા સાયકમ લેતલી. નાદી લાલાના
 દુલ્હા લેમા મમા લેલ મમા સાયકમ લેતલી
 આઈને મમા વિચામે તુમા લાંબી લાંબાની સાયકમ ન આનામી
 વા રમેશ મ્હણામા આઈ મમા. સાયકમ આપાલી.
 મમા સાયકમ લીલી નાદીલર મી શાલિત જાનાંદ નાદી દુલ્હા
 આઈને મમા રીલ્લર એલધમા સાંગીતમ આઈમા મ્હણાલી
 અરે મ્હણાલી તુમા સાયકમ મમા લાલાના સાયકમ
 દને નાદી વરુ આનાયલા ભાવલી મમા મિલાંકૂન
 મિલુમ લેલેલી. મમા મિલાંના સગવળાં સાયકમ લેતે મમા
 મમા વમૂદૂન લેતે નાદી મી દુલ્હા સાયકમ શીનાયલ
 ભાગલી મમા દુલ્હા સાયકમ લેલે ગોભી તર જામ જાલી

એક દિવસ સર્વ કુલનાં ત્યાંના વડીલાંની ત્યાંના
 સાઈકલ આગલી. સર્વ કુલનાં સાઈકલ લેત હોતી.
 પણ મમા માત્ર સાઈકલ લેત નહતી. એક દિવસ
 મી આઈલા મ્હણામે મી આઈ મમા સાઈકલ ધાવતી.
 લેલ્હા લાણી આઈ મ્હણાલી તુ આઈ સાઈકલ લેલ
 મમા લુલા સાઈકલ આળુ મમા આઈ મી મ્હણામે
 મી આઈ મમા મીકાલ સાઈકલ કુલે આઈ.
 આઈ તુ મમા સાઈકલ આળાયા લાલાના મંગાલીલા
 આઈ મ્હણાલી હો મી મંગાલ લેલ્હા લાલા મમા મ્હણામે
 તુ આજુક લજાન આઈમે. તુ ચોરીત લેલાનંતર તુલા મી
 સાઈકલ આળા મી લેલ્હા ચોરીત જાતો ત્યાંની મી
 વાટ પાકાત હોતો. આઈ મી જરા જરા ચોરીત હોતો.
 વ મી લાલાના સાઈકલની આઠવળ કમળ લીલી.
 લેલ્હા લાલા મ્હણામે તુ આજુક લજાન આઈમે તુ
 પાચવીલ લેલાનંતર મી પરત લાલાના સાઈકલની
 આઠવળ કરુન લીલી. લેલ્હા લાલાની મમા સાઈકલ
 આગલી મમા મી સાઈકલ શીયાયા પોલીસ
 ચોરીવર હોલા મી દુલ્હા સાઈકલ શીયાયા
 લાગી. લેલ્હા મી એક દિવસ સાયકલ લેલ્હા.
 લેલ્હા સાઈકલ લેલ્હાનંતર મમા દુપ
 અનંદ જાલા.

नाव :	मानवं सुमेल बेरुड
शाळा :	मळगंगा माध्यमिक विद्यालय
इयत्ता :	७वी
वर्ष :	२०२०

मि इयत्ता तीसरी मध्ये होते तेव्हा मला खेळण्यासाठी सर्व काही होते पण मात्र सायकल नव्हती माझा सर्व मित्रांमध्ये मात्र सायकल होती. तेव्हा मि आईला म्हणाले मला सायकल घेना ~~किंवा~~ तेव्हा आई म्हणाली तु ह्याकडून लवकर ऑफिस येव्हा मी बाबांना म्हणाले. तेव्हा ते म्हणाले येथीत गेल्यावर घेऊ मग मला मध्ये वरले जर धाफून नापास झालोस मग सायकल मिळतार नाही म्हणून मि छुप दाख्यास केला व दुसऱ्या कुमांवाकडे पास झाले मग हंको नावा झाला सायकल ह्या तर मग सायकल झाली पण शिकवण्याला कु कुनीच नव्हते.

नाव :	किशोर भंडावस बेरुड
शाळा :	मळगंगा माध्यमिक विद्यालय
वर्ष :	१३
इयत्ता :	७ वी

मी तीसरीत असताना मी माझ्या बाबांना म्हणाले माझ्याकडून लवकर ऑफिसची मुले सायकल शिकली आहेत. मी येथीत गेलो तेव्हा मी माझ्या बाबांना म्हणाले मला एक सायकल घेऊन द्या. ह्यांचे बाबा ह्याला म्हणाले तु पायवी मध्ये गेल्यावर तुला बनक सायकल घेऊन देईन. मी म्हणालो मी पायवी इथलेच मध्ये नापास झालो तर माझे बाबा मला सायकल घेऊन देणार नाहीत. मी पायवी इथलेच पास झालो व माझ्या बाबांनी सायकल घेऊन दिली. मला सायकल शिकवण्याची कोणी नाही माता मी कसा सायकल 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 डाँटा 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। ●

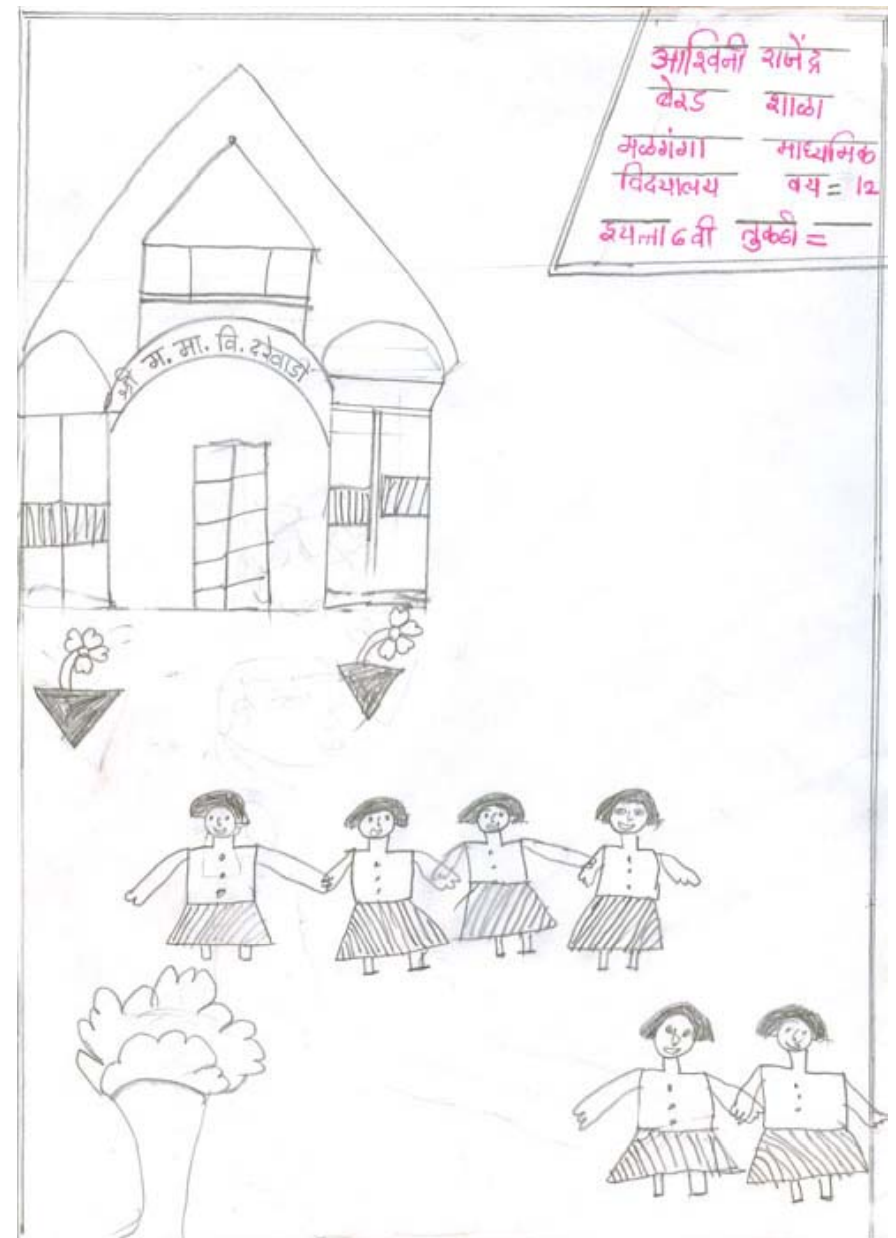


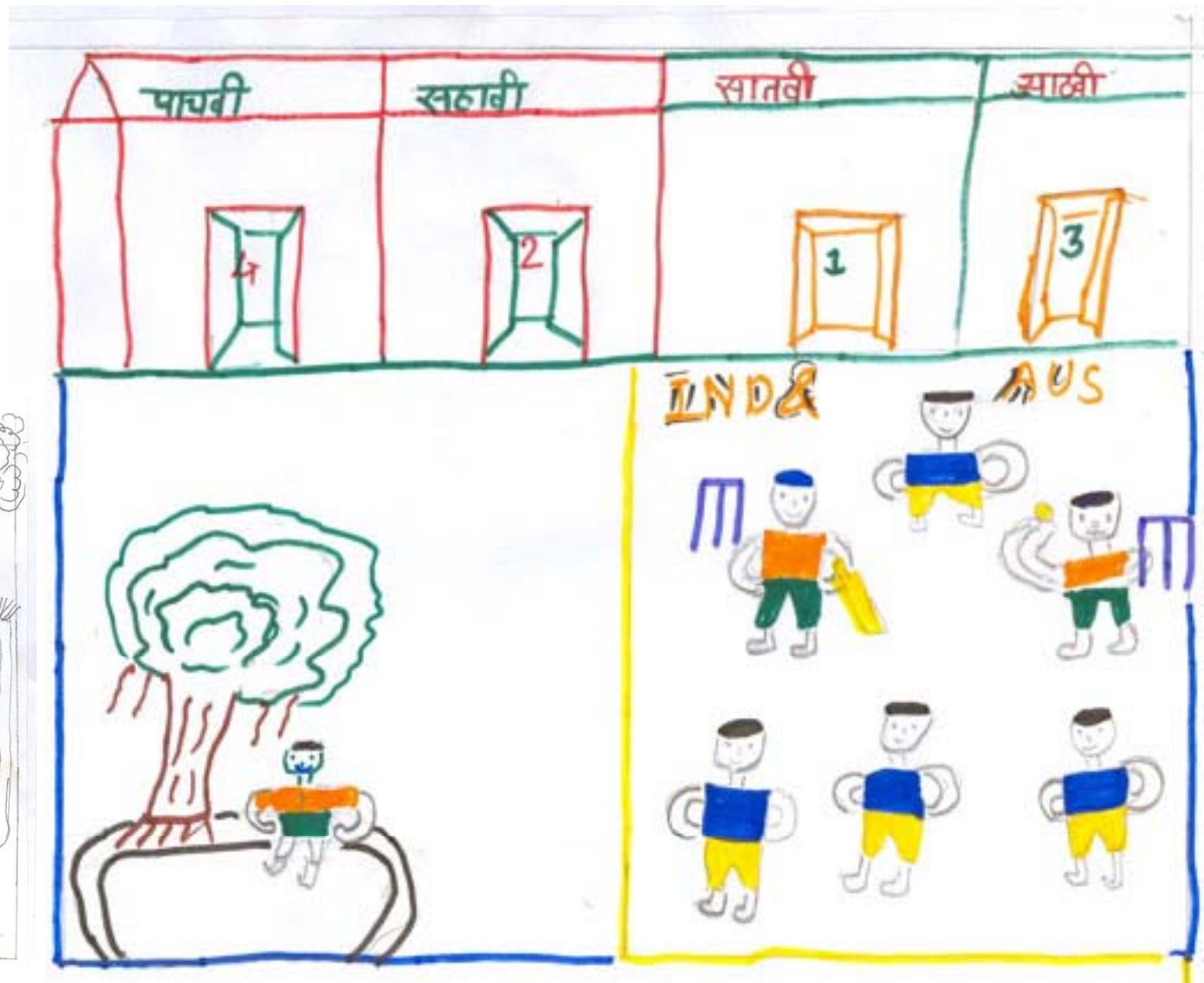
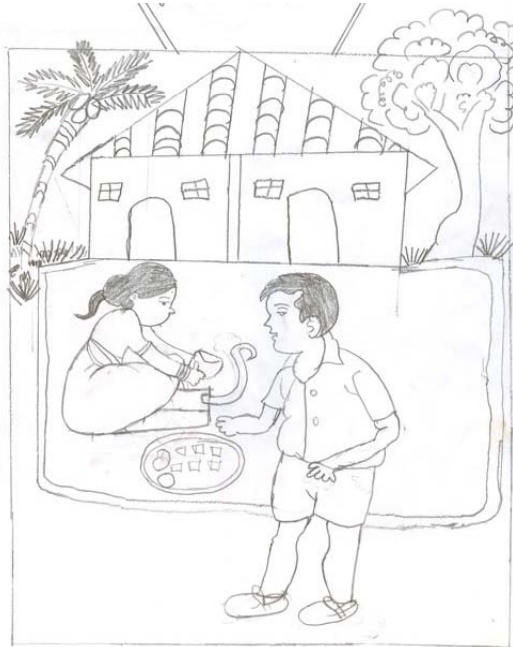
मुखविन्दर सिंह कौर

देवकरण पाटीदार, नेवरी, देवास, म.प्र.। मुखविन्दर सिंह कौर, हरदा, म.प्र.।
कहानी तथा चित्र चकमक अक्टूबर, 1991 में प्रकाशित।

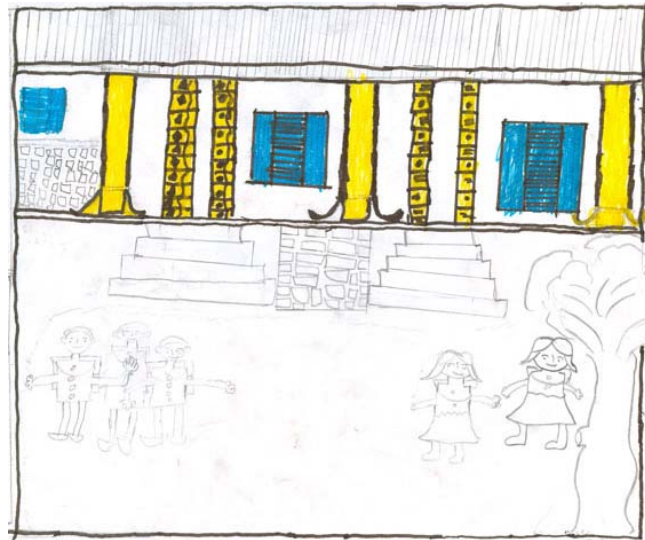


These drawings shows **The gang stage: The dawning realism**
 The child finds that schematic generalization no longer suffices to express reality. This dawning of how things really look is usually expressed with more detail for individual parts, but is far from naturalism in drawing.





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 जगतप
बालेचे नाव मलंगगा माध्यमिक
विद्यालय

इयत्ता-ठेती वय 11
दरेवाडी

त्यानंतर आम्ही मैदानावर क्रिकेट खेळली त्यामध्ये आमचा
संघ जिंकला त्यानंतर मला खूप आनंद झाला मग संघाची
आमच्याची 6 जणे व आतावीमधले 5 जणे असा संघ संघाची
तालुका पातळीवर खेळण्यासाठी असा प्रकारे जाजणाचा
संघ तयार केला

मी धारी आल्यावर मी माझ माझ्या आईवडिलांना व
बहीणींना व भावांना सांगितले ही गोष्ट एकूण त्यांना
खूप आनंद झाला व मला सुद्धा आनंद झाला.

मग 2 मार्च रोजी आम्ही तालुका पातळीवर खेळायला
गेलो व तेथे जवळजवळ 15-च्या आसपास संघ खेळायला
आले होते. त्यामध्ये राहुरीच्या संघाचा 1 नंबर आला
व आमच्या संघाचा 2 नंबर आला व तिसऱ्या नंबरवर
अकोला होता.

धारी आल्यावर मी जीकरी दे एकूण माझ्या आईवडिलांना
खूप आनंद झाला व दुसऱ्या दिवशी मी बालेन गेल्यावर
आमच्या संघाची न स्टेजवर बसिस दिले. खेळला जीकडे
गेली होता तेव्हा सुद्धा आमच्या संघाला टोफी मिळाली.
असा प्रकारे आईचे त्या मुलांनी एकले व मला खेळायला
घेतले त्यामुळे माझा नंबर आला त्यामुळे माझ्या आईचा
व त्या मुलाचा मी आभार मानतो.

आसील वळु गजमुल
15 - इयत्ता 6
वेलू नं: 7
वय = 12

मी मला झाडा खाली बसली तेव्हा मुले म्हणाले प्रल आसील
खेळला आम्ही खेळता खेळता खेळत होते बालेमी संघा व जवळी
जाता जाता मुले म्हणाली छु झाडा खाली छु बसला होता
मुले मला खेळायला घेत नव्हते दुसऱ्या दिवशी मुलांनी मला
खेळायला खेळत मी छरी गेली आईला सांगितल मला
खेळायला घेतल नाही. तिसऱ्या दिवशी मी मुलांसंग खेळायला
लागली. शाळा सुटली तेव्हा मी आईला म्हणाले म्हणाला
मला मुलांनी खेळायला घेतल जाताना मला एक बाला
मुले मुलांना मला झाडा खाली बसताना भेटला तेव्हा मला
मक मॅडम फ्रीली मी तेव्हा मॅडमला विचारल मला मुले
खेळायला घेता नाही मॅडम मुलांना विचारल तु आमील
खेळायला घेतल मक मुलां मुले मग मला मुलांनी खेळायला
घेतल. मग मी खेळायला मलागली प्रलया दिवशी बालेन
मी दहावाजता आलो मग माझे मित्र आले मी मुलांना
मला म्हणाली प्रला आपण खेळ खेळ. मुले दपकन उठली.
लवलीच्या तासाला मुले गापरी बसले. दुपारच्या सुटीत
मुले जेवले. मग बघावतासाळा मी उगळी माझे
मित्र खेळायला बसली मिक दुपारच्या सुटीत खेळ आसील

शेरेवे ऐरेवर्षी अनंत

संलग्ना माध्यमिक विद्यालय

इ:- 6 वी. वय:- 12

बेज्ज्या माध्यमिक मी शाळेत जगण्यासाठी तयार झाले. मी शाळेत वहा
वाजता पोहचले. शाळेत आमची प्राथना झाल्या व्हा होते. आज मी
मध्यमिक पोहचले. मी जेव्हा वगति गेले. तेव्हा एका मुला
किंवा मुलांनी वगति नव्हती. जेव्हा मी मैदानात गेले. तेव्हा
सर्व मुले मैदानात खेळ खेळत होते. मुले कवड्या हा खेळ
खेळत होते. मी जेव्हा कवड्याच्या मैदानावर गेले. तेव्हा मी
वगतितील मुलांना म्हणाय, 'सवाही खेळाच्या उमि. ते तुमच्यात.'
तेव्हा अर्ध मुले म्हणाले. 'आम्ही तुम्हा खेळात घेणार नाही. सवा
खूप वाईट वाटले. त्या सर्व मुलांच्या तीक्ष्ण शब्द ऐकून. सवा
अशा झर रडू हा मात. साक्षा उर भरून आला. पण काय करणार.
त्या मुलांना काही म्हणत तसे तेच साक्ष नाव गुळजिना सांगितले
असत. हा सति सनात बाळवून राख झाले. वडू शांतवले.
आणि गप्पारिप मैदाना बाहेर गेले. थोड्याच वेळेत घंटा
टन... टन... वाजली. सग प्राथना झाली. आम्ही सर्व मुले
वगति वसले. पाहिल्या लायाला आम्ही इंग्रजी शिकली.
इंग्रजी शिकत. काविता म्हणत पाहिल्या तास झाला. सग दुसऱ्या
लिस्त्रा तास ही झाला. सग मुली झाली. सर्व मुले वगतिून
मराठम वगतिवारे गेली. मी वगति एकाक ही सर्व मुले
वगति खेळत होती. सग मी ही वगति बाहेर गेले. मी एका
लिस्त्रा झाडाखाली वसले. वडिनी मला पाहिले वडिनी
मला विचार का खेळ त नाही. सग साक्षा अस्वस्थ चेहरा
पाहिला सग वाई लिपर कर लागल्या. वडिनी सर्व मुलांना
मसंजुन सांगितली. सग आम्ही सर्व मुले खेळू लागले

पिंपळा, संतोष शिरोडा
संलग्ना माध्यमिक
इ. 6 वी. विद्यार्थी
वय 12
दोवडी

मी जेव्हा शाळेत पोहचले तेव्हा साक्षा पाहिला
दिवस दुप उदास होता मी पुकरीत होत असत पण
तरीही माझे सग वसत नसे पण थोड्यावेळींतर शाळेची
घंटा वाजली 'टन-टन तेव्हा मी घरी गेले तेव्हा आई माजी
चिथत होते तेव्हा मी साक्ष्या आईला सर्व वातसा सांगितली
तेव्हा साक्ष्या आईने मला सांगितले की तु मुलीसंगे
होत तेव्हा मी सवाही शाळेत गेले आणि हका झाडाखाली
ली वसले तेव्हा आमच्या सॅन्स तेथे आल्या आली मला
म्हणाल्या की तु ईतकी उदास कुसून आहे तेव्हा मी सांगित
ले साक्ष्यासंगे कोणीही वोलत नाही मी होत नाही तेव्हा
मी वगति गेले आणि साक्ष्यासंगे सर्व मुली खेळायला
लागल्या तेव्हा आमाच्या काशिदकांनी मैदानात ओडले
तेव्हा आम्ही सर्व मुली मैदानात खेळायला गेले
तेव्हा मी प्रान्त काही प्रकारच्या गोष्टी सांगितल्या
अनेक वेळेचे प्रकारचे त्यांना मी होत आम्हाला
ते आम्ही होत होत लागली. पण त्यांचे वातसा, चाखणे,
वागणे हे सर्व वेळेचे होते मी वोललेकी सर्व मुली हसायच्या
मला दुप रागयत असे लुकलुक त्यांचे पाहून मी शिकु
लागले मी पण त्यांचे पाहून सर्व शिकु लागले
तेव्हा मी साक्ष्या आईला सर्व काही ले शाळेच्या मैदानात
किंवा शाळेत झाले ते सर्व मी साक्ष्या आईला सांगितले
व मी सर्वांनी चांगले वागू लागले त्या शाळेतील
मुले आणि मी द्वाप मीला मला करत असे

ઓંગાર વિદ્યલ સુતાર
 મહાંગા માધ્યમિક વિદ્યાલય
 વય . 12
 શ્રેણી . 6 વી
 વાંચી ફાટ

મી શાહેત ગેલો. તેલા મી પદીને પાચ તાસ શુપ આમ્યાસ કેલા.
 અદાવા તાસ જેલા શા-શિક્ષણ ચા હોતા, તેલા મી મુલાંતા મ્હળો
 "મલા રિ છેલાયચે આદે" તેલા મુલે મ્હળાલી "તુ ક્યુચ આમ્હી તુલા
 છેલાયલા હેળાર વાદી" તેલા મી દ્વાજા આલી બસલો. મી વિચાર
 કરત હોતો. કિ મલા કા છેલાયલા છેતલે નાદી તેલા તાસ સંપલા.
 તરી મી દ્વાજા આલી હોતો. જેલા મી દ્વાજા આલી બસલેલે પાદિલે
 તેલા મેંડમ આમ્હાલા અવલલ્યા. નંતર યોડ્યા વેલાને શાલા સુટલી.
 ઘરી ગેલ્યાવર મી અદિલા સારી દક્કિત સાંઘીતીની. તેલા અદિને
 સાંઘીતલે તેલા અદિ મ્હળાલી, બાલ મી મુલાંતા સાંઘીત કિ
 તુલા છેલાયલા છે. દુસાયા દિવસી મી જેલા શાહેત ગેલો.
 તેલા પ્રાથતા મુકસાલી. પ્રાથતા જાત્યાવર પાચ તાસ આમ્યાસ કેલા.
 મેંડમતી શિકવલે- પુઠવા શા. શિક્ષણ ચ્યા તાસાલા છેલાય
 કોડલ્યાવર ત્યાંની મલા છેલાયલા છેતલ અચાનક સગલપાંતી મલા
 છેલાય છેતલે. તેલા પામુન સર્વ મુલે મલા છેલાયલા હેળ તાગલી.
 સગલે સાક્ષ્યા બરીબર બીલત હોતે. ત્યાંનંતર મી ત્યા સર્વ મુલાંત
 ચાંગલા મિત્ર વક્તો, મી ત્યાંના મદત કર લાગલો. અજ પન મી

કિરણ હનુમંત બનારોડે

મહાંગા માધ્યમિક વિદ્યાલય

રૂપત દત્રી

જન્મ મ ૨/૬/૯૭

વય 15

ફેમીલ ૨

ગ્રામ = પેરેલાડી

મી રાખાંતો 10-30 વાજતા શોજેત આપો
 મી મુલાંતા મ્હળામ્હ મલા રેવ હાપત્યા રેવેર
 મુલાંતી મલા રેવ હાપત્યા નારી રેવેતલે વ અમ્યા
 રેવેર રાગ આમ્યા વ મી આડાપત્યા રેવેર તો
 કિ આપા કમુન રેવેર હાપત્યા રેવેર તો નારી મુલે
 અમ્યા મ્હળામી કિ તુ રેવેર આડમ ફારોતો મી
 મ્હળામો તુમ્હી અમ્યા રેવેર હાપત્યા રેવેર નારી
 કરનોત મી આડાપત્યા ફારોતો તરી રી મુલે અમ્યા
 મ્હળામી કિ તુમ્હી રામ્હી રેવેર હાપત્યા રેવેર નારી
 દક મુલાંતા મ્હળામ્યા કિ મી તુમ્હી રેવેર હાપત્યા
 રેવેર નારી ત્યા મુલાંતા રેવેર આડમ વ
 રાખેવ મુલાંતી મારે જાત હાસાં રાગે તરે
 મલા હાસાં રેવેર આડમ અમ્યા રેવેર રાગે
 આપે અમ્યા રાગે મીત્ર ચી રેવેર આપા ત્યાગે
 મી ગય વ રાખે આપી શાકા સ્કેટ ત્યાંની
 મી ઘરી મેલે આપી રેવેર રેવેર રાગે
 આપી મારી મમી વ અમ્યા વિચાર અમ્યા
 હાપે મી રાગ રાખે રાખે રાખે

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.

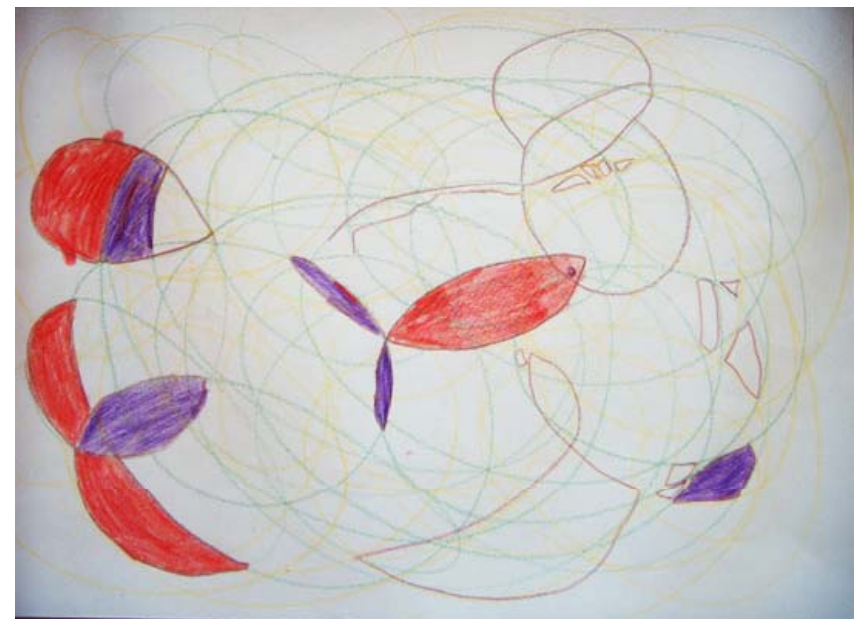
All of them told me and showed me the shapes they found. I suggested them to find some more shapes by rotating the page and suddenly they started finding more shapes.

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.

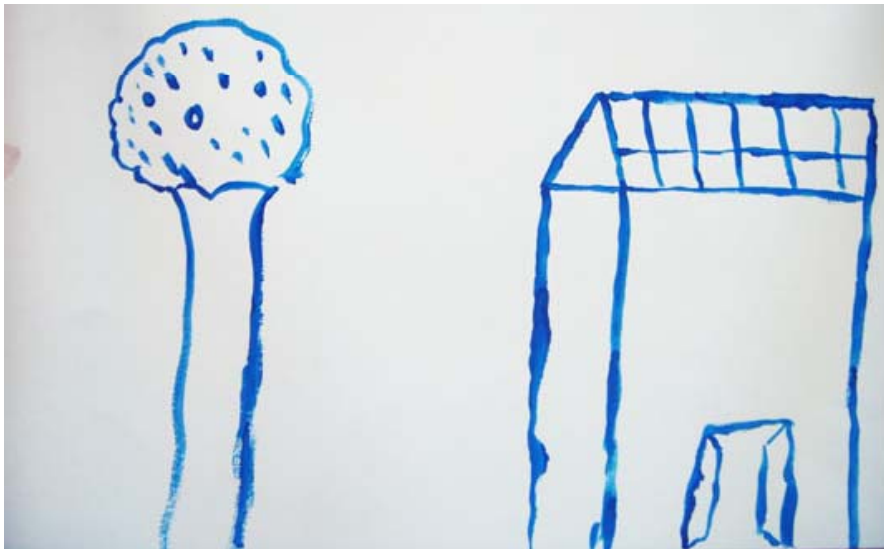
Some chose to do it unconventional way, without any conventional tools like pencil brush. Some painted directly with brush and colors.

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.

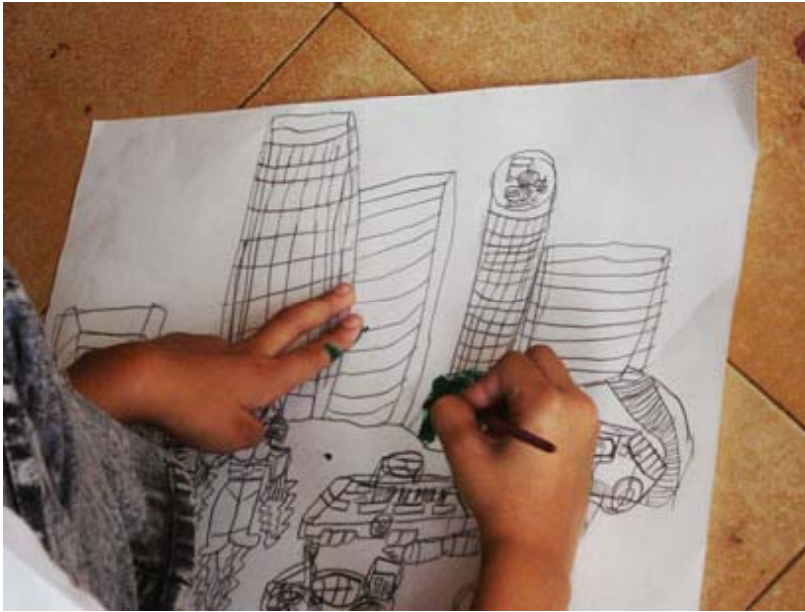




Another technique sometimes used is called "folding over" this is demonstrated when objects are drawn perpendicular to the base line.





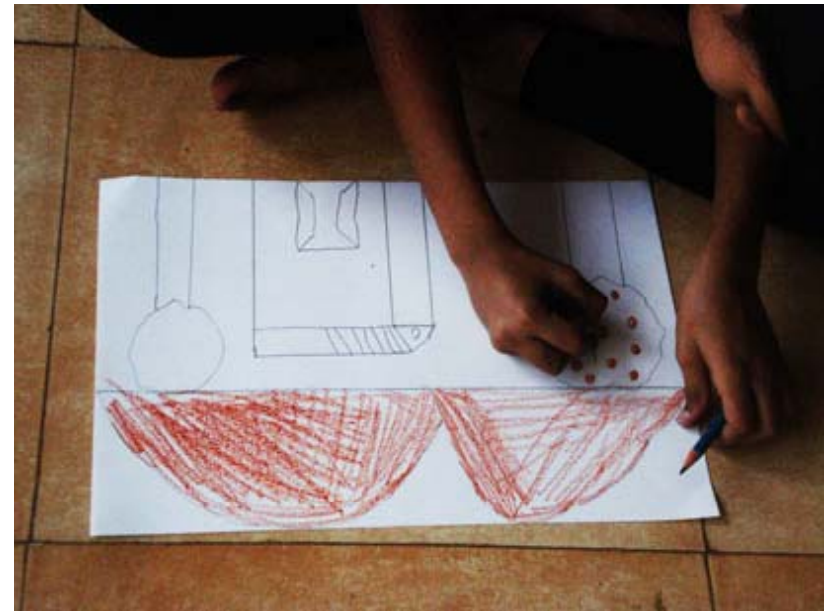


Sometimes the objects appear to be drawn upside down.

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.

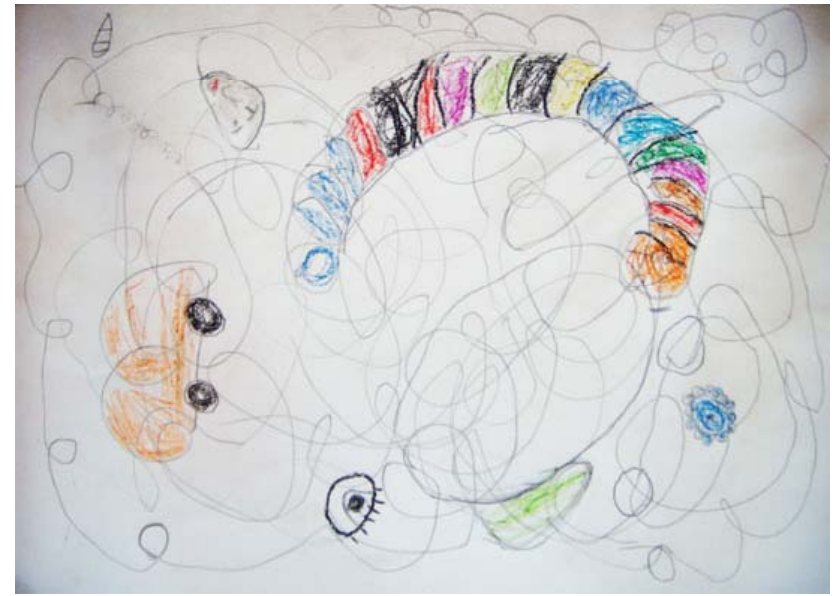
He suggested me to work with the children of 1st and 2nd grade. He gave me 5 children from each class, total 10 girls and boys. He introduced me to children and left the class.

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.

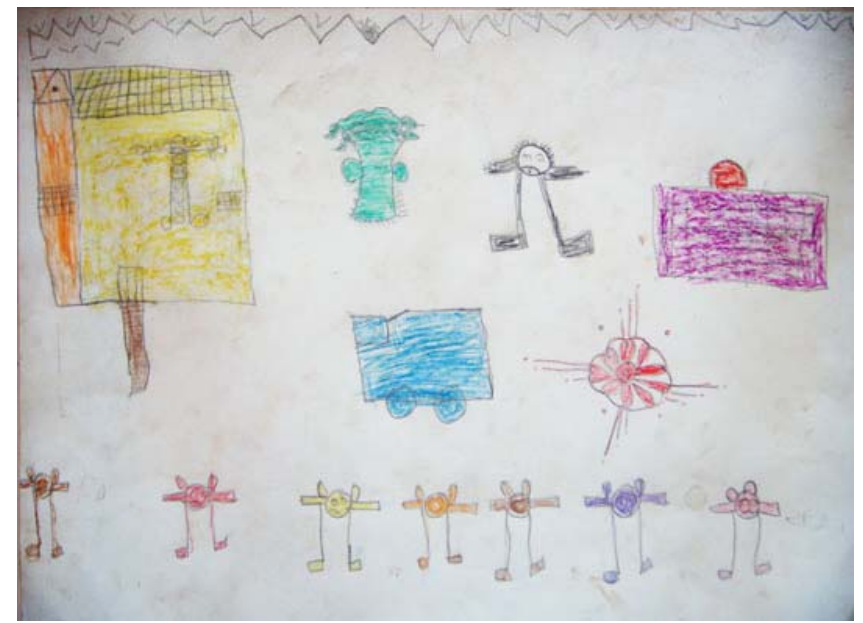
I asked them to draw about their journey and the place they visited in the last summer vacation. Only one boy out of ten once been to Mumbai to visit his mama.



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.







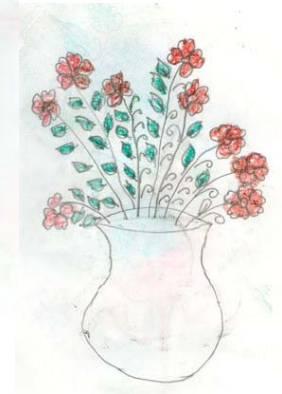
Sketch book exercise... draw about self and family and surroundings

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

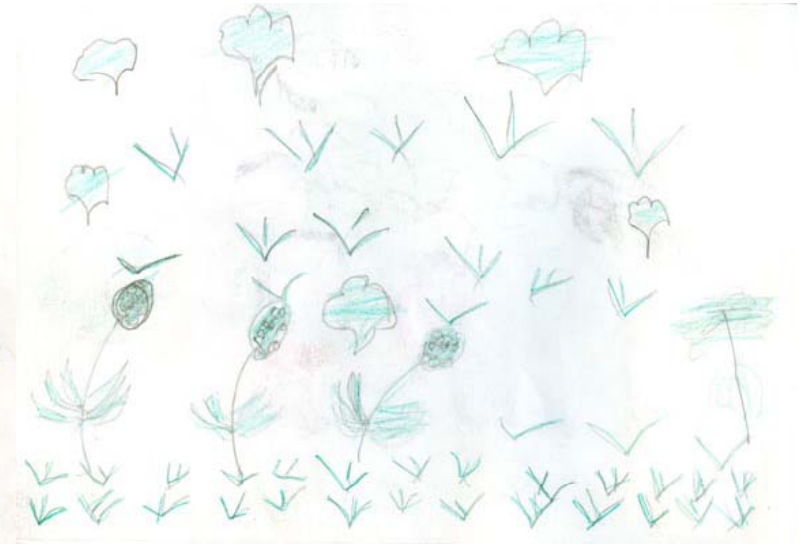
After 5 days of holiday when I met children they returned me the sketch books full of drawings and they were eager to show me their drawings. The drawings were colorful and thoughtful.



Kajal



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



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

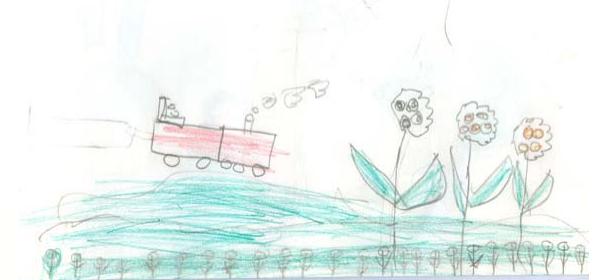
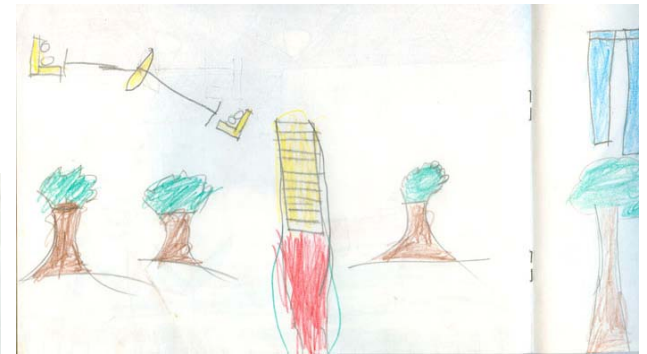
Mohit



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



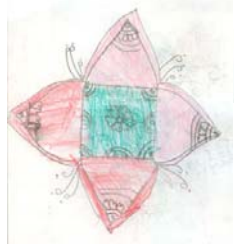
His house, garden, fields at the time of sunset, tractor, etc.



Muskan



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



Sahil



Sakshi

Sakshi has drawn herself and all her family members.



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



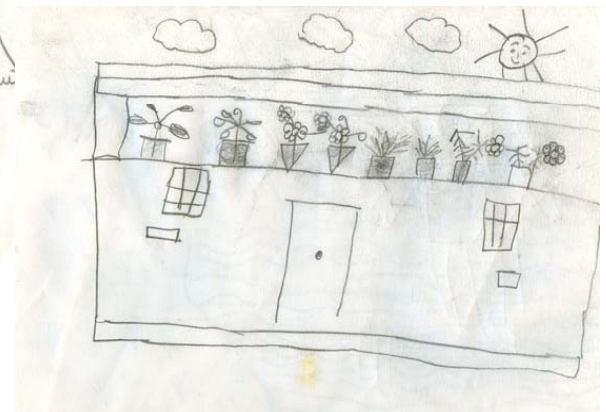
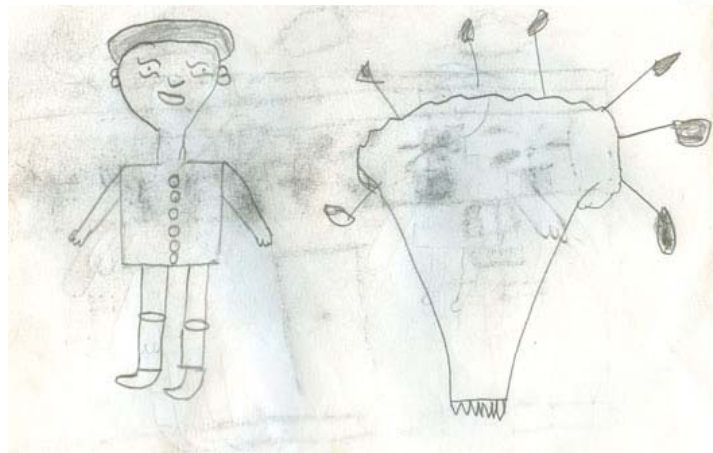
Sahil

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



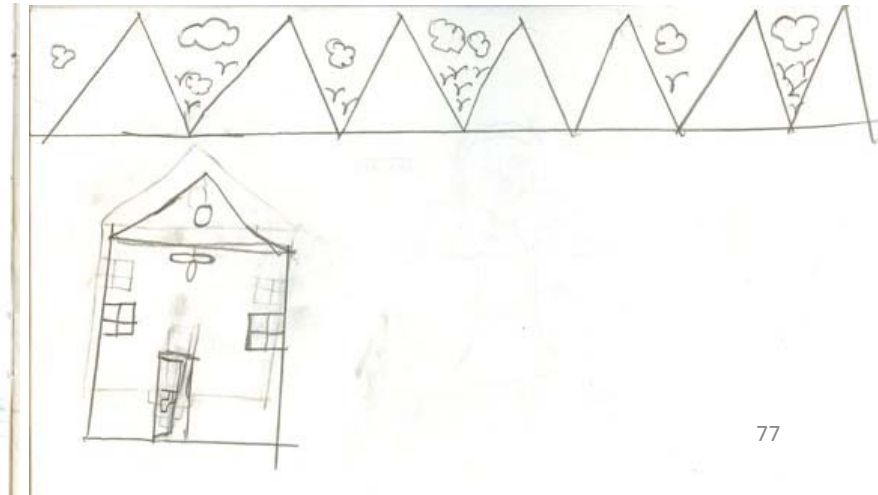
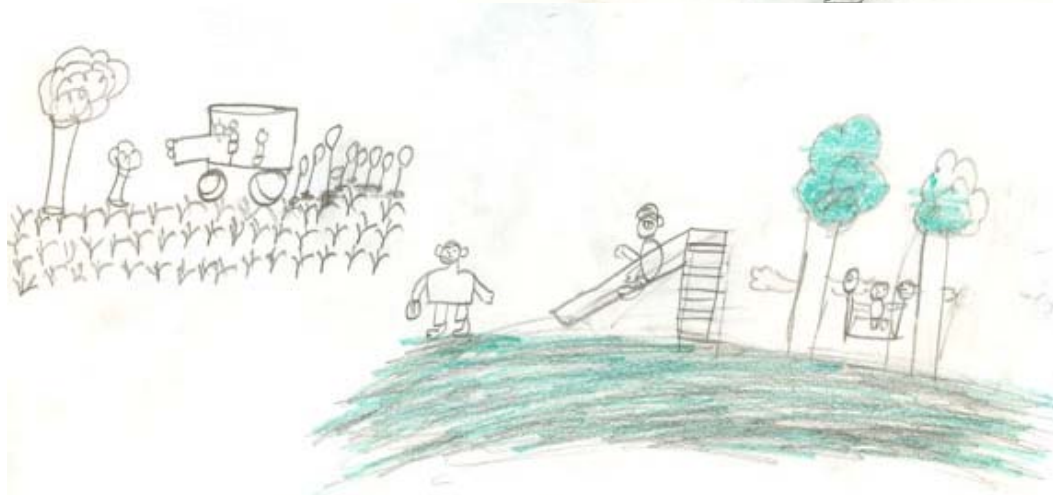
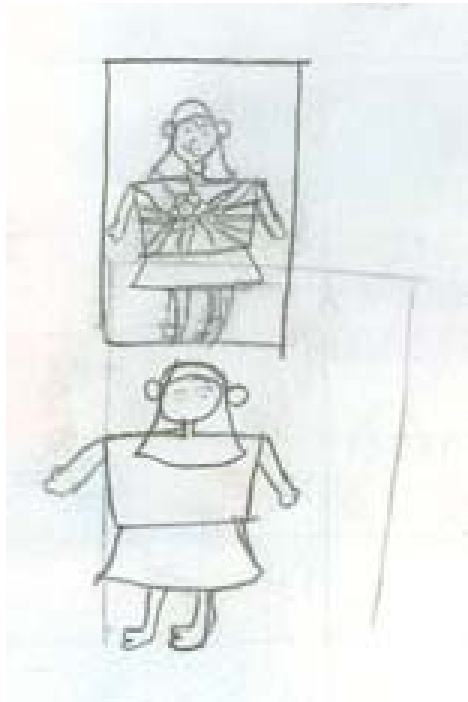
Vaishnavi and Soham

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, where as 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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Schools

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Darewadi, Ahmednagar.

Jilha Parishad Prathamik Shala,
Darewadi, Ahmednagar

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