Are the painting and drawing strategies of young children attuned and fitting with the pedagogical practices and beliefs of early years educators?

A qualitative study of two early years settings that explores the environments, contexts and attitudes of educators working with three to four year olds and their developing visual languages.

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Abstract

The pedagogical practices of educators do not embrace or recognise the multifaceted ways that young children employ when creating images. The separation of writing from drawing and the difference between intentions of the child and educator lead to practices that impact negatively on the learning dispositions of children. This study reveals the diverse strategies children use in making images and explores the contexts in which they happen in two nursery settings. It reveals how in learning to draw and paint, children are often left alone by educators who believe that to intervene would be to confine the creative freedoms of the child.

Introduction

As an artist working in early years settings, I have often heard comments from educators such as 'I can't draw', or 'I'm not very creative'. I wonder if they were instead referring to their lack of skills in reading or writing if they would be so open about their flaws.

Many creative areas in early years settings have easels that are often supplied with primary shades of paint in covered plastic pots with thick, chunky brushes. There is little interaction between educators and children. Sensitive teaching or modelling of skills is rare or is otherwise replaced with adult designed templates or worksheets. Interactions when they do occur are more likely to be based on developing language and vocabulary rather than on skills of representation, expression, communication or design. Wide ranges of equipment and resources are made available for children to access independently and freely.

I want to explore the relationship between early years pedagogy and young children's experiences of drawing and painting. I wonder if the values and principles of educators are attuned and fitting with those of young children. If they are incompatible, what factors contribute to these differences and what does this mean and imply for both children and educators?

My research focuses upon two early year's settings where I work as artist-educator for one day a week at each with the three to four year olds.

The research will improve my professional practice as an artist-educator and enable me to gain a deeper understanding of the strategies and purposes that children develop whilst creating images. The insights gained from working alongside and reflecting with educators will help me to think about the interactions, observation, planning and assessment of children's developing visual languages and to re-consider my pedagogy of drawing and painting with young children.

I have structured this research to make clear my strategy and findings. The Literature Review establishes how other researchers have investigated young children's drawing and painting and how this relates to the wider context of developmental stage theories and emergent writing. The Research Methodology reveals the methods and approaches used to collect and analyse the data and reviews the reasons for why I chose them. The Findings and Conclusion illustrate and analyse the significant strands that have emerged from the research to reveal how the children engage with drawing and painting and what the thinking is of the educators who plan, assess and facilitate these experiences. In comparing the intentions of both the children and educators, I aim to explore the impact of pedagogy on the image-making experiences of the three to four year olds in these settings.

I do not claim that this research can generalise young children's experiences of drawing and painting but other early years educators and artists may find this research relatable and of interest to their settings and backgrounds.

Literature Review

In undertaking this review, I found the majority of available literature focused upon theories of *how* drawing and painting (often termed *mark-making or image-making*) developed. Examples include Matthews (2003), Athey (1990), Gardner (1980). There were fewer sources that considered the content and meaning of drawing and painting for young children, for example, Kolbe (2005), Anning and Ring (2004).

There is a wealth of information on drawing and painting ideas for activities found within popular magazines such as *Practical Pre-School*, *Nursery World* and *EYE*. These magazines are problematic as they feed the need for new ideas and activities at a superficial level but do not address the underlying issues of development, pedagogy or influencing environmental factors.

I have structured the review to explore:

- The developmental stages of drawing and painting
- The relationship between drawing and writing
- The compositional strategies and aesthetic preferences of children
- Drawing schema and schematic development

Developmental Stages of Drawing and Painting

Gardner (1980), Matthews (2003) and Kolbe (2005) suggest that young children's developing visual language is commonly regarded as a linear construct of knowledge, development and understanding that leads to a finishing point of visual realism. Visual realism means that the image on the page is representative, realistic and aims to look like something. This linear

journey is seen to begin with babies random movements of the hand (often in foodstuffs.)   Repetitions of these actions (often described as scribbling) develop into more controlled and definable marks with the introduction of crayons or markers.   As physical control increases the range of marks develop to form loops, verticals, horizontals and enclosures. These marks are combined together haphazardly at first then becoming increasingly intentional and complex as fine motor control and the visual perception of objects is developed and controlled leading to the production of images that achieve a sense of visual realism.

The developmental stage models of drawing that lead to visual realism such as Lucquet (1923) and Lowenfeld (1947) (appendix 1) have been identified by Gardner (1980), Matthews (2003) and Kolbe (2005) as deficit models.   As such, these developmental theories imply that the stages that precede the production of visually realistic images are inferior, unintentional and lack meaning for the child.

Matthews (1999, 2003) has studied the development of drawing in his own children and of children in London and Singapore over the past 25 years. His longitudinal studies take into account the context and intentions of the child. He suggests that there is structure and meaning from the moment they create a mark. He argues that even from birth, the physical actions and movements of babies lead to actions of drawing. The drawings are trace records of the baby's action and are not only intentional but hold meaning for the infant as described here:

"Joel, at just six months, is lying on his stomach on a purple carpet. He regurgitates some milk onto the carpet in front of him, presenting a contrasting, white, circular patch before his eyes. He reaches his fingers into this irresistible visual target and makes a scratching movement. He hears his fingers scratching into the carpet and he seems to be interested in the changes he is causing to take place."

Matthews (2003, p.52)

Matthews (2003) and Anning and Ring (2004) suggest that the concept of development in drawing of young children with its purpose of attainting visual realism is a construct of Western fine art traditions and training.   This historically includes traditions of life drawing, observational studies, still lives and portraiture where the emphasis is placed upon developing representational and observational skills that enable the artist to develop and foster skills in realistic styles of drawing and painting. For many, this is still what constitutes 'good art' and is a skill that is admired and coveted. One only has to look at the range of art courses available at local centres for adults to see the plethora of this type of course.

The emphasis upon realism fails to take into account the processes of other, non-Western cultures. The geometric patterning of Islamic cultures do not subscribe to the goal of visual realism, nor do Aboriginal 'dreamtime' paintings composed of simple abstracted symbols, or the craft based decorative embellishment of functional domestic objects in African cultures, or indeed our own Western tradition of hand-crafted domestic goods Anning and Ring (2004).

In Post-Modern and Contemporary Art, we do not see the importance of visually realistic images either. Glancing through pages of glossy magazines or images presented in galleries and museums we see images that are typically more concerned with *composition* (the organisation of shapes, marks and colours within an organised space, canvas or time) or *conceptualism* (the presentation and exploration of a non-artistic idea) that uses the visual arts often in an unconventional way to express their concept or idea. Within advertising and media industries too, the power of the image is not always driven by such concerns either.

If visual realism is not the sole concern of contemporary artists or the image based industries then why in education now are we still tied to this single, historical Western European perspective of looking at and constructing images?

In this model, educators may feel pressurized to progress children from *meaningless* scribbling to creating *meaningful* detailed and realistic images. However, once the development of writing emerges, then images recede even more into the background to become illustrations to the superior mode of writing Anning and Ring (2004)

Between Drawing and Writing

The development of writing has often been associated with the development of drawing Anning and Ring (2004), Kress (1997), Dyson (1993). Although

there is not sufficient space within the limits of this research to review all literature on this subject, I feel it is important to highlight the significant issues.

Anning and Ring (2004) explore the relationship between young children's drawings made at home to those created within school contexts. They describe how educators guide children towards the dual conventions of emergent writing and realistic drawing, which has the effect on children that they "...learn quickly that their own personal styles of drawing and their passions and preoccupations from home are not valued by their teachers. They enter the lettered world of school literacy where drawing assumes a secondary role to writing within the value systems of schooling." (p.x *preface*).

Kress (1997, p.36) describes how images and image-making are not considered in education as part of a language of communication. "Images of most kinds are thought of as being about *expression,* not *information* [or] *communication."* His research reveals how children are multimodal makers and readers of meaning (making meaning combining media). He describes how children use the objects they have to hand in the given environment to create complex 3D images that involve many different modalities both in the construction and communication of meaning.

Dyson (1993) claims that creating distinctions too soon between writing (including numerals) and drawing may actually hinder the child's creative ability to compose and make up stories. Anning and Ring's (2004) study of children's drawing supports too the growing concern about boys alienation

towards school learning if they are pushed early into writing or the ambiguous term of 'mark-making'.

If drawing is seen solely as a pre-cursor to the superior form of writing, it could lose its value as a communicative language in itself. This might affect how educators organise their learning environments and the ways in which they separate opportunities for young children to engage with these modes of making meaning.

Educator's efforts to *develop* and *extend* the skills of children, to make writing a passion for boys, to *progress* children from meaningless mark-making to mark-making with meaning are failing to understand and provide the appropriate opportunities that they need. In place of *making progress,* educators maybe at risk of harming the children's creative abilities and impeding learning instead.

Compositional Structures and Aesthetic Preferences

Composition is the conscious arrangement of marks, objects or colours upon a surface. It is more than a simple understanding of space and shape. Matthews (2003, p.68) states "for many children, including the very young, it is clear that their organisation of shapes, colours, marks or objects is driven and guided by an aesthetic sense involving feelings and intuitions about harmony, balance, composition and design." It is this aesthetic sense in which I am intrigued, but I wonder if this sensibility is only a feeling or intuition that

suggests that children are unconscious of composition, order and arrangements within their designs.

Kolbe (2005, pp.28-31) describes composition as a "...passion for visual order, patterns and decoration". Dissanayake (2000) suggests that the idea of making something special, the desire to embellish, decorate, and transform something is a genuine and ancient rite that is located within us all and has its origins to human culture and ritual that can be traced back to pre-historic times. This passion or aesthetic sensibility fails to inform us how children develop these ideas, and what it is that we as educators can do to support them. It suggests if they are humanistic that they are therefore un-teachable, developing naturally without the support or facilitation of a sensitive educator.

Composition emerges in young children when they are creating images that involve a deliberate placement of marks or objects, which Gardner (1980, p.84) refers to as "a sense of controlled planning". This involves the child not simply drawing or painting until they are either completely worn out or until the background of their paper is filled from corner to corner, but instead is seen when they develop an awareness of the background in which they are placing their marks or objects upon. For educators to notice and be aware themselves of this, they have to be present throughout the construction of the image and knowledgeable about the different purposes image-making has for children.

Vea Vecchi spoke at the Atelierista Study Tour (2006) about the idea of *Aesthetic Research.* When children are investigating and making images that

display a sense of thinking and organisation, she thinks they are making sense for themselves, "the rhythms, patterns, orders and symmetries of life". This search for the essence of things is not about creating pictorial meaning, but is about the exploration of ideas of harmony, balance, symmetry, pattern and order Vecchi (2004). In doing so, the children are researching the components of an aesthetic sensibility and are creating compositions that please the eye and engage the mind. Therefore, the child is an active player, a researcher and a strong maker of meaning, able to express ideas not only pictorially but in abstract senses too. The child requires a competent adult, who is knowledgeable and able to understand the compositional and aesthetic questions of the child. When educators are only aware of developmental models of drawing then they will remain blind to the compositional and aesthetic competencies of children. They will fail to notice them simply because they don't know they exist.

An alternative theory of considering children's visual languages that is gaining attention within early years education is that of Schematic Development.

<u>Schematic Development</u>

A schema is as a repeatable pattern of behaviour seen across time and contexts (places). For Gardner (1980) he observed this repeatable behaviour or 'fixed pattern' in the drawing of children as the child purposely repeating forms and making moderate variations of forms such as core radials, spotting and dotting and rotational forms in order to master a particular form or movement of particular interest to the child.

For Athey (1990), schemas are not just the preserve of drawing and painting but underpin all aspects of the development and acquisition of knowledge of the young child. Forms of schemas include rotational or circular schemas, trajectory schemas that involve back and forth, side-to-side or dynamic vertical actions, enveloping, enclosing and containing schemas and schemas that explore going through or round a boundary and going over, under and on top of schemas. Individual schemas are gradually co-ordinated leading to complex and more powerful schemas.

Athey's theory relating to the development of drawing sees the schema as the primary or leading focus for the child rather than the content or theme. For example, she describes the drawing of "People on the boat and the captain waving" (figure 1) as "assimilation in relation to the *open and closed arc*" Athey (1990, p.105). Athey reduces the theme of this drawing (boats and people) to a list of schema relating to arcs with its early origins located in the trajectory schema.

Figure 1
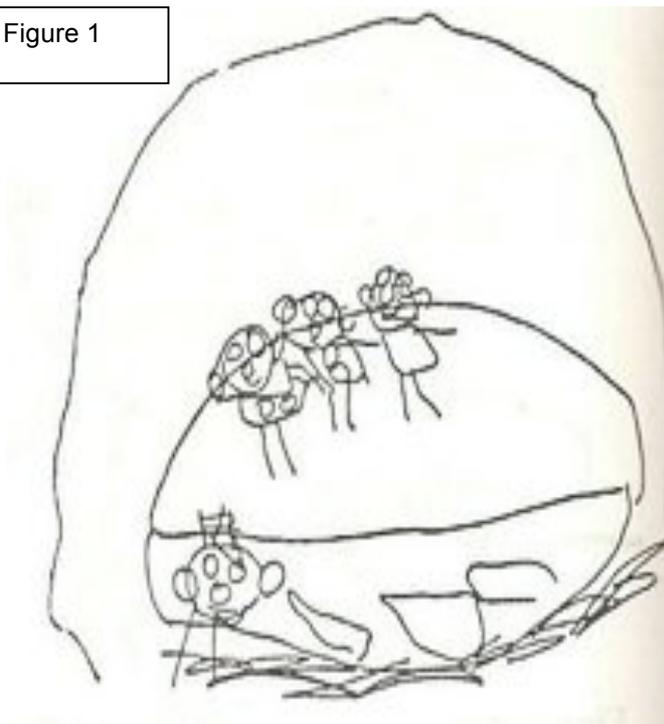
The boat - "a bisected circle"

The captains peaked cap - "a small arc connected to a rectangle"

The peoples' beards - "small arcs"

The peoples' smiles - "small arcs"

The bridge that surrounds the boat - "a large arc"

Athey pays no attention to the sharp zigzag lines used to represent the water or the context in which this drawing was produced. Neither does it give the reader any clues as to the possible interests of the child to boats, water, bridges or people of significance that may have been the impetus to the creation of this drawing.

Athey's work offers an alternative framework for looking at young children's images that enables a reading of forms, lines and marks that values these schematic marks as intentional and meaningful for the child. However, in searching for commonalities and valuing form over content, we lose sight of the emotional, narrative, multimodal and communicative aspects of image-making as well as the aesthetic preferences of design and composition.

Athey's schematic definitions or collections of drawing forms can be closely associated to the work of Kellogg (1969) who identified 20 'scribble' types that she grouped into six categories of vertical, horizontal, diagonal, circular, alternating and no line movement. Kellogg's work is problematic in that she collected the drawings and paintings of children from all over the world, devoid of context, observation or dialogue of the child. The emphasis again is on analysing the form of drawing that also does not take into consideration the purpose or intentions of the drawing for the child.

Kellogg believed that the development of children's drawing was wholly instinctive and something that should not be prematurely taught or interfered with by educators or parents. Her research drew on the ideas of the Austrian teacher Franz Cizek and the writer Herbert Read who she cited as both considering children's basic art abilities as inherent and developing naturally throughout the course of childhood.

The idea that a child's drawing and painting development is biologically determined supports the assumption for many educators that no more is required than a smile, a kind word about their image and the provision of resources. It supposes that these modes of making images are integral to our inner make-up, connected to whom we intrinsically are and part of our psyche. They are untouchable and unteachable unlike any other subject or area of learning for children.

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The review of the literature has revealed the difficulties of contextualising the development of children's drawing and painting skills within a traditional fixed developmental model or theoretical perspective. Post-modern and contemporary art reveals other ways of looking at and interpreting images. Other perspectives reveal children's seemingly natural fascination with pattern, harmony, sequences and visual order that somehow do not seem to be learnt or teachable, but instead are something that define us as human. Schema theory can be useful as a framework for looking but fails to locate this interest as culturally or emotionally driven.

In considering children's visual processes and strategies it is important to consider as Vecchi (2004, p.137), points out that "the historical and cultural situation is constantly changing". As educators researching alongside children we cannot afford to see children's developing visual languages from a single fixed point or from within a single theoretical perspective. Nor can we view their strategies solely as cognitive or biological. Developmental stage models are insufficient and suggestions that the development of drawing is unaffected by culture and should not be nurtured simply adds to the unease that educators have towards drawing and painting and their role in its development.

The link between writing and drawing and the problematic terminology of 'mark-making' is also challenging and requires further investigation if we are to understand drawing and painting as a multimodal and communicative language.

Drawing, painting and creating images are skills that allow us to communicate ideas, messages and theories without the need for words. In an increasing media driven culture, image is everything. Drawing and painting are not hobbies or skills to grow out of or even pick up again in our retiring years; they are necessary requirements to explore the world of visual communication.

As educators, we can arm ourselves with the knowledge and theories of others so that we can be conscious of other possibilities and be open to what we see. We need to be competent listeners and observers of young

children's drawing and painting, able to tune in and respond well to the children within our educational care if learning in this area is to be meaningful and lasting.

Research Methodology

The research methodology that I adopted was **qualitative** in its approach; the research strategy was of **collective case study**, the methods used to collect the data included **participant observations, questionnaires** and **semi-structured interviews.**

Qualitative Research

Qualitative research enables the researcher to access the complex webs of interaction between child, family, educators and community and between the intellectual and material resources available to each Edwards (2001). It allowed me to gain insight of the educators' knowledge (from training) and their practice (actions) in relation to the children's painting and drawing experiences. I was able to access the context sensitive stories that I feel quantitative methods would not have revealed.

Qualitative data is the product of the researcher's process of interpretation Denscombe (2003). In recording the ongoing experiences of drawing and painting and subjecting them to analysis, the recordings were thus transformed into qualitative data.

The researchers' subjective perspective (their values, beliefs and experiences) inevitably become part of the qualitative research process

Denscombe (2003), Edwards (2001). The field of study (and the data collected within it) is connected to the researcher's personal theorizing of it and as such places this within a Poststructuralist paradigm. The concern though, is that this strong subjective perspective could alter the dynamics of the research and distort the data being collected Edwards (2001).

Denscombe (2003) suggests that distortion of data can be prevented if researchers proceed in a detached manner putting their thoughts to one side, which supposes that they can be objective. However, the moment the pen is lifted to paper to note something of interest or a camera is raised to capture a specific instant, they have inevitably made a judgement that what is happening now is more significant and of increased interest than what was happening before Rinaldi (2006). Alternatively, Denscombe (2003) suggests acknowledging the subjectivity of the researcher and making it visible in how their research has been shaped.

As a familiar member of the educator team in both settings, I felt it imperative to remain open and transparent in my research manner, sharing my thoughts and questions with the subjects of my research. Knowing that my subjectivity and personal experience as a visual artist was what was valued and sought by the head teachers I needed to be aware of the negative aspects of a strong subjective handle to my research.

Remaining open and responsive to all possibilities is what I aimed for. In reflecting upon the gathered data with an educator partner in each of the settings enabled a sharing of our differing subjective viewpoints and

observations. Both parties could learn about each other's specialist areas of knowledge and this led to a richer and more rounded interpretation of the data. The shared reflection was extended to all educators and sometimes parents of the children involved in the case study in order to gain further perspectives and remain open and transparent.

The flexibility of the qualitative research approach enabled me to respond reflexively to the data and allowed alternative explanations to be explored Denscombe (2003), Edwards (2001), Cohen, Manion & Morrison (2000). I was able to probe the connections between the educators' understanding of drawing and painting with their actions and able to investigate the contexts that nurtured and influenced these understandings Maxwell (1997).

Case Study

I chose two comparable nurseries as a focus for my research that were both considered 'Outstanding' in recent (2007) Ofsted reports. Setting one is an Early Years Excellence Centre and Children's Centre and setting two is a standalone nursery school. I have worked at each for one day a week for over two years as artist-educator with the three to four year olds (the focus group for observations).

The case study strategy enabled multiple methods and sources of collecting and analysing data. Its strong advantage was that I was able to observe closely and in detail the real ongoing context of how the children engaged with drawing and painting and how the educators responded and planned for these experiences. The context of the case is seen as a fundamental and inherent

factor in the cause and effect of the phenomena being researched Denscombe (2003), Cohen, Manion & Morrison (2000). In this research, the strategy supported the exploration of contextual and causal explanations emerging from the influences and actions of educators.

One of the characteristic strengths of Stakes (2000) description of collective case study is the focus on seeking and understanding the perceptions, experiences and actions of individuals or small-groups that support insight into the wider implications arising through the research. This balances the weakness of the strategy in that it can be seen as difficult to generalise from its findings when only one or a few instances are studied Denscombe (2003).

A central strategy of case study identified by Cohen, Manion & Morrison (2000) is a method of observation and in this research; I chose participant observation as mine.

Participant Observation

Participant observation is often linked to Ethnography in that it is concerned with witnessing lived experiences Siraj-Blatchford & Siraj-Blatchford (2001). The observer participates in the activities being studied enabling qualitative data to be actively gathered from inside rather than passively from outside Ochsner (2001). The strength of this holistic approach was that I was able to respond to what was being observed choosing how active to become in the process. It enabled me to ask questions of both the children and the educators to probe further and make connections with what I was observing to

understand what Denscombe (2003, p.202) describes as "the meaning of actions".

Observation is always partial and subjective (a potential weakness of this approach) but can become part of a reciprocal process that leads to each participants personal growth and thinking when the interpretation and analysis of the collected data is shared Rinaldi (2006).

Pedagogical documentation is a term used in the Municipal Pre-Schools of Reggio Emilia to describe the process of collecting materials (video, photographs, written notes and audio transcriptions) in process, i.e. during the experience, which are then read and interpreted by groups of educators. The 'documents' are used for re-reading, revisiting, reconstructing and *re*-presenting the observed experience which allows for a public sharing and interpretation of the experience to foster ideas of where to go next and what has been achieved Kocher (2004). The documentation becomes a visual aid to make projected plans and creates an emergent and evolving curriculum that is designed on a basis of participant observation, documentation (data collection), shared reflection (analysis) and re-presentation (making visible and making plans). The process is cyclic and embraces subjectivity in a mutual process that prevents the distortion of the research process because of its collective and shared stance.

Pedagogical documentation was a tool used at both of the case study settings enabling the research into drawing and painting to be shared, investigated and explored collectively. As such, we were all participant observers and

regularly met as a group to share and analyse what we found. The research partner I was working alongside in each case would also spend a significant part of the day discussing and analysing our observations and interactions with the children. Below, a teacher from setting one describes the effect of this process:

> "The research project between artist, educator and children showed that more can be discovered about children's learning, theories and strategies when dedicated time and space is given for close listening and observing...by bringing together the perceptions and subjectivities of an artist and an educator meant that we were able to consider our observations from both different and, subsequently, shared understandings."
>
> Webb (2007)

Participant observation and the use of pedagogical documentation made the research process visible and transparent allowing multiple perspectives to be heard. It also enabled me to see and respond to the actions of the educators and the children from an inside position. However, I was also interested in what the educators thought as well as what they did.

Questionnaires

A questionnaire to collect the opinions and beliefs of educators, to gain information about their initial qualifications and subsequent training received in aspects of drawing and painting was designed. The questionnaire was constructed using thirteen open questions (appendix 2). Its strength was that

it gathered rich and complex answers that were informative regarding educators' beliefs and values. It achieved a high response rate with 13/15 responding in setting one and 12/13 in setting two.

Its weakness was that I was concerned in how I had constructed some of the questions, that maybe they were too complex and that often the terminology and language used to describe drawing, such as 'mark-making' is extremely problematic in itself. The wide breadth of qualifications of the respondents, from NVQ 2 to Masters Level makes choosing the language and terminology incredibly difficult to pitch.

Following completion of the questionnaires, a session was held in each setting where I presented the collective raw data. The presentation of the data in this format enabled shared group analyses, which lead to unanticipated discussions (further data) regarding what the results revealed. These fostered the sharing of ideas and theories in a reflective arena where they could be both deconstructed and reconstructed and where the respondents could consciously become aware of their thinking, connecting this with their experiences, actions and values. In future collections of data in this way I will build in evaluation of the anonymous raw data with respondents where possible.

The analysis of the data from both the ongoing participant observations and the questionnaires revealed a number of key themes, which I wanted to probe further. I chose to do this using the strategy of one-to-one semi-structured interviews, one in each setting.

Semi-structured Interviews

This flexible and responsive strategy allowed the interviewees to develop their ideas and speak in depth on the issues raised Denscombe (2003). The questions (appendix 3) were designed to probe the key themes that were arising from data already collected. The questions were piloted with a member of staff in each setting, which reinforced the complexity of terminology and language being used to describe drawing and painting activity so slight modifications were made to the wording and order of the questions consequently. I was aiming to explore the opinions of the interviewees on these key themes to help me in my understanding of possible causal explanations to what I was observing and finding.

I selected one educator to invite to interview from each setting of comparative qualifications (both had Early Childhood Degrees) and roles (both worked closely with families and younger children too). Both interviewees expressed their eagerness and willingness to participate and accepted my invitation to talk in depth whilst being recorded about the emergent themes of the research. Their willingness and our long-term working relationship allayed my fears that my presence might overtly alter the truthfulness of their responses.

The Analysis of Data

The multiple collation methods used lead to a multiple analytical strategy. This involved shared and collective analyses of visual data, the use of analytical notes to define and redraw the emerging themes and the use of matrix grids to aid the design and analysis of questionnaires and interviews.

Interview recordings were transcribed and transcriptions given to participants to check content. Information gleaned from the questionnaires was formed into a table and then offered back to the settings to contemplate.

I used an A3 journal to collect my observations, combining this with photographs, audio recordings and video. I found that creating a photographic record was less intrusive but failed to capture the bodily movement of some children as they swayed with the action of painting. Many would talk rapidly as they painted a kind of verbal outpouring of their thinking, sometimes associated with the painting, sometimes not, so it was useful to record and capture the dialogue that I would otherwise lose if only making written notes. The documentation collected was then used to reflect upon with educators and often the children. It was an instrumental analytical visual aid that enabled the revisiting and *re*-constructing of experiences with both the children and the educators making visible the diverse processes involved in creating images Keyte-Hartland (2006).

The collation of images of children whilst drawing and painting although essential to the analysis of data raised significant ethical issues.

Ethics

Prior written agreement had been made with all the parents of the children to gain permission for photographs and video to be taken and collected as part of my ongoing work with the settings. The nature of this research was part of my normal professional role as was the partnership with a reflective co-worker to maintain the shared dialogue regarding painting and drawing within their

setting. I discussed with the head teachers the inclusion of their nursery as a case study and consent was granted.

I maintained confidentiality and privacy with regard to individual children, their families, educators and others participating in the research and where identifying material could be used, for example photographs of a child, further parental/guardian consent was sought.

The UCE Research Ethics and Guideline Checklist were used to ensure that I complied with the ethical issues relevant to the research I was undertaking.

Bias, Triangulation, Validity and Reliability

The opportunities of shared analysis of data with individuals partnered with me to work and within group reflection sessions offset the effects of **bias.** The multiple perspectives gathered and shared lead to a reciprocal and collective process of research that avoided the danger of strong personal involvement. As a familiar member of each team, I was able to build a strong rapport where honest debate and exchange was fostered which was particularly beneficial in terms of minimising the interviewer/researcher effect.

The multiple methods used to collect the data allowed me to construct comparisons of the data making it possible, I feel to reach a better and more consistent understanding than if I had only used one method or strategy. Although **Triangulation** does not suggest a perfect approach that supplies objective and truthful data, it did allay my fears that the method did not overtly alter the data being collected and analysed.

In terms of **Validity and Reliability,** the qualitative methods employed have enabled me to immerse myself deeply into a complex and interconnecting configuration that constitutes the context of the children's ongoing and everyday experiences of image-making. Unpicking the connections from within, over time and in-conjunction with others has lead to a more rounded and multi-perspective understanding. The shared analytical process and open and transparent research design ensured that my strong personal theorizing did not cloud my vision for alternative readings of the data. In making explicit how the data has been produced and my relationship with the participants in this section, I feel it reduces concerns regarding the consistency of the data and its interpretation.

This small-scale research project will inform my professional practice and give me insightful knowledge into the particulars of the cases being studied that will help me understand the wider issues and relatable implications of this research. Therefore, I do not claim this research is generalisable but I do claim it is relatable to others working in similar fields.

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In this section, I have described the methodology and the chosen strategies used to collate and analyse the data and discussed the inherent strengths and weaknesses of these approaches. I have considered the ethical issues relating to this research and made clear how I have dealt with triangulation, bias, validity and reliability. In the next section, I explore the key themes that

have emerged throughout the analysis of the data from the two case studies to explore the impact of pedagogical practice upon the experiences of young children's drawing and painting.

Findings

I have chosen to illustrate the key themes that were of significance either to both or of the individual settings. Although many issues emerged from the research, the key themes I have identified, although relating to the particulars of the settings do bear relevance I feel to the wider context of early years education. I have structured this section to explore each of the significant themes that include:

- The compositional strategies, schematic themes and aesthetic preferences of the children
- The approach of educators in practice and in environmental design towards the modes of drawing and writing
- The role of the aesthetic environment in drawing and painting
- The connection between providing a wide and broad range of resources and experiences to notions of creative freedom and educator interference
- The training and support that educators have received specifically relating to the visual arts and young children

Compositional Strategies, Schematic Themes and the Aesthetic Preferences of Children

The literature I had reviewed was strongly suggestive that visually realistic image-making was not the only way in which children created images.

Matthews (2003) looked at the physical and dynamic actions of painting, Athey (1990) examined the recurring schematic behaviours and Vecchi (2004, 2006) considered children's image-making as a form of aesthetic or visual research.

As the children painted and drew, I encouraged them to describe what they were *thinking* or simply listened to what they said as they were creating the images. Individual children had their own preferred method of interaction, requiring me to tune in to their predilection. I avoided asking them *what* they were doing or making as this implied a visually realistic content.

In setting one, they usually painted alone at the easel. My keen interest in their painting and drawing strategies fascinated them. They used my journal and photographs to revisit images they had created. It enabled them to evaluate and assess their image-making as Angel's experience from setting one recorded in my journal, illustrates here.

> *"Angel was looking at the slideshow of photographs on my laptop...I asked Angel what she was thinking as she looked at the images of her painting from last week. She said,* "I don't know what it was, but I want to do it again, you know the big size of it [*referring to the large paper she had painted upon but now reduced in size as a digital image*] but the big size, it is very difficult. *[She then pointed to an area at the bottom of the paper that was busy with marks]* I think there is too much here *[then pointing to another area]* and I don't like this bit."*

Angel expressed how she did not know what the image was, she accepted that it was not a visually realistic image (although clearly she would not use this term) but she stated that she wanted to do it again. Since collecting the children's paintings over the course of the year, it had become clear that many children made repetitions of forms, using similar choices of colour, types of marks or actions similar to Gardner's (1980) description of 'fixed patterning'. Gardner interpreted this as the child purposely repeating forms and making moderate variations in order to master a particular form or movement of particular interest to the child.

Angel evaluated her compositional strategy; she scanned the digital copy of her image, as if 'reading' the visual content. She commented on the area she disliked saying it was 'too busy'. Angel's evaluative mode of thinking is very similar to Vecchi's (2004) idea of 'aesthetic research' as she seemed to be looking for the visual patterns, forms and combinations that she found aesthetically pleasing. It also links to Kress's (1997) idea of reading that is transformative by nature, an act not only related to text but to images too. This function of reading her image enabled Angel to make sense of her actions (painting process) and the resulting sign (painted image). The opportunity to revisit the process of her actions (viewing the process as a series of digital images), enabled her to consciously reframe her experience and transform what she thought/did to what she was thinking now.

Over the course of the academic year, in both settings I mapped the diverse strategies of image-making that I observed the children engaging with. For some, the interest lay in creating **dynamic representations** of movement,

such as James's interpretation of the movement of a ceiling fan (figure 2). Ellena's image-making illustrated the creation of a **visible trace** when she drew an image to show me how she did press ups at home (figure 3). Amrita demonstrated an **observational or responsive** strategy when she drew and painted a pot of gloop that she had filled, drawing her response to the object at hand (not necessarily what she could actually see) (figure 4).

There were **realization and transformation** images that often began as simple enclosing lines but were then transformed by adding further details when the child realised that it resembled something familiar to them. Myrie's example (figure 5) of "my face changing into the sun" reveals this. I also observed image-making that enabled the child to formulate and **explore theories**, as when Megan imagined the possibilities of how a sheep machine worked that would remove the wool from a sheep (figure 6).

Some images were primarily concerned with the **scientific exploration** of the qualities and properties of the media, tools and of colour itself like when Harry layered paint thickly onto the paper and then turned his brush over to test what it would do (figure 7). Many images were concerned with **aesthetic qualities and composition** where children would experiment with pattern making, juxtaposing colours, lines, shapes and forms (figure 8).

Observations revealed the creation and formation of **signs and symbols** in images, for example, children created graphic signs for musical sounds (figure 9) and the use of **visual storying** either to tell stories dynamically (the action of stories as they unfolded) or to illustrate the landscapes, objects and

characters from within the story (figure 10, 11). I also observed the combination of media to create **multimodal compositions** (figure 12).

It warrants further research to identify other strategies of image-making that I am sure I missed; however, for the purposes of this research, what I recorded revealed that visually realistic image-making was just one of many methods of image-making for the children.

Contrary to Athey's (1990) schematic theory, children were not working through a schematic behaviour such as rotation before combining it or moving on to another but were instead rapidly skipping from one form of image-making to another. Other children in the setting, their siblings, even parents would inspire them and change the process and content of the images. Ideas and techniques were like viruses to be caught. Image-making was an active, dynamic and contagious activity that was constantly changing and shifting within the systems of interaction of school, community, family and culture challenging both biological and developmental stages of advancement in drawing and painting.

Kress (1997) sees the development of written and spoken language in a similar way, as something that is in a constant state of flux being remade by its users and makers. Kress argues for a change in pedagogy that no longer sees the development of language as an adherence to rules and stages but instead focuses upon a pedagogy that embraces "competent development and enactment of design" Kress (1997, p.xvii). Relating this to their visual languages, it suggests that we require a pedagogy that supports children to

construct and design their own dynamic languages of image-making that is neither fixed within a static curriculum nor assessed against profile norms. Instead, it should be negotiated and designed between child and educator to recognise children as powerful and competent makers and readers of visual imagery.

In both case study settings, the questionnaire revealed that although the educators believed that a combination of observing, listening and talking with the child was the best way to understand their perspective and intention about their image-making they could not identify with any of the categories listed above as possible strategies for their children. Indeed, when I shared these results at setting one, one educator said she did not see the point of understanding strategies, as they did not need to understand it if it could not be marked off against the child's Foundation Stage Profile, DfES (2003).

The gap that exists between what *needs* to be proven for the Profile (appendix 4) and the *actual capacities* of children cannot be addressed until we stop assessing children's images against the fixed standardised rules and stages that constitute the Profile or the Early Learning Goals of even the new Early Years Foundation Stage, DfES (2007).

Between Drawing and Writing

The review of literature suggested how children's personal styles of drawing were not valued by teachers in a school literacy system that saw drawing assuming a secondary role to writing Anning and Ring (2004). In making distinctions too early between drawing and writing, far from speeding up the

progress to written word educators could actually risk damaging the child's disposition to the process of learning itself. With these issues in mind, I observed the different ways that each setting approached drawing (including painting) and writing in terms of educator practice and the organisation of the environment.

In setting one, children and parents entered the nursery and was greeted by educators in their group base and encouraged to 'write' their name on a narrow slip of paper with a pencil at the table. Many of the children approached this activity by attempting to 'draw' or by making a series of marks that for some represented 'writing'. In the early months of the nursery year, educators described this as 'mark-making' although clearly planned and resourced for as a name writing activity. Educators felt pressured that the children within their group "made progress" moving from what they termed "mark-making" to a more recognisable formation of letters of their name. This pressure was expressed by one educator in a morning meeting as coming from the need to "make sure we cover the Foundation Stage Profile" referring to Communication, Language and Literacy (CLL) (Writing) Point 4 "Writes own name and other words from memory". The pressure also came from parents, who raised their concerns at parent meetings when they saw other children able to write their name, when their own child continued to 'mark-make' or as it had been referred to by one parent as "just scribbling".

In setting two, children and their parents entered the nursery and were greeted by educators in their base where they could choose from a collection of activities, for example, construction kits, puzzles, small world play together

with a box of drawing materials (felt tips, pencils, biros, ruler, scissors, glue, whiteboards, clipboards and paper). When children had attempted to write or created a particularly interesting image, they were encouraged to go to the office to photocopy their drawing so a copy could be kept for their "special folders". The folders contained photographic evidence and observations of the children's experience and learning that contributed to evidence collected for their Foundation Stage Profile.

The issue raised here shows how aged only three, in setting one the child has already entered into the lettered world of school literacy described by Anning and Ring (2004) where the task of writing (their first encounter) was already assumed to be the priority for children. In doing so, educators had split the two modes of writing and drawing into two separate and isolated modes despite the possibility that for young children the very process of making and expressing meaning could be multimodal Kress (1997).

The choice of welcoming activities within setting two did not make distinctions betweens different forms of making meaning and enabled the children to engage with multimodal representations that involved combining the resources to hand (blocks, small world figures, cars, drawing media) to make complex 3D images as Kress (1997) suggests.

Further distinctions between modalities were made in setting one in calling the area resourced with envelopes, narrow strips of paper, blank party invitations, clipboards and paper as "The Writing Station". This area frequently attracted children to draw but was set up primarily by educators in terms of offering

early writing activities. Interestingly, there was no permanent 'Drawing Station'. Instead, activities such as painting (at an easel), drawing, collage, clay, play dough, printing including sensory and tactile explorations happened within the all-inclusive "Creative Station" which essentially was a large table, a resource trolley and an easel. The role of the educator focused on organising and managing the resources and the children's behaviour.

In setting two, again the distinctions were not clearly defined. In the "Graphics Area" children accessed resources like staplers, hole punches, felt tips, pencils, pens, rulers, scissors, glue, letter and number stencils and a variety of coloured, shaped paper and card. Both 'writing' and 'drawing' took place within this area and the educators planned for both. The close proximity of the graphics area to the large block area enabled the children the possibility to combine one set of resources in another. They did this when creating notices or signs, which they used on their building constructions in the blocks.

Also within the nursery of setting two was an area referred to as the "Creative/Messy Area" where children painted at the easel (unless setup for drawing with felt tips and graphite sticks), painted on a flat surface using watercolours and mixing palettes (where there were often fruits, flowers or images as inspiration). They also created compositions of found and recycled resources on mirrored surfaces, collaged and worked with clay. Outside, children used simple drawing resources (clipboards, crayons, felt tips) from the trolley and often 'painted' with water using large decorating brushes. A chalkboard and chalks were also in this small outdoor area. The role of the

educator focused upon recording the children's experiences, setting up resources, managing the space and behaviours.

As with setting one, there was no separate 'drawing' area but the 'graphics' area encompassed and was resourced for both drawing and writing activities and there were other areas to draw and paint in other places of this nursery.

Although children will not necessarily separate out mark-making, from graphics, drawing, painting or writing it is clear that educators, in how they name and categorise areas do. In setting one, writing was the planned priority in the area that the children drew in. While the educators did not disregard the drawings of the children in the "Writing Station" there was a danger that in prioritising writing, drawing was relegated to the position of 'before writing'.

The inherent difficulties of an encompassing "graphics area" as in setting two still did not remove the danger of considering drawing as the precursory stage of writing. Whilst there is a clear relationship between drawing and writing Anning and Ring (2004), Kress (1997), Dyson (1993) this relationship is recognised but not understood.

> "There is a relationship between drawing and writing. I think with their early drawings, when they start it's usually just a mark and then it gradually just forms into letters from their pictures, there is a connection but I don't know what it is."

> Interview with Nursery Practitioner – setting one

"I think there is a connection between drawing and writing, I don't know what or how. I think the connection is there and maybe it's something we have to explore."

Interview with Nursery Practitioner – setting two

Misunderstanding the relationship between modalities and separating out writing from drawing too soon leads to environments that are ill suited to the learning potential and requirements of young children. Prioritizing one mode over another can also create unnecessary parental pressure if some children naturally write before others. In setting one, some children began to form the letters of their name before others. For one boy, his refusal to engage in any form of 'mark-making' was because some of the girls who were proficient writers called him a 'scribbler'. The parent wanted her son to 'catch up' so educators would try to encourage him to write and draw in situations that he was comfortable and competent with, namely construction. In trying to make writing or *mark-making* more appealing to him they instead added to his unease to engage with an activity that he and some of his peers had already deemed himself a failure at. Potentially, this could lead to the situation described by Anning and Ring (2004), Dyson (1993) that could instead harm his creative capacities for the use of language and his disposition to learning.

A more holistic approach is required that takes into account the organisation and presentation of the environment, that recognises and embraces the multimodal and diverse strategies of image-making. Drawing therefore must assume an equal partnership with writing and be recognised and embraced as a form of communication, information and the expression of meaning that can

be combined with many other modes like music, dance and story. Educator interaction should therefore support and focus on *how* the children construct the communicative and expressive qualities in their drawing and writing rather than the teaching of formulaic strategies that encourage only the advancement and production of letters, words and punctuation, or realistic pictures. In interweaving the communicative ability with the aesthetic aspect, greater levels of awareness of the purposes for visual and written communication are increased and children realise for themselves the power and potential of written and drawn codes, symbols and signs that they produce, encounter and make sense of.

The Aesthetic Environment

> "The physical characteristics of any school environment reveal much about how children are regarded and the value assigned to the processes of teaching and learning that characterise the setting. The Reggio Emilia school environments are noteworthy because not only are they aesthetically and intellectually stimulating but because they convey a respect for the interests, rights, needs, and capacities of those who use that space." New (1998, p.266)
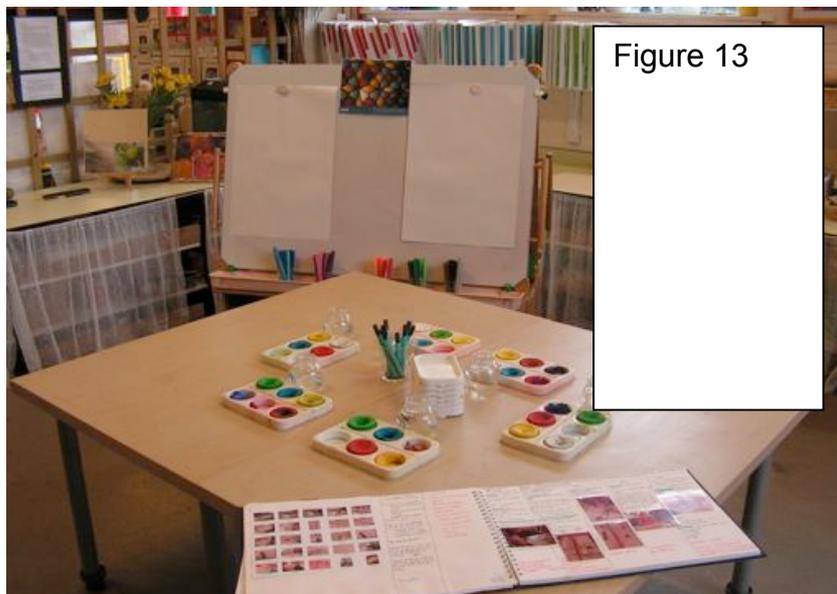
Figure 13

This sensibility of creating a respectful environment was evident in setting

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two and echoed within responses to the questionnaire that suggested that the

organisation and presentation of resources was crucial. When asked about

the most effective role of the educator, responses included:

"Setting up inviting environments with quality and thoughtful materials."

"Resources should be inviting, well presented and well looked after."

"Resources need to be presented well and of a good quality."

Figure 14

The emphasis focused upon creating aesthetically inviting environments in a thoughtful manner using resources of quality. Figures 13 and 14

on given to the arrangement of drawing and painting

ng two. A description from my journal records the scene:

ens with barrels that show the colour of the pen are grouped

families, with an emphasis on providing different shades of

colour so that the child immediately is able to see that blue is in fact,

not just one hue but in fact many different shades. The pens, when

presented in this way also make clear that colours have relationships

with others, with the warmer colours of yellow, oranges and reds being

grouped together. The use of colour shade cards also invite the child

to consider the range of colours available, inviting them to mix, invent

and transform the drawing and painting resources. The use of glass

jars to wash brushes in is provided because the educators see that part of the attraction for children to painting is their fascination with how colours mix and change, which happens as much in a clear and visible jam jar as it does on the paper."

A nursery practitioner, interviewed at setting two revealed how she thought the presentation of the materials affected the development of their images:

"I think the drawings are so very advanced here compared to other settings, which I think comes from how the materials are offered here and how the staff supports this."

The resources, when presented in this thoughtful manner are not only accessible but "make learning irresistible" school Ofsted (2004, setting two). It enables the child the opportunity to make considered choices and see the variety of aesthetic and visual possibilities available. When great attention is given to the look and feel of the nursery environment, then the aesthetic environment too can be considered as a teacher of the children Rinaldi (2006).

<u>Width, Breadth and Freedom</u>

In setting one, the priority of the role of the educator in drawing and painting experiences was to provide a *wide variety and breadth* of resources and experiences. The questionnaire exposed a range of statements that illustrated this.

"The educator needs to provide lots of materials; the children will develop at their own rates."

"We need to provide the resources, time and space for the children to carry out their creativity allowing the children to have *freedom* over their explorations and *not restricting* them in any way."

"It's important to set out plenty of paint and materials and give the child *freedom* to explore drawing and painting and acquire their own skills."

"We need to make sure the children have a wide variety of materials for children to explore."

"We should allow access to a wide variety of painting and drawing materials for them to make choices as to how and when they want to paint."

"The educator is important in providing lots of resources for the children and by giving children *freedom* over their creativity and not restricting them."

Responses from questionnaire – setting one.

The value placed on providing a *width and breadth* of materials was considerably high in this setting and was also linked to the concept of freedom, freedom to explore and freedom over *their* [children's] creativity. The term freedom is a very evocative and powerful word, it suggests a sense of liberty and autonomy, choice and independence, it is loose and nonconformist. The inherent danger and impact for children is that they are

simply left to get on with it, on their own, at their own rate, free from the interference and interaction of adults in support of the beliefs of Kellogg (1969).

I would agree with Matthews (2003) and Rinaldi (2006) in that they both state that children do not develop ideas and skills in isolation but in meaningful and sensitive interaction with others. In other areas, such as reading, writing or numeracy these same attitudes to 'freedom' and allowing them to 'get on with it' would seem ridiculous. Educator concerns 'to teach', 'model' or 'scaffold' and the belief in the child developing their knowledge of drawing and painting 'on their own' are further illustrated here in comments from the questionnaire from both settings.

> "I feel that children will develop their own experiences and preferences therefore I don't feel it can be taught."

> "It would be hard to teach young children, they need to learn and develop in their own way."

> "I do not think a child should be taught to draw as they learn themselves through stages."

This final comment links to the outdated and deficit developmental stage models. It supports Kellogg's (1969) assumption that there is no role for an educator 'to teach' or to interact. If educators believe that drawing and painting simply develops at its own predetermined and biological rate and that

teaching is restrictive and confining to the creative languages then the job of finding resources gives the educators something to do and plan for.

> "The other week we did fluffy paint, it was out of a book, we used that when we did the body painting. We keep thinking about new activities, we keep introducing new things, different things, anything goes really."

> Interview with Nursery Practitioner – setting one

The educational supplies catalogues feed this perceived need for widening types of resources as do the plethora of books now available on how to do such and such, a 101 ways to use this and that. The impact on children is that they cannot revisit and master the properties of one or a few mediums before moving on or combining it with others. They cannot reflect in any detail or depth on the technical or intellectual process of what they were doing (as Angel illustrated when reviewing her painting). The consistent renewal of new experiences is possibly more restrictive and confining as it closes the door to imaginative possibilities, the evaluation of ideas and the mastery of skills in young children.

Training and Support of Educators in the Field of Drawing and Painting

To understand why educators were unclear of their roles and their inability to recognise the diverse strategies of children's image-making I collected data through the questionnaire and interviews to ascertain what training they initially received or subsequently had in the area of drawing and painting.

The range of general qualifications was extremely broad, ranging from NVQ Level 2 in Childcare and Education to a Masters Degree in Community Music.

The majority of educators were qualified to NVQ Level 3, held the BTEC National Diploma or were NNEB trained. There was one qualified teacher in each setting plus a head teacher.

In setting one 9/13 educators said they had not received any training or support in their initial training. Subsequent training involved a team building exercise to promote individuality and creativity where they "had to make stuff" and 7/13 considered working with myself as artist-educator as their only form of subsequent development and training in this area.

In setting two, 9/12 educators said that I, in my position as artist-educator was the only subsequent source of training or professional development they had received with 3/12 saying they'd had a days course on how children learnt to draw figures a few years ago. Questions relating to their initial training revealed that 3/12 considered their O'level Art as initial training, and the remaining 9/12 saying they remember having nothing.

As indicated by the high number of educators receiving little or no support in their training, the potential for observing and responding appropriately to the diverse strategies of children is limited simply by their lack of understanding. It leads to interventions that coax children into formulaic ways of drawing.

> "Normally, the children get the crayons and pencils themselves and the staff will go over to support them in their language more than anything really...a lot of the children in our room will ask us to draw things for them, like their Mom, or helicopters so they can colour them in, then

they all want one. They gradually learn how to draw one for themselves then. You always end up drawing things for them though."

Interview with Nursery Practitioner – setting one

Training and onsite consultation work can help in creating the physical contexts and sensitive aesthetic environments required, but until the mind-set of existing educators is challenged, their competencies with balancing the child-initiated with appropriate adult led experiences will remain out of tune with those of the child.

Conclusion

The painting and drawing strategies of the children in the case studies went unrecognised by educators whose initial training did not support them to understand and 'tune in' so they could respond appropriately to their personal styles. The pressure to implement the Foundation Stage Curriculum and provide evidence for the Profile affected how the environment was organised and resourced. Image-making was relegated to the position of 'before writing' and misunderstood as a medium for making and expressing meaning. Children's multimodal capacities remained difficult to attend to in environments that separated out modes of thinking, doing and making. For some children, the pressure of being pushed too soon into the ambiguous term of 'mark-making' singled them out as failing by their peers.

The potential for meaningful interaction between child and educator will not improve whilst the perceived notion of naturally developing drawing skills remains unchallenged. When we stop assessing children against Profile

norms and developmental standards then maybe this will free educators to see the richness of children's image-making rather than encouraging the tick box culture of standardized attainments that the educators in setting one felt so under pressure to achieve. However, it requires that we have curriculum and exemplars in the guidelines that support and encourage the multimodality of children, their aesthetic and compositional sensibilities that recognises image-making as a mode of communication and not just a tool of expression or for developing language and vocabulary.

Unlearning what we think and switching mindsets is incredibly difficult, especially in a profession that is poorly paid and barely qualified. Trying to understand what the child is trying to do in their drawings challenges our thinking, assumptions and pedagogy and as I have found, isn't always welcomed. However, in sharing our practices and pedagogies, in making visible the learning of the children combined with our role as educators within it, we can inspire others. We may not be able to change policy and curricula but we can take charge of our little bit of it.

Although this research is specific to the two case study settings, in discussing my findings with other artists and educators in different nurseries what I am saying about the pedagogy of early years, the interactions and understanding of educators that is out of tune with those of the children is echoed elsewhere. I have learnt that to research effectively, like the children in their image-making, the secret is to limit ones resources (and questions) so that the potentials of the media (or data) in my case can be explored in significant detail and mastered.

As for further areas of research, I feel the hypothesis that drawing and painting are therapeutic tools for children's emotional expression and sense of well being is an area ripe for investigation. This idea was raised in several of the questionnaires and interviews that may have roots within the discourse and interpretation of Art Therapy. Another area that I would like to survey is visual communication and literacy whereby images are read and deconstructed to reveal the grammar of the visual. This, I feel would help me to explore the relationship between children's image-making interests to that of popular culture, advertising and media influences further challenging notions that the development of drawing is solely biological and/or cognitive.

So what can be done with the results of this research? With the support of the head teachers, both settings and I will work together over the course of this coming academic year. Together, we will examine the settings terminology and re-evaluate the environments to embrace the diverse and multimodal image-making strategies of the children. A two-day inset is planned in each setting to review the ideas explored in the literature review and consider the implications of my findings. It is anticipated that each nursery will research an aspect of the graphic languages <u>and their role</u> as educator within so that they can identify their precise strategies and interactions which will help them modify their existing practice to a pedagogy that is more attuned and fitting with the image-making processes of the child.

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