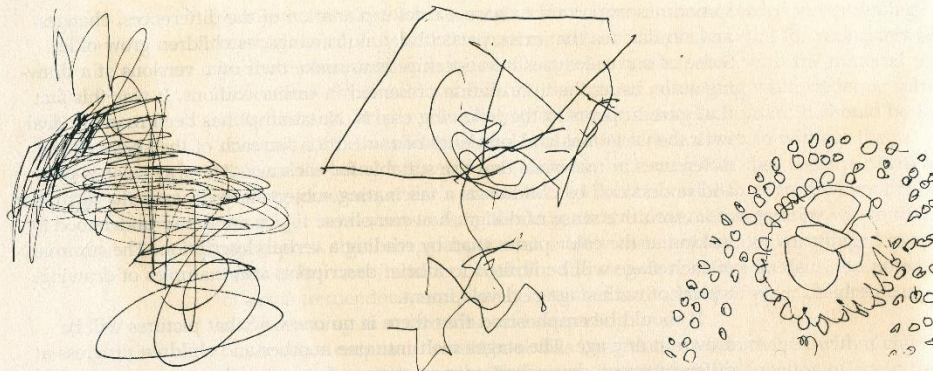
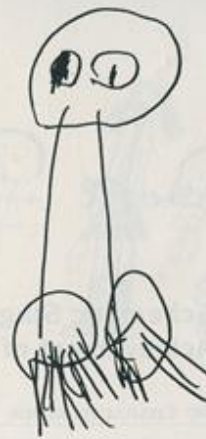


Creative and Mental Growth, Viktor Lowenfeld –Charts



The Scribbling Stage, Two-Four Years: Beginnings of Self-Expression

DRAWING CHARACTERISTICS	SPACE REPRESENTATION	HUMAN FIGURE REPRESENTATION
DISORDERED SCRIBBLING:		
Motor activity utilizing large muscles with movement from shoulder Kinesthetic pleasure Grasps tool with whole hand Swing of arm makes line Looks away while scribbling	Utilizes drawing surface Sometimes scribbles beyond paper Ignores previous marks placed on a page	No attempts made
CONTROLLED SCRIBBLING:		
Smaller marks Repeated motions Watches scribbles while drawing Uses wrist motion Can copy a circle	Stays within drawing area Draws around previous marks on the page May concentrate on certain parts of drawings	Circles, lines, loops and swirls made, which are prefigural
NAMED SCRIBBLING:		
Relates marks to things known Greater variety of line Holds tool between fingers Identification of subject may change in the process of drawing Longer attention span	Scribbles placed purposely Previous marks on the page are utilized Empty space may take on meaning Lines become edges of shapes	A scribble may be pointed out by the child as being a person Action may be named, such as running, jumping, swinging



The Preschematic Stage, Four-Seven Years: First Representational Attempts

DRAWING CHARACTERISTICS

Shapes for things are geometric and lose their meaning when removed from the whole
Placement and size of objects are determined subjectively
Objects drawn are not related to one another
Art becomes communication with the self
Known objects seem to be catalogued or listed pictorially
Can copy a square at four, a triangle at five

SPACE REPRESENTATION

Objects seem to float around page
Paper sometimes turned or rotated while drawing
Size of objects not in proportion to one another
Objects are distorted to fit space available
Space seems to surround child

HUMAN FIGURE REPRESENTATION

Head-feet symbol grows out of scribble
Flexible symbol, constantly changing
People are looking at viewer, usually smiling
Gradual inclusion of arms (often from head), body, fingers, toes
Distortion and omission of parts is to be expected
Clothes, hair and other details expected by end of this stage

SUMMARY CHARTS



The Schematic Stage, Seven-Nine Years: The Achievement of a Form Concept

DRAWING CHARACTERISTICS

Development of a form concept
which is repeated again and again
Schema is altered only when special
meaning is conveyed

Drawing shows concept, not percept

Bold, direct, flat representation

Drawings reflect a child's active
knowledge of the environment

SPACE REPRESENTATION

Establishment of a base line on
which objects are placed and of-
ten a sky line, with the space be-
tween representing the air

Two dimensional organization of
objects

No or little overlapping

Subjective space representation
common

- simultaneous representation
of plan and elevation
- X-ray drawings
- fusion of time and space

Multi-base lines

Environment symbolized

HUMAN REPRESENTATION

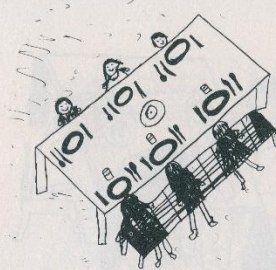
Repeated schema for person

Body usually made up of geometric
shapes

Arms and legs show volume and are
usually correctly placed

Exaggeration, omission, or change of
schema shows effect of experience

Proportions depend on emotional
values



The Gang Age, Nine-Twelve Years: The Dawning Realism

DRAWING CHARACTERISTICS

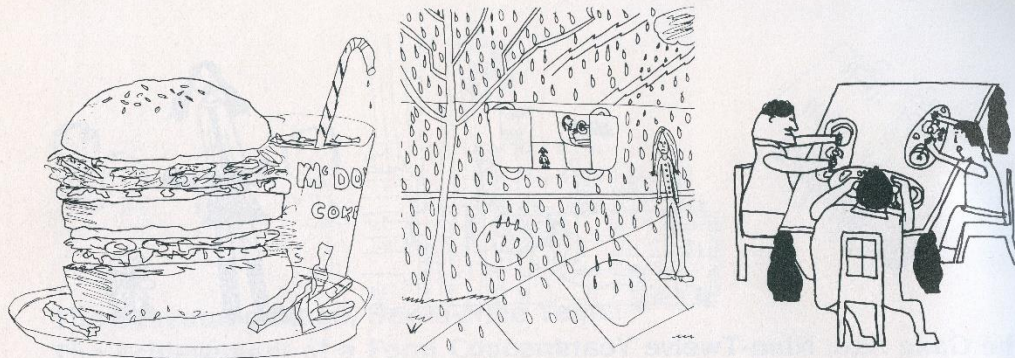
Greater awareness of details
Self conscious of own drawings
Greater awareness of physical environment
Events are characterized rather than drawn naturalistically
No understanding of shade and shadow

SPACE REPRESENTATION

Disappearance of base line and emergence of the plane
Overlapping of objects
Beginning of interrelationships between objects
Sky now comes down to horizon
Attempts at showing depth through size of objects

HUMAN FIGURE REPRESENTATION

Rigid schema no longer prevails
Greater awareness of clothing details
Less exaggeration, distortion, and omission of body parts to show emphasis
Body parts retain their meaning when separated
Greater stiffness of figures



The Pseudo-Naturalistic Stage, Twelve-Fourteen Years: The Age of Reasoning

DRAWING CHARACTERISTICS

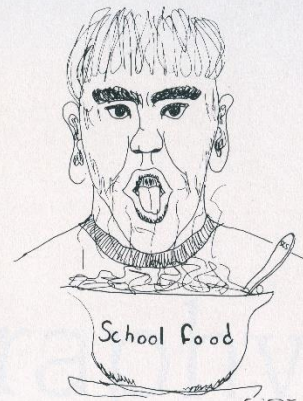
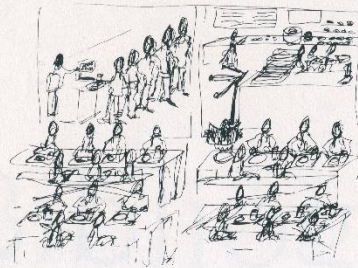
Critically aware of own shortcomings in art
 Drawings can become shorthand notations
 Ability to focus upon selected parts of environment
 End of spontaneous art activity
 Details such as wrinkles and folds become important for some
 Projection of non-literal, personal meaning into objects and events

SPACE REPRESENTATION

Greater awareness of environment, but only important elements drawn in detail
 For visually minded, an awareness of depth; child draws as a spectator; attempt at perspective
 For haptically minded, space determined subjectively; child draws as a participant
 Action goes on within picture plane

HUMAN FIGURE REPRESENTATION

Closer to correct proportions
 Greater awareness of joints and body actions
 Facial expressions vary for meaning
 Cartooning popular
 Person can be represented by less than total figure
 Sexual characteristics over-emphasized



Adolescent Art, Fourteen-Seventeen Years: The Period of Decision

DRAWING CHARACTERISTICS

Drawings tend to resemble 12 year level, without further instruction
Conscious development of artistic skills
Haptic drawings show subjective interpretation
Visually minded students may get pleasure from visual details, light and shade
Extended attention span
Mastery of any material
Control of purposeful expression

SPACE REPRESENTATION

Perspective can be learned and utilized by visually minded; awareness of atmosphere
Attention to non-naturalistic representation for haptically minded; portrayal of mood, shifting of space or distortion for purposeful emphasis

HUMAN FIGURE REPRESENTATION

Naturalistic attempts by some, awareness of proportions, actions, and visible details
Exaggeration of detail for emphasis by some
Imaginative use of figure for satire

SUMMARY CHARTS