

Observing of the
Effect of
Personal/Cultural
Interaction on
Creative
Expression in a
Young Child's
Drawings

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Abstract

Early childhood drawings reveal what young children see, know, feel, and think. The purpose of this study was to explore the relationship between the development of creative expression in early childhood drawings and the cultural and personal context of the production of the drawings. In this study, 750 pieces of drawing by a six-year child were observed and twenty eight drawing portfolios compiled over six months were analyzed. The authors used contextual inquiry and observation, and found a significant relationship between creative expression and personal and cultural factors that inspired the young child's drawings. Four stages of drawing learning were identified, namely conscious stage, alternative stage, free stage and integrated stage. Topics and images of the child's creative expression were affected by personal and cultural factors at different stages. The effect of personal and cultural factors on four stages of drawing tracks are discussed. This research suggests that the quality of the personal and cultural experiences at

differential drawing stages are likely to be of great benefit in improving the creativity of young children.

Key words: Children drawings, Creativity, Creative expression, Early childhood, Fine art education

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Introduction

Children have creative potential to express their ideas and imagination on their drawings. Socio-cultural contexts are important cues to a child's imaginative world and the way it affects art works. Drawing research also shows how culture influences children's drawings around the world (Cox, 2005a).

Drawing is a very popular art activity, especially in early childhood. Young children's drawings express their senses, recognition, thinking, feeling, imagination and creativity. Cox(2005b) observed childhood drawing in naturalistic settings within a nursery classroom and stated that children's drawings are purposeful, meaningful and recognized. Cherney, Seiwert, Dickey & Flichtbeil (2006) claimed that children's drawings are a mirror that reflects their minds. Drawing is a unique mental development tool for young children (Brooks, 2005).

Brooks (2005) examined the interpersonal and intrapersonal dialogues of young children's drawings and found that young children have the ability to explore complex ideas when given the right platforms to express themselves. Young children usually enjoy drawing and talking. Tay-Lim & Lim (2013) noted that a draw-and-talk method records the journey of meaning-making drawing activity. This has great potential for providing a comprehensive account of children's perceptions. What children say when they draw and what they draw should be considered together, and, if we want obtain critical information about children's perceptions, both "languages" should be seen as an integrated unit (Tay-Lim & Lim, 2013: 70).

In this study, the researcher tried to take account of the cultural facts that affect a child's drawing process. When drawing process incorporates cultural facts, drawing becomes symbolic speech, which combines the expression of a child's experiences, creativity, and visual communication. Based on the above, the purpose of this study was to explore the relationship between the development of creative expression in early

childhood drawings and the cultural and personal context of the production of the drawings.

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Review of Literature

1. Theoretical Framework of Children Drawing

(1) Children drawings express individual conception

Drawing provides children a safe place to exercise their creativity and imaginary. Drawings are often used to express their individual conceptions or subconscious experiences. Brown and Campione (1971) claim that we can track children's individual conceptions from the strokes, lines, structures, and colors of their works. Consequentially, ideas and concepts that children hold may therefore be observed. Drawing is a product of the culturally and socially transmitted conventions that children come to know by seeing and reproducing the graphic models available in their life contexts (Pinto & Bombi, 2008; Pinto, Gamannossi & Cameron, 2011).

(2) Drawing activity mediates children's thinking and communication

Drawing activity is broadly recognized as a visual language that helps children communicate with others (Brooks, 2009). Papandreou (2014) argued that children use drawing to communicate with people. When they draw, young children make genuine thinking efforts to use symbols, make meaning and facilitate effective communication. Through drawing, young children can recall previous experiences and knowledge, develop new ideas and concepts, produce strategies, and solve problems, as well as reflect on their mental activity (Papandreou, 2014: 97). Papandreou's research turns young children from drawing makers into meaning makers and demonstrates that drawing activity supports thinking and communication.

(3) Construct the Child social cultural interactive scaffold

Vygotsky's sociocultural theory provides a conceptual framework for understanding children's drawings. It enables us to view children's meaning

construction as embedded in their social and cultural milieu (Kendrick & Mckay, 2004: 111). According to Vygostky, children develop high level of psychological capabilities (such as the logical memory ability, the problem-solving ability, and verbal communication ability) only if adults provide them with an appropriate social and cultural context and assistance within their zone of proximal development (ZPD). In this way the best scaffold for children's learning potential can be built (Vygotsky & Cole, 1978). Children's development is intertwined with society and culture at a given time in history. It is likely to be beneficial to children and their helpers if the assistance of the social-cultural nature of the learning environment can be described. As Edwards (2010) stressed cultural historical theory shows us society's zone of proximal development makes it possible to work with children and their social worlds in ways which help adults and children.

(4) All artistic experiences are dynamic

All artistic experiences are dynamic; each experience leads to more experiences; discovery generates further exploration (Eglinton, 2003). Current research in the learning sciences supports a view of learning that emphasizes the role of context in learning experiences (Bransford *et al.*, 2000), situated cognition (Greeno, 1989), distributed cognition (Cole & Engestrom, 1993, Hewitt & Scardamalia, 1998), and sociocultural views of learning (Wertsch, 1985, 1991) all emphasize the important role of the learning environment (Eckhoff, 2008).

2. Recent Research on Children's Drawings

Ivashkevich (2009) noted that there were two distinguishable strands of research in children drawings. According to Ivashkevich (2009:51), the first sought to understand children's graphic development in the hope of providing an important tool for educational intervention. Research of this kind includes that of Burt (1921), Goodenough (1926), Luquet (1927/2001), Lowenfeld (1947), Piaget & Inhelder (1948), Gardner (1973,1980), Cox (1992), Feldman (1980), Freeman (1980), Wolf & Perry (1988), Kindler & Darras (1997), Parsons (2003). The second strand presented children's

drawings as a form of art. It attempted to to appraise the aesthetic and formal qualities of a child's drawings as a pictorial medium. Research of this second kind includes that of Read (1945), Arnheim (1954, 1969), Kellogg (1955, 1969), Gardner (1973), Korzenik (1981), Wilson & Wilson (1982), Alland (1983).

It should be noted, however, that both research strands have undergone considerable revisions over time. That is, the developmental approach has shifted from a view of drawing development as a natural, universal step-by-step evolution of graphic forms toward visual realism to nonlinear developmental models. The new approach of developmental models accounts for both sociocultural Influences and individual differences in drawing acquisition. Likewise, the second body of research, which initially focused on identifying the universal pictorial symbols and graphic principles in images produced by children, has now recognized the influence of cultural pictorial conventions on children's image making (Ivashkevich, 2009: 51).

Despite these significant revisions, both approaches remain largely object-oriented and place major emphasis on the analysis of graphic form (Ivashkevich, 2009). Pearson (2001) argued that such a product-oriented paradigm of inquiry places major value on the "artifactual residue" of image production while generally overlooking the contextual complexities of drawing practice as a lived social and cultural experience. Hence, following Pearson's call for an alternative, context-specific, and process-centered inquiry, Ivashkevich (2009) reconceptualized children's self-initiated drawing as a sociocultural practice interwoven with discourses of childhood and embedded in children's peer interactions, daily activities, and participation in popular culture.

Because Ivashkevich (2009) and Pearson (2001) claimed that children's drawings clearly demonstrated dynamic development interwoven in their social, cultural and life experiences, these ideas served as the theoretical basis for this study. We made the assumption that cultural facts could affect the performance of drawings and that it might be possible to discern the relationship between socio-cultural context and children's drawings.

Tay-Lim and Lim (2013) have noted that recent literature, such as that of such as Cox (2005b), Coates & Coates (2006), and Mukherji & Albon (2010), which explores children's drawings, has led to the adoption of a new paradigm that looks into the integration of perceptions and meanings in children's drawing processes. This theoretical stance reflects current visual theory, which emphasizes the inter-link between the interpretative conceptual and the perceptual dimensions of children's drawings (Tay-Lim & Lim, 2013).

Papandreou (2014) drew on Vygotsky's sociocultural framework (Vygotsky, 1962, 1978) and the semiotic perspective of Kress (1997, 2003) to study early childhood drawings. She argued that drawing as a meaning-making activity takes place in certain sociocultural contexts. Her research has challenged traditional views about young children's drawing that focus on the result of the drawing activity. She recommended that an appropriate learning environment and pedagogical strategies could strengthen children's drawing activity. Ring (2006) reminds us that when a child's drawings are considered important and valuable, and the child gets favorable responses from others, then the child is likely to enjoy drawing.

Children often play in very creative ways and they are often curious about interesting objects. Gardner (1982) noted that young children approach novel tasks in terms of play and exploration and their output is often highly original. Zabelina & Robinson (2010) showed that the manipulation was particularly effective among more introverted individuals, who are typically less spontaneous and more inhibited in their daily lives. The research results thus inspired the idea, the researcher intended to select an introverted child as the study case.

Description of the Study Design

The study is a case study of a six-year girl (Sandy). Both her parents have a doctoral degree and work as teachers. The parents enjoy fine arts but are not good at drawing. Table 1 presents basic information about the girl.

Table1 Case personal information

Category	Characteristic
Case name	Sandy
Age/Gender	6/ female
Personality	Introverted, Curious, sensitive and patient
Hobbies	Drawing, games, stories, listening to music and playing house
Education	home-schooling
Drawing experience	self-taught drawing for 3 years

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Participant observation was the main method for data collection. The purpose of the observation was to explore the interaction between the child's drawing process and the sociocultural context within which the drawings were produced. To observe the subject's creative performance, the researcher took the role of complete participant observer, while the subject had no knowledge of the research. During the observation, the researcher also provided stimuli that affected the child's drawings. These stimuli included art, literature, education, customs of life, etc. The researcher was a listener, and employed a draw-and-talk method in helping with the drawing process. The researcher asked questions about the child's drawing plots, listened to the child's drawing ideas, and shared the child's drawing experiences.

This study observed 750 pieces of drawing being done by the six-year-old child over a period of six months, and analyzed 28 drawing portfolios. A qualitative method of description, analysis and comparison was employed for interpreting research data. In order to analyze the intertwined influential relationship between creative expression and cultural facts among the drawing tracks, the researcher classified Sandy's drawings into differential types. The classification was based on the topics and images of the child's creative expression and the effect of specific cultural experiences. Finally, after several comparative analyses, they were grouped into four stages.

Results and Discussion

This study found that there is a significant intertwined influential relationship between creative expression and cultural milieu that inspires a young child's drawings. Based on the observation of Sandy's drawing and talk with her, four categories of drawing production were observed: a conscious stage, an alternative stage, a free stage and an integrated stage.

1. Conscious Stage

The first learning stage of creative expression and personal/cultural interaction is called "conscious stage". Sandy was curious and paid much attention to the items provided by the researcher. She consciously played with the items (e.g. toys), observed pretty pictures (e.g. female figure images), and enjoyed putting them into her drawings. Observing Sandy's drawing process and talking to her, the researcher found that she copied the topics, figures, shapes and colors that she liked in her drawings.

Figures 1 to 4 present some of Sandy's drawings. Sandy showed interest in gift packages, covers, and toys. She first paid attention to the words and images on gift packages (Figure 1 & 2), and then the different facial expressions of characters (Figure 3), and finally the different dress of characters (Figure 4).

Figures 1 to 4 show that Sandy knew about the Mid-Autumn Festival, Moon Cakes, and a Chinese Fable. She recognized the key figure in the fable of the Mid-Autumn Festival and showed evidence of the replica-fairy Chang Er (Figure 1), replicating Chinese characters (deserts) (Figure 2), reproducing the beautiful fairy (Figure 3) and the fairy flying to the moon (Figure 4). The interpretation of Mid-Autumn Festival and a Chinese fairy tale constituted the major theme of her creative drawing.



Figure1 Chang Er Figure2 Mashu Figure3 Shy Figure4 I want to fly

Note. Figure 1-4 ideas arose from Chinese Mid-Autumn Festival and Chang Er

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2. Alternative Stage

The second learning stage of creative expression and personal/cultural interaction is called the “alternative stage”. Sandy was curious and paid attention to the objects provided by the researcher. Her observation seemed to show more progress than at the previous stage. She enjoyed re-drawing what she liked, and deliberately strengthened or partially exaggerated graphic performance on her drawings. The contribution of the researcher inspired her motivation and imagination. Figures 5 to 8, show that Sandy was inspired by a stylish character in Jin Yong’s novel of the Kung Fu TV series “The heaven sword and the dragon saber”.

In the alternative stage, Sandy consciously selected topic and images for her drawings. Sometimes, she would think about revisions for the figures in her drawing-story. She selected long fingernails apparently because of a television character she remembered.

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Figure5 Craw A



Figure6 Craw B



Figure7 Craw C



Figure8 Fighting

Note. Figure 5-8 ideas arose from Jin Yong's novel of "The heaven sword and the dragon saber"

3. Free Stage

Sandy played well on her own. For example, she might play Barbie dolls, listen to a CD, interact with her nanny, or play with toys and house furnishings. Her creativity at this stage was relatively flexible. She liked to say what she thought in her drawings. Figures 10-12 reveal that she wanted to sing and perform (Figure 9), to dress as prettily as her sister (Figure 10), to plan house furnishings (Figure 11), and to make a cute self-portrait (Figure 12).

In the free stage, context was not only provided by the researcher but also by Sandy herself. Her drawings related mainly to her personal experiences, such as life and play.



Figure9
Chinese song



Figure10
Sisters

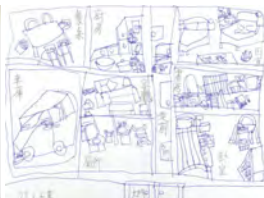


Figure11
House furnishings



Figure12
Sandy

Note. Figure 9-12 ideas arose from life and play

4. Integrated Stage

4.1 The Pre-integrated Stage

Sandy did not need to copy other things to create her own drawings at the pre-integrated stage. Figures 13 to 16 reveal her integration of observation and imagination. Her creative drawing emphasizes the integration of art, literature, music, science, education, life experiences and imagination.

In Figure 13, "Gems Prince", for example, Sandy related a story of the Persian Empire. She imagined that there were many hidden gems and mystery veils of the Persian nobility. At this stage, she did not need to see samples of story books to illustrate "Gems Prince". On the contrary, she made a variety of designs for the Prince by herself. In Figure 14, "Fan Princess", she was hoping to show the princess on graceful tiptoe holding a fan. In Figure 15 the ballet princess wears a beautiful costume designed by Sandy. The beautiful dancing girl shows Sandy's design capabilities, creativity, and aesthetic experience. In Figure 16, "Desert Snake", Sandy drew the story of "Desert Snake" which her mother told her every night. She employed her imagination to draw a desert snake meeting two girls. She tried to develop the story as a sequel to "Desert Snake".

Because, Sandy enjoyed reading various storybooks, she knew the characters. She drew some decorations and a dancing pose, and designed a costume. These pictures came mainly from her daily life and were integrated with her imagination. Analysis of her creative expression in drawings revealed creative qualities, such as fluency, flexibility, originality, elaboration and sensitivity.

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Figure13
Gem Prince



Figure14
Fan Princess

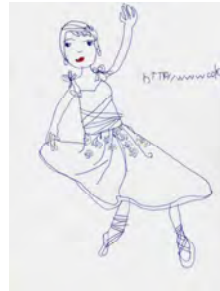


Figure15
A ballet dancing
princess



Figure16
Desert Snake

Note. Figure 13-16 ideas arose from art, literature, music, education, and imagination

4.2 The Post-integrated Stage

Figures 17 to 28 are 12 of the 33 fairy-tale drawings made by Sandy. They tell a story of a princess who wanted to take an adventure to an uninhabited island. Sandy made herself a magic “bubble trough” and traveled on the sea (Figure 17). She found herself in a bubble, just like a little baby in her mother's stomach (Figure 18). She met a puppy on the uninhabited island and invited the dog to accompany her on her travels. They traveled together and had a variety of experiences, including one when she used magic to create a tornado (Figure 19), one when she learned how to get food to eat (Figure 20), one when she fell asleep with the puppy (Figure 21), one when she fed the puppy soup (Figure 22), one later when her mother came to her, and she took her mother to pick coconuts on the island (Figure 23), one when she met and defeated a monster (Figure 24), one when this event was reported in newspaper and the princess was reading the newspaper (Figure 25), and one when, the next day, the princess still had to eat three meals a day, and so they put a dish in the garden and prepared for a meal (Figure 26), and caught a chicken (Figure 27) and roasted fish (Figure 28). The Princess and the puppy lived a happy day together.

Observation of Sandy's drawing process and talking with her, showed how her cultural experiences were incorporated into her drifting, seeing a tornado, sewing, hunting, cooking, reading a newspaper, and encountering monsters. From analyzing these figures, the researcher learned that Sandy used her experience and imagination. Briefly, Sandy is not just an imitator, but a creator of distinctive and sophisticated drawing that draw on her unique cultural experiences.

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Figure 17
A bubble



Figure18
Princess childhood



Figure19
A tornado



Figure20
To arrange food



Figure21
Sewing



Figure22
To lick



Figure23
See Mommy



Figure24
A monster



Figure25
Read newspaper



Figure26
Prepare diet



Figure27
To catch chicken



Figure28
Roast fish

Note. Figure 17-28 ideas arose from the self-creative story and drawings

In the integrated stage, Sandy gave more personal opinions and showed more imagination. She liked to create a new story by herself. The researcher's role was to facilitate her creative expression. Creation depended on the child's assimilation and transformation of the social interaction.

The 28 drawings of the study case show that the art, literacy, music, science, education, and life experience are related to a child's creative expression. As Pinto, Gamannossi, Cameron (2011) argued the behavioral and cognitive mechanisms involved in the cultural transmission of symbolic communications are situated in an environment embedded in cultural historical features that should be taken into account, as they give rise to variations in social-cultural practices.

In Table 2, Analysis of Drawing Stages and Personal/Cultural Stimuli, the four stages of, Conscious, Alternative, Free, and Integration are displayed along with the personal and cultural stimuli that affected the production of the drawings.

Table 2 Analysis of Drawing Stages and Personal/Cultural Stimuli

Stages Figures	Themes	Cultural Stimuli					
		Art	Literacy	Music	Science	Education	Life
Conscious 1-4	1. Mid-Autum Festival 2. Chinese fairy tale 3. Gift package	design	story		object observation	festival	custom
Alternative 5-8	1. Kongfu novel 2. Kongfu TV	drama	fiction		Object observation	athletics	play
Free 9-12	1. Nursery rhymes 2. Barbie doll 3. Housing 4. Portrait	Architecture	Barbie	rhymes	Structural observation	self	life
Pre-integrated 13-16	1. Ruby prince 2. Fans princess 3. Ballet princess 4. desert snake	dance	fable	dancing music		creativity	imaginary
Post-integrated 17-28	1. Drifting story	Performance	self- editing story	sounds of nature	Natural observation	reading	experience magic

From the above findings, our study derived the two important concepts that are discussed below.

1. Creative drawing expression with learning differences in differential stages

Sandy's drawings at the conscious stage, alternative stage, free stage and integrated stage revealed differences in various degrees.

At the first learning stage, Sandy was imitating rather than creating. The first phase was named the conscious stage because Sandy was aware of the things that influenced her drawing. The interaction with the researcher affected her drawings. She learned consciously and copied objects in her pictures, including the theme, figure shape and colors. For example, Sandy chose the topics such as the mid-autumn festival, customs, stories, etc., and copied from the moon cake boxes, Chinese festivals and cultural figures. She copied the female figures on the moon cake box, and did not change the composition, shapes or colors. At this stage, her drawings involved imitation rather than creation.

At the alternative stage, Sandy's drawing was based on observation of and reflection on stimuli in her culture, and involved her imagination. Sandy was fascinated by the Dragon martial arts television series. When she drew a "bad guy", she made the nails sharp or drew hidden weapons that could hurt people. The character who had great martial arts had flexible body movements, and was no longer just a stick like the copied figures.

At the free stage, Sandy observed, selected and employed resources from her daily life at home. In her drawings she wanted to say what she thought. She interpreted the meaning of the things in her drawings. For example, she wanted to sing, dress attractively, decorate her home, and to make a cute self-portrait. She did not depend on the researcher to provide ideas. She drew on her personal experiences of life and play which were meaningful for her.

At the integrated stage, the "drift" story Sandy created was full of imagination. Through her drawings, she imagined herself flying and

exploring the uninhabited island. Her drawing represented her wish to enjoy a holiday. In her drawing, she could travel around the world and appreciate natural beauty. If she encountered difficult situations she could resolve them easily. She also wanted to have the companionship of a dog. She hoped the dream would "come true" through drawings. She integrated her feelings, conceptions and imagination in her drawings.

2.The acceptance of personal/cultural interaction with scaffolding related to drawing content

While she was drawing from the age of three to the age of six, Sandy did not attend any kindergarten or art school. She stayed at home with plenty of time to do the things she liked, such as playing with toys, reading books, and drawing. She enjoyed traveling with her family and exploring the natural landscape. Sometimes, she had the opportunity to attend cultural events, such as folk festivals, art performance, exhibitions. Her life revolved around family, home furnishings, toys, story books, and sometimes landscapes and cultural events. These experiences had a major influence on her drawings, as she went through stages of imitating, making meaning, interpreting action, and imagining her future life.

The analysis of Sandy's 750 drawings and twenty eight drawing portfolios, particularly the 16 drawings and one story book shown in this article (Figure 1-28), revealed that the content of Sandy's drawings came from her reflection on her experience. Her figures, scenes, story making, and life-imagine drawings, were driven by what she had observed in her daily life. These drawings revealed what she saw, knew, felt and thought, as if they were a mirror reflecting her mind.

This study found that a child's experiences could motivate a young child's interest and willingness to draw. Through drawing, a young child can express her ideas and communicate with others. The drawings can help to integrate previous experiences and knowledge, develop new ideas and concepts, and produce creative strategies to solve problems, as shown in

Sandy's drawings. This research showed that an individual's experience is very important for a young child's progress in creative drawing.

Conclusion

This study found that experience of personal/cultural interaction can strongly affect the performance of a young child's drawings. Observation of Sandy's drawings revealed four stages of drawing development, namely the conscious stage, alternative stage, free stage and integrated stage. Comparative analysis of drawings at each stage showed significant learning differences existed.

In the conscious stage, Sandy had consciously learned from her cultural environment and she replicated its topics and images in her drawings. Interaction with the researcher also influenced the child's drawings. Her drawings depended on imitation rather than creation. At the alternative stage, Sandy's drawing skills showed her observation of the things about her. She drew what she liked, and refined her drawings constantly based on her observation, thinking and feelings. At the free stage, Sandy's creativity was relatively flexible. She enjoyed drawing on various cultural resources, but she also drew on her personal experiences. At the integrated stage, Sandy's drawings revealed more personal opinions and imagination.

In observing Sandy's drawing progress, the researcher found that drawings allow children to draw on their own cultural resources and their own experience. Sandy came to know by seeing and reproducing the graphic forms available in her life. Cultural resources and personal experiences provide a creative platform for a young child to explore, and even encourage creativity as in this study case. This study suggests that that the opportunity to use their cultural resources and personal experience can lead to great benefits for young children's creativity.

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幼兒畫創意表達受個人／文化互動影響之觀察研究

幼兒畫創意表達
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摘要

幼兒畫展現出幼兒所見、所知、所感和所想。本研究目的在於探討幼兒畫的創意表達，在個人所處的社會文化脈絡中，究竟是受到哪些文化設計因素的交互影響。本研究利用六個月時間，觀察一位六歲幼兒創作750張的繪畫歷程，並分析個案的28本繪畫檔案夾。經由脈絡性的對話與觀察研究，深入探討幼兒繪畫在創意表達和個人／社會文化互動間的關係，研究發現幼兒繪畫的主題和圖像，在不同階段受個人和文化的因素所影響。本研究界定了四個幼兒繪畫學習的發展階段，命名為意識、轉換、自由和統整階段，並研討歸納出這四個階段受個人／文化互動影響的繪畫創意表現。本研究建議在幼兒不同的繪畫學習階段，提供高品質的文化刺激，可強化個人和文化的互動經驗，此將有助於激發幼兒更多的創意表現。

關鍵詞：兒童畫、創造力、創意表達、幼兒、美術教育

緒論

每個小孩均具有創意潛力，能表現畫作的構思和想像，而社會文化背景脈絡提供了重要線索，來瞭解兒童的想像世界和作品表現。世界各地有許多的研究也指出，文化如何影響了兒童的繪畫(Cox, 2005a)。

繪畫對小孩子來說是非常普遍的藝術活動，特別是在幼兒階段，小朋友藉畫圖表達他們的感覺、認知、思維、感受、想像和創意。Cox(2005b)在幼兒園進行觀察幼兒繪畫的思維和意義表達，研究指出幼兒畫構圖是有目的性、意義性和認知性。Cherney, Seiwert, Dickey & Flichtbeil (2006)指出兒童畫猶如心靈反射之鏡。對於幼兒而言，繪畫可作為一種獨特的心智發展工具(Brooks, 2005)。

Brooks (2005)檢視幼兒畫作的人際彼此間及個人內在的對話，發現如果給予幼兒適當的平臺來表達自己，他們將有能力探索複雜的想法。幼兒經常陶醉在畫畫和說話中。Tay-Lim 和 Lim (2013)的研究指出，「畫與話」的方法記錄了「意義製造」的繪畫活動歷程，這種方法有助於廣泛理解兒童的觀念與繪畫表現，是很有潛力的研究方法。孩子把想說的話畫下來，我們應該讓兒童說他們的畫，對於兒童所說的話和所畫出的畫，應一併考慮。畫與話是兒童的兩種語言，Tay-Lim 和 Lim(2013: 70)建議結合這兩種「語言」於一體，才有機會去察覺兒童繪畫世界，獲取重要的資訊。

本研究試著將文化因素融入兒童作畫的過程中。當兒童的作畫過程結合文化因素，兒童畫將成爲一種符號的語言，它結合了兒童的經驗，創造力和視覺溝通的表達能力。綜觀上述，本研究目的是經由脈絡性的觀察，來探討幼兒繪畫的創意表達，究竟是受到所處文化脈絡中，哪些文化設計因素的交互影響。

文獻探討

1. 幼兒畫的理論架構

(1) 兒童繪畫表達出個人的概念

繪畫提供兒童一個安全的場域，來鍛鍊他們的創造力和想像力。繪畫通常被用來表達個體潛意識的經驗。Brown 和 Campione (1971)認爲兒童個人的概念可透過作品的筆觸、線條、結構和色彩加以了解，因而孩童的構想和概念可

經由觀察而得知。繪畫是文化和社會習俗表現下的產物，繪畫也是轉換兒童見聞認知和有效複製生活脈絡的圖像表達方式(Pinto & Bombi, 2008; Pinto, Gamannossi & Cameron, 2011)。

(2)兒童經由繪畫活動進行思考和溝通

繪畫被廣泛認同為一種視覺語言，能幫助孩子與他人溝通。Papandreou (2014)認為兒童會使用繪畫與人溝通。當他們畫畫時，經常會運用思考和符號來產生意義，以便進行有效的溝通。透過繪畫活動，幼兒能喚起先前的經驗和知識、發展新概念和開拓新思維，產生策略，並解決問題，以及反映出他們的心理活動。藉由繪畫產生意義而能表達心智的溝通活動，開展了兒童畫與文化環境間的協同互動，可以幫助兒童構建符號和意義。Papandreou 的研究讓兒童從畫畫者，轉變成意義的製造者；他的研究也證明了繪畫活動可支援思維和溝通。

(3)建構兒童社會文化互動鷹架

Vygotsky(1978)的社會文化理論提供理解兒童繪畫的觀念架構，如此一來，我們可以觀察兒童畫有意義的結構是如何被嵌進社會文化環境中(Kendrick & McKay, 2004: 111)。根據 Vygotsky 論點，兒童是可以發展高層次的心智能力（例如邏輯記憶能力、問題解決能力和語言溝通能力），但僅在成人提供兒童社會文化互動機制和學習能力協助的近側發展區得宜時，兒童學習潛能的最佳鷹架作用可被建構(Vygotsky & Cole, 1978)。兒童發展是在歷史賦予時間點的社會和文化交互作用結果，假使兒童學習環境中的社會文化互動設計的協助得宜的話，這對於兒童和鷹架作用效果來說，都有加乘作用。誠如 Edwards (2010)強調社會歷史理論(指 Vygotsky 社會文化心理學理論)認為兒童近側發展區是可以促使兒童行為表現容易銜接主體表現，兒童的社會世界也會因近側發展區的鷹架作用，協助成人和兒童創發更多未來。

(4)兒童展現動態的藝術經驗

所有的藝術經驗都是動態的：每一經驗將引出更多的經驗；發現可產出更進一步的探索(Eglinton, 2003)。目前學習科學研究顯示支持學習是重視學習經驗中的脈絡角色 (Bransford, Brown, & Cocking, 2000)、情境認知(Greeno, 1989)、分散式認知(Cole & Engestrom, 1993, Hewitt & Scardamalia, 1998)和社會文化學習論點(Wertsch, 1985, 1991)皆重視學習環境的重要性(Eckhoff,

2008)。今日資訊社會更是可以觀察到兒童受到各種文化價值、文化產品，以及每天面對事物的思維影響等等動態演繹。

2. 兒童畫研究新觀點

Ivashkevich(2009: 51)分析兒童畫的研究有兩種研究取向：第一種在於探究兒童的造形發展，希望能藉由理解兒童的造形心理，介入適當的教育，相關研究者有 Burt (1921)、Goodenough(1926)、Luquet(1927/2001)、Lowenfeld(1947)、Plaget & Inhelder(1948)、Gardner(1973,1980)、Cox(1992)、Feldman(1980)、Freeman(1980)、Wolf & Perry(1988)、Kindler & Darras(1997)、Parsons(2003)。另一種研究取向形塑了兒童畫的新視覺觀，將兒童畫視為一種藝術形式，激發了對兒童畫中的美感與形式品質的賞析，造形的普遍法則和形式美感可作為兒童畫的表達媒介，代表性的研究者有 Read(1945)、Arnheim(1954, 1969)、Kellogg(1955, 1969)、Gardner(1973)、Korzenik(1981)、Wilson & Wilson (1982)、Alland(1983)。

然而，值得注意的是，這兩個研究取向，都已隨著時間的推移，有了相當大的修正。第一種發展取向的探究方式，已經從自然的、具普遍性的線性發展轉為非線性的模式，建議應將社會文化的影響和兒童的個別差異納入考量。而第二種研究取向，最初關注於識別兒童產生的象徵符號和具美感形式的造形原則，現在已認知到文化習俗會深深影響到兒童的繪畫表現(Ivashkevich, 2009: 51)。這些轉變，對本研究有很大的啟示，前輩學者已發現文化介入將會影響兒童的繪畫表現，但如何影響，還需進一步探究。

儘管有這些重要的改變，這兩種方法基本上仍維持著物件導向，亦即畫作本身，並把主要重點放在造形(Ivashkevich, 2009)。Pearson (2001)認為，這種以產品為導向的探究模式，將焦點放在作品成果展現，而忽略了社會和文化體驗的情境複雜性，這是早期學者在研究藝術時，僅關注於藝術品本身的殘留模式，並不適合用來研究當代的兒童畫。因此，Ivashkevich (2009)呼應 Pearson 的觀點，以一種可轉化的、在特定情境脈絡下，並且以過程為主的研究方式，來探究兒童自發性的繪畫，並將社會文化的現實和兒童時期的經驗相連結，例如兒童與同儕的互動、日常活動，以及在流行文化中參與社會文化實踐等。

由於 Ivashkevich (2009)和 Pearson(2001)皆認為兒童畫的表現是動態發展的，交織於社會文化和生活經驗中，兩位學者的論述可作為本研究的理論基

礎。研究者因而假設，文化的要素會影響繪畫表現，兩者之間可能存有著密切的關係。

Tay-Lim and Lim (2013)也指出最近有關兒童畫的文獻探討，主要的論述在於意義的建構，導致了兒童畫的研究採用新的範式，意即在兒童繪畫過程中，尋求觀念與含義的整合，例如 Cox(2005b)、Coates 和 Coates (2006)以及 Mukherji 和 Albon (2010)。這一理論的立場反映了當前的視覺理論，它強調解釋性的概念層面和兒童畫的感知層面，兩者之間的相互聯繫 (Tay-Lim & Lim, 2013)。

Papandreou (2014)參考社會文化框架(Vygotsky, 1962, 1978)和符號學的觀點來研究幼兒畫。她認為，繪畫的過程是一種製造意義的活動，發生在作畫者所屬的特定社會文化背景中。她所提出的論點，挑戰了傳統對幼兒畫的研究觀點，從專注於幼兒畫本身的成果表現，轉移到認為這是一種社會文化符號學的活動，包容與展現了更現代的觀點。她還建議，適當的學習環境和教學策略，可強化兒童的繪畫活動。Ring(2006)的研究提醒我們：當兒童畫被認為是重要的、有價值的，並且能從他人的反應獲得肯定，那麼孩子們會喜歡畫畫。

兒童經常用很有創意的方式玩耍，對有趣的物品感到好奇。Gardner (1982)認為幼兒在進行遊戲和探索的新任務時，他們的產出往往是具有高度原創性的。Zabelina 和 Robinson (2010)的研究顯示，這種操作對於比較內向的人尤其有效，因為內向的人通常是較缺乏自發性的，更固守於日常生活中。這個研究結果啟發本研究的構思，擬以內向的兒童為研究個案。

研究設計

本研究採取個案研究，研究對象是一位六歲小女孩 Sandy，父母皆是具有博士學位的大學教師，父母都喜愛藝術但不擅長繪畫，個案基本背景資料如表 1 所示。

表 1 個案資料

類別	特質
姓名	Sandy(S)
年齡/性別	6 歲/女性
人格特質	內向，好奇，敏感，有耐性
興趣	畫畫，玩遊戲，聽看故事，聽音樂，扮家家酒
教育程度	在家教育，未上幼稚園
繪畫經驗	自己畫畫 3 年

本研究採取重視脈絡性的觀察研究，輔以非正式的對話訪談，讓兒童「說畫」。觀察的目的在於探索幼兒繪畫歷程和文化互動設計之間的交互作用，為獲取個案創意行為表現資訊，研究者扮演完全參與者的角色，但是個案並不知道觀察者的研究角色。觀察期間，觀察者就像一位提供幼兒文化互動的設計者和提問者，文化互動設計包括提供藝術、文學、教育和生活習俗等參與機會，觀察者會隨時提問有關繪圖作品的相關問題，同時也是傾聽者和分享者的角色，傾聽和分享幼兒繪畫經驗的敘說。

本研究觀察 750 張 Sandy 的繪圖作品和 28 本繪畫檔案，透過觀察 6 個月時間加以分析有關研究主題的繪圖脈絡。質性的分析方法包括了描述、分析、比較的方法，用以詮釋研究所要探析的繪畫歷程和文化互動設計相關性。研究者依照 Sandy 訂下畫作主題和創意表述想法，以及對於文化互動設計的影響，觀察後分類成幾個不同範疇，最後，經由幾次比較分析討論後，歸納出四個繪畫學習階段。

結果與討論

本研究發現幼兒繪畫在創意表達和文化互動之間具有顯著交互影響作用，並界定了四個受文化刺激而影響繪畫的學習發展階段，依序為意識階段、轉換階段、自由階段、統整階段。以下輔以兒童畫作的觀察實例，具體說明四個階段的學習角色、文化補充內容和作品表現特色。

1. 意識階段

第一個繪畫學習階段稱為「意識階段」。此乃由於 Sandy 對研究者所提供的文化刺激物感到好奇，並專注地玩弄和觀察。她有意識地與文化刺激物互動，例如玩玩具、看漂亮人物圖片，並重複畫出她喜歡的物件。觀察她的作畫過程並讓她「說畫」，發現她模仿了文化刺激物的主題、人物造形、物體形狀與色彩。

從圖 1 到圖 4 幼兒 Sandy 的一些畫作表現，可以看出她對於禮品包裝、書本封面和玩具廣告有著高度的觀察興致。對於究竟是圖或文字還無法認知或分辨差異的幼兒，即會用心觀察禮品上的包裝，被較為突出或獨特之處所吸引，專注意識到漂亮的圖案，而畫出如圖 1 和圖 2 的畫作。隨後，她意識到包裝封面上女性害羞的表情，如圖 3；最後觀察到月餅盒子封面的女性有飛揚的袖子，如果可以像她的玩具書的人物，她就可以飛上天空，如圖 4。

孩子的想像世界是充滿感官意識的張力，在文化互動設計的觀點，我見我聞我說我思，處處顯露幼兒運用感官和外界互動的意識作用，例如中秋節、月餅、民間傳說故事，是每個臺灣小孩都會經歷的節慶、食物和聽講故事，從圖1、2、3、4 即可發現：如果小孩會對有興趣的文化意義，願意進一步地觀察並試著以繪畫方式創意表達，就會如 Sandy 一樣，因為意識到差異而積極建構其圖畫的特色和主題。

因此，在意識階段的繪畫表現，文化互動設計扮演影響性作用的角色。幼兒很容易學習和複製文化物到她所繪畫的主題和圖像上，不同的創意端視幼兒專注和有興趣在何種文化互動層面上。



圖1 嫦娥

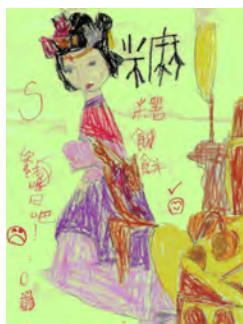


圖2 麻糬



圖3 害羞

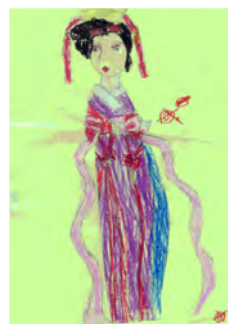


圖4 我想要飛

說明：構想來自於中秋節和嫦娥故事

2.轉換階段

第二個繪畫學習階段稱為「轉換階段」。幼兒 Sandy 對研究者所提供的文化補充物仍感到好奇和專注。她的觀察力似乎進步了，對喜歡的事物相當投入，當然也樂於一畫再畫，尤其會刻意加強她所關注的部分，因為這對她來說是有意義的，文化補充物激發了她的靈感和想像力，經她修改後的造形、姿態、或局部的誇張表現，讓畫面產生了生命力和故事性，較前一段的形式拷貝更形活潑。

從圖 5-8，可以看出 Sandy 很著迷於改編金庸「天龍八部」小說改編的電視連續劇，因為觀賞此連續劇知道劇情中峨嵋派的女生，都有長長的指甲、各種武功招式，還會使用兵器。

在轉換階段，個人與文化互動的經驗同樣會激勵幼兒繪畫，但是此一階段並非只是「依樣畫葫蘆」，或僅是處理所見聞外觀而模仿作品特色而已，而是

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會轉換情緒在塗畫過程中。觀察 Sandy 的畫作表現出凶狠、厲害、高強武功、糾纏對抗等內心情緒世界，Sandy 似乎已將「擬情」作用到她所畫的人物圖譜當中；她嘗試要用自己所認知的劇情角色身分，去闡釋和修正故事角色的演繹。



圖5 尖爪A



圖6 尖爪B



圖7 尖爪C



圖8 比武

說明：圖 5-8 構想來自於金庸小說【天龍八部】

3.自由階段

第三個繪畫學習階段稱為「自由階段」。Sandy 因為沒上幼稚園，她似乎更能掌控它的文化互動場景，例如她可以玩芭比娃娃、聽音樂、和保母互動，以及在房子裡玩各種玩具和傢俱擺設飾物，她的創意在這個階段，是相當有自由彈性地和各種不同資源互動。她想在畫中說出她的想法，例如，圖 9-12 展現了她期望唱歌表演（圖 9）、和姐姐一起打扮得漂漂亮亮（圖 10）、設計家庭擺設（圖 11）和畫出可愛的自畫像（圖 12），凡此種種，皆是她日常生活中的創意自我表現和文化互動的行動詮釋。

在自由階段，此時的文化互動設計並非消極被動地由成人為她安排規劃，相對的是她會主動設計她想要的文化環境。她的身分就像一個提供者 and 接受者，學習如何從文化供給找尋屬於自己經驗中的文化環境，例如從生活和遊戲中。選擇判斷的機制在於何者對她而言是有意義。也因此，有彈性的文化互動使她的表達更顯得多樣化有創意，這時繪畫的創作就端視其自發性學習文化互動對象的交集。



幼兒畫創意表達
受個人/文化互動
影響之觀察研究

圖9 演唱會

圖10 俏姐妹

圖11 家庭擺設

圖12 自畫像

說明：圖 9-12 構想來自於生活和遊戲

4. 統整階段

第四個繪畫學習階段稱為「統整階段」。此階段可分為前統整階段和後統整階段，以具體案例說明如下：

4.1 前統整階段

持續觀察 Sandy 的畫作並聽她「說畫」，發現此時的她已不需要複製任何由成人所提供的文化互動樣本，而是能統整外在的學習經驗，加以轉化後，由自己來創造作品。在此階段的創意畫作(如圖 13-16)呈現出她統整了觀察與想像，並結合藝術、文學、音樂、科學、教育和生活等的各式文化互動，所詮釋出來的意義。

例如，圖 13 寶石王子的繪圖，她聯想到波斯帝國故事的王公貴族藏有許多寶石和神祕的面紗，此時，她已經不需要一一看樣本故事書，按照圖示畫出寶石王子的樣子，而是有自我想像意識想要替王子做各種造型設計；圖 14 的羽扇公主，是希望能表達出婀娜多姿的踮腳尖、拿扇飛舞的神情；圖 15 芭蕾舞公主身上穿著 Sandy 設計的漂亮舞衣，綁著蝴蝶辮，跳著舉手踮腳的美麗舞姿，畫面呈現出有趣的動態平衡，也展現了她的設計能力、創意和美感經驗；圖 16 是把媽媽每天晚上講的沙漠金蛇故事，用自己的想像畫出沙漠金蛇碰見兩個美女，想要發展沙漠金蛇故事的續集。

就 Sandy 個人與其生活文化脈絡的互動作分析：因為 Sandy 愛看各種故事書，因而知道人物的角色，她畫了人物背景的裝飾、動態舞姿、服裝設計等。這些作品表現主要來自她的日常生活經驗，並與其想像整合在一起。從其畫作中觀其創意表達，甚具流暢、變通、獨創、精密和敏覺的創意特質。

幼兒畫創意表達
受個人/文化互動
影響之觀察研究



圖13 寶石王子



圖14 羽扇公主

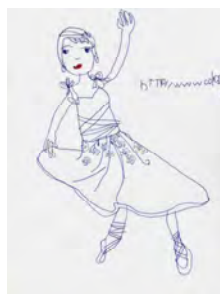


圖15 芭蕾舞公主



圖16 沙漠金蛇

說明：圖 13-16 構想來自藝術、文學、音樂、教育和想像的觀察

4.2 後統整階段

圖 17-28 是 Sandy 的 33 張完整童話繪圖所摘取出來的 12 張圖，這個想像故事是敘述一位公主想要去無人島冒險旅行的歷程，從一開始施用法術變出一個泡泡，當成她在大海旅行的交通工具（圖 17），這時她發現自己在泡泡裡，好像自己在媽媽的肚子裡一樣，是個小嬰孩的樣子（圖 18），到了無人島發現了一隻小狗，於是邀請小狗陪她一起去旅行，他們一起經歷了許多有趣的經驗，包括：她神奇變了龍捲風，把小狗和自己捲進龍捲風裡頭，開始飄呀飄到島上各地方去旅行（圖 19），她學會弄食物來吃（圖 20），她縫製枕頭，和小狗一起睡覺（圖 21），餵狗狗喝湯（圖 22），後來她媽媽來找她，她帶媽媽去摘島上的椰子（圖 23），遇上惡魔制服惡魔（圖 24），結果這個事件上了報紙報導這個訊息，公主在看報紙報導（圖 25），隔天公主仍然必須要吃三餐，於是到他們開發的菜園拔菜（圖 26），抓雞（圖 27），烤魚（圖 28），過著新鮮又快樂的日子。

觀察 Sandy 的作畫過程並與她聊天，看到 Sandy 如何從這個繪圖故事中，展現出她個人與文化互動的經驗，這些經驗結合了漂流、龍捲風、縫製、打獵、做菜、看報紙、制服惡魔等等事件，這些人物特色的繪圖構思和故事情節發展，意味著兒童想把想像中的經驗、再認知，將創意和繪圖技巧整合到畫作中。簡言之，Sandy 已成為文化互動中的貢獻者和推動者，而不只是一位模仿者的角色而已。作為一位創作者，她獨特而成熟的畫作的創意表達，是取自於她獨有的文化經驗。



圖17 泡泡



圖18 公主小時候

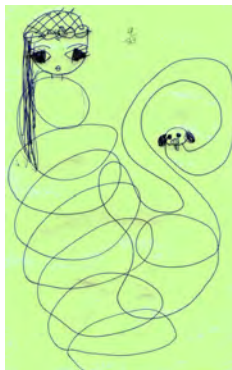


圖19 龍捲風



圖20 備餐



圖21 縫製枕頭



圖22 舔

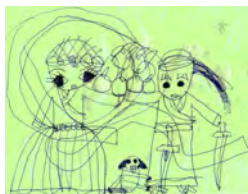


圖23 看媽咪



圖24 制服惡魔



圖25 閱讀報紙



圖26 準備食物



圖27 抓雞



圖28 烤魚

說明：圖 17-28 構想來源為自我創作的故事和繪圖

在統整階段，Sandy 擁有更多個人的意見，也展現出更多的想像力。成人提供的文化互動設計僅是她繪畫的參考資訊，但更多元有創意的表現，是她想把個人意見和想像融入到她的繪圖中，她想要創造新的故事，因而自編故事情節。此時，研究者的角色，僅是激發她表達創意的推進劑，而她的創造力，有賴於兒童本身在社會文化互動中，同化或轉化了哪些元素。

Sandy 的這 28 張繪畫顯示藝術、文學、音樂、科學、教育和生活經驗，與其創意表達有高度相關性。誠如 Pinto、Gamannossi、Cameron (2011)所

言，行為和認知的機制包含於文化轉換的象徵溝通當中，而這些亦應考量嵌入環境的文化歷史特色，就像所賦予的社經文化事實的變異性。

表 2「繪畫階段與個人／文化刺激分析表」為本研究個案 Sandy 在意識、轉換、自由和統整四個繪畫學習階段，受到本研究所提供之各類文化刺激，而影響其畫作創意表達的歸納整理。

表 2 繪畫階段與個人／文化刺激分析表

繪圖階段	相關主題	文化刺激					
		藝術	文學	音樂	科學	教育	生活
意識階段 圖 1-4	1. 中秋節 2. 中國童話故事 3. 禮物包裝	設計	故事		物件 觀察	節慶	習俗
轉換階段 圖 5-8	1. 中國功夫 2. 武打連續劇	戲劇	小說		物件 觀察	運動	遊戲
自由階段 圖 9-12	1. 教養節奏 2. 芭比娃娃 3. 住家環境 4. 畫像	建築 玩具 設計	芭比 文化	節奏	結構 觀察	自我	人生
前統整階段 圖 13-16	1. CD 故事書 2. 床邊說故事	舞蹈	寓言 故事	舞蹈 配樂		創意	想像
後統整階段 圖 17-28	漂流記	表演	自編 故事		自然 觀察	閱讀	經驗 魔術

本研究的文化互動設計包含藝術、文學、科學、教育情境和生活習慣等，經由數度分析個案畫作的成長軌跡，歸納出四個學習階段，稱為意識階段、轉換階段、自由階段、整合階段，而畫作的主題和內容表現會受文化互動設計所影響，基於前述研究發現，本研究提出兩個重要觀念，討論如下：

1. 繪畫的創意表達在不同階段有學習差異性

分析 Sandy 的畫作，發現她在意識、轉換、自由和統整四個繪畫發展階段，有明顯的學習差異性。

在第一階段，Sandy 的學習角色是模仿甚於創造。本研究將第一個繪畫學習階段命名為意識階段，是因為幼兒意識到有東西，而這個東西影響了她的繪畫。本研究認為在這個階段，成人(研究者)所提供的文化互動設計對幼兒的繪畫內容和造形表現，具有關鍵性的影響。幼兒有意識地學習，並且複製文化刺激物到她的畫面，包括繪畫的主題、人物造形和色彩表現。例如，本研究個案的繪畫主題為中秋節，她還模仿月餅盒上的人物，皆是與研究者所提供的文化

刺激物互動的結果。她在圖畫中直接地複製月餅盒上的人物，很少去思考和改變畫面構圖、色彩和線條等表現。在這個學習發展階段，繪畫的表現服膺於文化的刺激，模仿多於創作。

進入轉換階段，創意繪畫表達則著重文化互動觀察後的意義省思，並與想像融合。個案 **Sandy** 很快被天龍八部武俠小說的電視連續劇所吸引，並對劇中人物產生價值判斷，例如畫壞人時，她會刻意強調出尖銳的指甲或用武器暗器來傷害他人，無形之中，整個人物表現武功的肢體動作相當靈活，不再只是拘泥於模仿人物外型。本研究案例以文學戲劇的電視節目作為文化互動設計，在她繪畫表現能力提升的同時，也伴隨著意義的表達。

在自由階段，**Sandy** 在生活中一一觀察、挑選和應用家中所有的文化互動資源，她想在畫中「說出自己的看法」，而置入文化互動的詮釋意義，例如，她期望唱歌、打扮得漂漂亮亮、設計家具擺設和畫出可愛的自畫像等。此時的文化互動設計並非被動地由成人為她安排，而是她會主動設計，她的身分就像一個提供者和接受者。文化互動多與她個人的生活經驗有關，例如從生活和遊戲中，選擇判斷的機制在於何者對她而言是有意義的。

而到了統整階段，漂流記的故事創作更是充分發揮想像創意，**Sandy** 藉繪畫表達想像，自己可以翱翔無人島的樂趣，文化互動設計經驗讓她內心期望假日快到，可以外出旅行、觀賞大自然景物、遇到各種棘手情境能順利化解和想要有狗狗陪伴等美夢「畫成真」，此時，她的畫作已融合情感、認知和想像，文化互動設計如同觸媒，可引發她的創意表現，不同的創意畫作有賴於她對文化互動的吸收與轉化。

2. 繪畫創意表達的內容與個人／文化互動的學習鷹架有關

Sandy 從 3 歲到 6 歲的繪圖過程中，並沒有進到繪畫班接受專業教師指導，也未就讀幼稚園。她待在家裡，有很多的時間做她喜歡的事，例如：玩玩具、看故事書和畫畫。她喜歡和家人一起出遊、欣賞大自然，有時，她有機會參加文化活動，例如民俗節慶、藝術表演和展覽等。她的生活處於和家人互動、家庭擺設、玩具、故事書、偶而外出旅遊見聞，和大自然景觀與文化事件互動的環境脈絡中。這些經驗對她的作品有很大的影響，促使她經歷了模仿學習、意義創造、行動詮釋和未來想像的繪畫成長階段。

研究者觀察分析 **Sandy** 750 張畫作和 28 本畫冊，加以分類挑選後，本文(圖 1-28)是以其中 16 張畫作和一本故事繪本來舉例說明，可明顯發現 **Sandy** 創

意表達繪圖內容與接受文化互動鷹架形式有關。她從各式文化互動中，吸收和學習，從而建構鷹架，由學習鷹架所衍生的繪圖創意表達內容，包括人物、景物、故事畫、生活想像畫等，無一不是其見聞思維想像結果。這些由成人或 **Sandy** 本身所提供的文化互動設計，影響了她的繪畫內容，呈現幼兒獨特的意義製造和創意表達，亦即，這些畫作展現了她的所見、所知、所感、所想，猶如一面鏡子反映了她的心智。

本研究發現良好的文化互動情境是提供幼兒發展創意繪圖表達興趣的重要驅力。當兒童的作畫過程結合文化互動，兒童畫可作為符號傳達的語言，幼兒可利用這種語言來表現她的想法並與別人溝通。而個人與文化互動的學習鷹架可幫助幼兒整合過去的經驗與知識，發展新想法和觀念，運用創意策略解決問題，如同本研究個案畫作中所展現的。本研究因而建議適當的文化互動設計對兒童建構學習鷹架和促進繪畫創意表達，是非常重要的。

結論與建議

本研究發現，個人與文化互動的經驗對幼兒的繪畫表現有強烈的影響。觀察兒童畫的創意表達和個人／文化互動的關係，研究者界定了四個繪畫學習發展階段，命名為意識階段、轉換階段、自由階段、整合階段。針對每一階段的作品，進一步對比分析，發現四個階段間有明顯的學習差異。

在意識的階段，個案 **Sandy** 有意識地觀察和把玩文化刺激物，從中學習並複製其主題和圖像到她的作品中；成人所提供的文化刺激，強烈影響兒童的繪畫表現；**Sandy** 在第一個學習階段發揮了模仿的角色，而不是創造者的角色。

在轉化階段，幼兒經由文化刺激物提升了觀察能力和繪畫表達能力；**Sandy** 重複畫她喜歡的東西並不斷地修正，這些繪圖動作和內容表現，是基於她的觀察和思考，意即兒童一方面接受文化刺激，另一方面也融入自己的情緒和理解，試著在圖畫中製造意義；在第二個學習階段，兒童發揮了文化接收和詮釋的角色。

在自由階段，文化交互設計是由研究人員也由她自己提供；在第三學習階段，兒童擔任提供者和接收者的雙重角色，在這個階段，**Sandy** 的創造力相當自由、有彈性，並樂於和各種文化資源互動，她不但從文化中吸取養分，更連繫到個人經驗；靈活有彈性的個人與文化互動，使得她的繪畫表達更多元化和富有創意，而繪畫的創意表達就端視其如何從文化資源中自主學習。

在整合階段，多樣的文化刺激繼續提供給孩童參考，Sandy 的圖畫透露出更多的個人意見和想像力；個人與文化的互動經驗結合了豐富的想像力，文化刺激在此階段啓發她的創意比其他階段多得多，各種創意表達得力於她對於文化資源的吸收和轉化；兒童在第四個階段所扮演的角色是一位促進者，能善用文化刺激物來提升她在畫作中的創意表達。

本研究所提供的文化互動設計影響了幼兒畫的創意表達，觀察 Sandy 的繪畫進程，經歷了模仿、製造意義、自主學習和整合經驗與想像的四個學習階段。研究者認為兒童畫是一種個人與文化互動的產物，幼兒經由生活中的文化互動設計，將所觀察的現象結合個人經驗描繪在作品中，呈現她的認知與想像。文化互動設計提供幼兒探索和可遊藝其中的平臺，更可結合繪畫展現她的創意，誠如本研究所呈現的內涵。本研究建議對於幼兒設計優質的文化互動情境，讓其有機會使用文化資源和個人經驗，將有助於發展幼兒的創造力。

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