

# DEVELOPMENT DRAWING PROGRESSIONS LINKED TO NEW ZEALAND CURRICULUM LEVELS

The illustrations below have kindly been supplied by the University of Otago Educational Assessment research Unit from the [NEMP report](#) (1999). These drawings were produced by Year 4 and 8 students in response to a set observational drawing task for the National Education Monitoring Project.

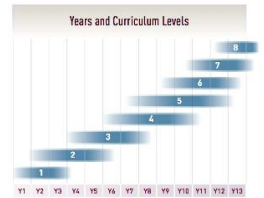
Practical Knowledge strand: It is acknowledged that this is only one approach to drawing in a myriad of possible approaches to drawing including expressive and gestural approaches and other approaches that may encompass more than this strand.

The students display a wide range of ability from Level 1 through to Level 6 of the New Zealand Curriculum unrelated related to their age or duration of schooling. The information about drawing stages has been compiled from a number of different sources / research theories and should be interpreted as INDICATIVE of the curriculum levels students may be at for professional discussion and development - it is not a definitive or prescriptive assessment tool.

The recommended learning strategies have been compiled from various sources and sector feedback with links to relevant learning resources for drawing.

The levels in the New Zealand curriculum diagram show fluid, overlaps between different curriculum levels/ages to acknowledge that students' development may vary markedly from 'the norm'. In addition to this contemporary drawing research has found that;


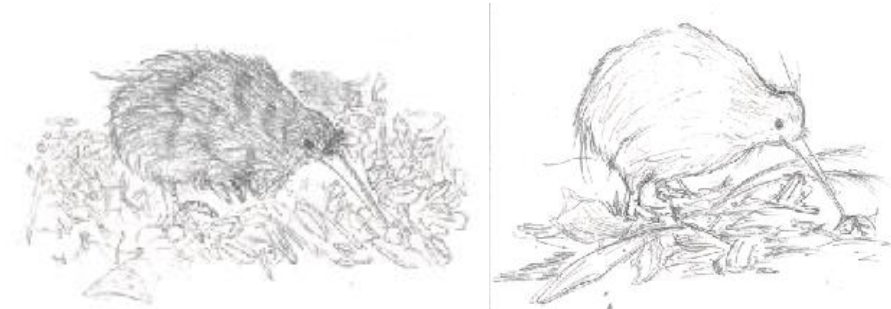
- early drawing stages appear universal but as children grow, developmental rates and differences become more widespread
- stages may overlap, be combined or be 'skipped' by learners
- drawings may contain evidence of multiple stages
- evolving cultural changes/cultural differences impact on the types of drawings learners create and drawing skills



To access lessons, other exemplars, links and ideas for recommended learning strategies related to 'Drawing Progressions' go to;

- the Arts Online Teacher Resource Exchange: <http://artsonline.tki.org.nz/Planning-tools/Teacher-Resource-Exchange>
- the Arts Online Visartsnet community Pinterest page: <https://nz.pinterest.com/visartsonline/>

Visual Arts Drawing Progressions – Kiwi			
New Zealand Curriculum Levels	Drawing Stages (ages indicative only)	Drawing Examples generated by Year 4 - 8 students ranging across curriculum levels	Recommended learning strategies
Pre-school	<b>SCRIBBLING</b> (18mths to 4 years approx.) <b>Random scribbling</b> - children explore materials and gross motor skills <b>Controlled scribbling</b> – developed motor skills enable repetitive marks to be made. <b>Named mark-making</b> - objects may be unrecognizable but the act of naming is significant. For children, the objects they have drawn are easily identifiable.		<b>Scribble Stage</b> <ul style="list-style-type: none"> <li>• Provide ample opportunities to make marks with a variety of easily-grasped tools.</li> <li>• Use colourful materials and introduce papers with a range of textures.</li> </ul> <b>Controlled scribbling onwards (3 - 4 yrs.):</b> <ul style="list-style-type: none"> <li>• Ask children to explain their drawings and tell the stories that spring from their work.</li> <li>• Avoid guessing what symbols might represent - ask and listen.</li> </ul>
Pre school Early NZC Level 1 NZC Level 1	<b>SYMBOLS AND STORIES</b> (3 to 6 years approx.) This stage is typically indicated by circular images with lines that suggest more recognisable human/animal figures. Drawings show what the child perceives as most important about the subject with little understanding of space. Haphazard placement of objects and emotional use of colour also feature.		<b>Schematic Stage:</b> <ul style="list-style-type: none"> <li>• Explore a range of dry and wet drawing media with fingers and also tools like brushes, rollers, sponges.</li> <li>• Discuss overlapping and scale to enhance an understanding of spatial relationships.</li> <li>• Practice writing, drawing and other fine-motor activities such as threading and placing.</li> <li>• Simple figure drawing increases awareness of all the parts of the body to be drawn.</li> <li>• Continue to invite children to tell stories and talk about their work.</li> </ul>
NZC Level 2	<b>PICTORIAL/SCHEMATIC</b> (5 to 9 years approx.) Awareness of the concept of space is typical of this stage. Objects are placed in relationship to 'up and down'. A ground or base-line may be apparent. Shapes and objects appear to be more spatially related and easily defined often with naturalistic colours. For example; figures begin to be depicted with articulated limbs and facial features. Objects may also be enlarged, distorted and changed according to how important they may be. For example; a favourite pet may be drawn bigger than the child/house because of its importance and coloured green as this is a favourite colour. Sometimes objects are drawn perpendicular to the base line, upside down or seen from the inside and outside (X-Ray).		<b>Pictorial / schematic:</b> <ul style="list-style-type: none"> <li>• Introduce drawing techniques for simplifying complex forms e.g. drawing basic geometric shapes of objects first</li> <li>• Explore overlapping, foreground / background, one-point perspective and drawing in relation to horizon line) to continue growth with spatial relationships.</li> <li>• Practice shading, anatomy, and</li> <li>• Learn basic colour wheel, colour theory and simple composition.</li> <li>• Encourage experimentation with abstract (non-objective) drawing to increase the scope of art awareness.</li> <li>• Discuss artworks where the emotional and expressive or story-telling qualities are important.</li> </ul>
NZC Level 3	<b>DAWNING REALISM</b> (7 to 11 years approx.) Group friendships / growing self-awareness can result in extremely self-critical views. These developmental contexts influence drawing development. The child becomes aware of a lack of ability to draw objects as they appear in the surrounding environment. Because of this drawings often appear less spontaneous than in previous stages.  Realism at this stage is not photo-realism, it reflects the child's experience with a particular object. Figures are clearly defined with details often resulting in a "stiffness" in representation. A growing awareness of perspective through overlapping of objects, types of point perspective and scale differences in objects is evident. Objects no longer necessarily stand on a base line. Three dimensional effects are achieved along with shading and use of subtle colour combinations.		<b>Dawning realism</b> <ul style="list-style-type: none"> <li>• Introduce a range of skills and techniques to support student development of their drawing skills is especially vital for self-confidence.</li> <li>• Short exercises /tasks where students can see an immediate improvement in skill level to enhance understanding of drawing as a learned skill</li> <li>• Practice - allowing time for practising with new tools and techniques so that increased mastery can be experienced.</li> <li>• Balance observational drawing activities with art based in meaning to increase art awareness beyond the bounds of drawing.</li> <li>• Learn about artwork where the outward appearance is secondary to the emotional response or message communicated to the viewer.</li> <li>• Continue to practice basic skills; perspective, shading, anatomy, composition and colour theory.</li> </ul>

<p>NZC Level 4</p> <p>NCEA L1 (possible achievement)</p>	<p><b>PSEUDOREALISM</b> (9 to 16 years approx.)</p> <p>In this stage the product becomes most important to the child. Sometimes referred to as the 'crisis' period where it can mark the end of artistic development due to the frustration of not 'getting things right'.</p> <p>This stage can be marked by two psychological differences: Visually minded children: the art work appears as a 'stage presentation' inspired by visual stimuli e.g. colour observed as affected by external conditions. Non-visual: based on subjective experiences where individuals feel involved in their work as it relates to them in a personal way. E.g. colour as a tool to reflect emotional responses to subject.</p>		<p><b>Pseudorealism</b></p> <ul style="list-style-type: none"> <li>• Balance observational drawing activities with art based in meaning.</li> <li>• Explore drawing processes that are expressive and strengthen the eye/hand/mind connection</li> <li>• Introduce activities that focus on the process of art-making in addition to outcome.</li> <li>• Show artwork where the outward appearance is secondary to the emotional response or message sent to the viewer.</li> <li>• Emphasise drawing as a learned skill and only one of many art skills</li> <li>• Show students where to access online drawing tutorials/resources to develop individual skills (e.g. Pinterest for portrait drawing tutorials)</li> <li>• Encourage meta-cognitive thinking about art-making and viewing</li> </ul>
<p>NZC Level 5</p> <p>NZC Level 6</p> <p>and</p> <p>NCEA L1 (all grades)</p>	<p><b>ARTISTIC THINKING</b> (14 -16 years approx.)</p> <p>By this age students have usually decided if art-making is one of their interests or not. Natural development of skills may cease unless a conscious decision is made to further develop drawing skills.</p> <p>Students are critically aware of the immaturity of their drawing and can be easily discouraged especially if it is not a skill valued by those around them OR CONVERSELY if the narrow realm of realistic drawing is the only type of art-making valued.</p> <p>Enlarging their concepts of adult art to include non-representational art and wider art occupations such as architecture can support students to 'find their place'.</p>		<p><b>Artistic thinking (Period of Decision):</b></p> <ul style="list-style-type: none"> <li>• Encourage artistic prompts that are inspired by emotions and expressive styles in addition to observational/realistic</li> <li>• Prioritise meta-cognitive thinking about art-making and viewing</li> <li>• Study work of master artists across a range of disciplines/contexts to experience a vast range of styles and techniques that can be mimicked and added to a child's 'kete' of skills/tools.</li> <li>• Provide positive encouragement and future pathways advice</li> </ul>