Children's understanding of pictures and expression of emotion in their drawings

A comparative study of articulation of happiness and sadness by Iranian children living in Islamic Republic of Iran with Iranian children living in German Federal Republic

Dissertation

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Abstract

The following PhD thesis is an empirical study of Iranian children's understanding of expression of emotions in pictures their foreknowledge of the themes "happiness" and "sadness" in relation to their living environment as well as their expression of the emotions "happiness" and "sadness" in their drawings. The focus is on two groups of 6 and 7-years-old Iranian children, one group consists of children born and raised in Iran and the other group consists of Iranian children born and raised in Germany (the children of immigrant families). Various scientific research methods including: interviews with each child, collection of drawings and qualitative data analysis were used to collect data and analysis data.

The study is based on data collected during three personal sessions with each child which included personal interviews about the themes sadness and happiness, drawings by children under these two themes as well as two interviews about two paintings by a German and Iranian contemporary artist.

The aim was to observe how children of the same nationality but born and raised in two different regions and cultural and social settings develop their understanding of certain themes, (Happiness and Sadness). What social or cultural factors influence this meaning making. How children express emotions in their work and how they understand and analyse the same emotions in paintings by other artists. During the process of the study as well as the end phase of the work it also became clear how crucial it is to pay attention to the disadvantages and limitations on the learning ability of children with immigration back ground. It was important to be able later to apply the attained data for further development of multicultural and intercultural education.

This research has been designed and conducted by my self, in two countries of Iran and Germany. I have personally worked with every single child, in various sessions, conducted personal dialogues with each child and sat though their drawing process. This research is the result of many years of study, personal dedication and hard work.

The idea for this study was first inspired because of my personal experience having lived in England myself as the child of an immigrant family and also being a witness to the situation of immigrant's children in close family circle.

Preface

Since a very young age I have had the different experience of living in my homeland as well as in a foreign country. A back and forth rhythm. In my mid thirties I am still an immigrant in a country where I have conducted my PhD research. At an early age I learnt to adapt myself to a new country (England) and learnt the guest country's language. At a young age adaptation was much easier. However, as easy as we try to make the adaptation process and as flexible as we might be, our personal experiences and all that binds us to our past, present, and future is much deeper. Early years of school in Iran, learning to read and write in Persian, as well as close family bound, my love to poetry where what I had brought inside me to England. In England I gained my love for fine arts and further developed my passion for literature. I also learnt French and due to the cosmopolitan nature of London my horizon grew vaster. Back at home in Iran, again I was not the same person I had left. But I was also not a foreigner. The different living environments, the different school experiences, close family relationship in Iran and the separation during the years in another country, all this had a deep vast influence on me and the way I see and the world and I live.

I live with poetry and recite it to myself, that I know I have from my home country, but the way I discuss my points and issues are totally influenced by years of living in England. A totally unfamiliar method in Iran. I was fascinated by how we are influenced by all that surrounds us. And in spite of all the globalisation, there are so many significant as well as trivial issues that influence our interpretation of life, our taste, our actions, our connections to places and people. My personal history as a person on the move inspired my to study how children are influenced by their living environment and other factors. I chose Iranian children living in Iran in comparison with Iranian children living in Germany because of two important factors. I had close family members whose children were immigrants in Germany, and also because Germany offered me the possibility to work as an independent scientist on my research while also giving the possibility of having the help and support of a professor.

The way was difficult and filled with obstacles. I had to learn the language, conduct my research in Persian, English and German and translate it all to English. Learn new research methods. Adapt myself again to a new country, deal with financial and emotional problems. But the work with children and the experience of working between two countries and learning another countries way of conducting research has been worth it all.

I would like to also thank my husband for all his help, love and support, my parents whose warm words, support and love gave me courage to go on. My thanks to my two brothers for their help in every way.

Ava Serjouie

Introduction

The need for an intercultural research

Immigration

People have always been on the move in search of a better life. However, in the second half of the twentieth century we see an increase in the number of immigrants searching for new opportunities in life. According to (Castels / Miller, 2009) there have never been so many people world wide because of wars, environmental catastrophes, and civil wars and other forceful threats and technological limitations forced to change their work or living place for certain period or longer time. We are living at the time of migration.

Since World war II, many immigrants and groups have settled in the United Kingdom and in nations on the European continent, including France, the Netherlands, Germany, Sweden, and Switzerland (Figueroa, 2004). Some of these immigrants, such as the Asians immigrants, such as the Asians and West Indians in England and the North Africans and Indochinese in France, have come from former colonies. Many Southern and Eastern European immigrants have settled in Western and Northern European nations in search of upward social mobility and other opportunities. Groups such as Italians, Greeks, and Turks have migrated to Northern and Western European nations in large numbers. Ethnic and immigrant populations have also increased significantly in Australia and Canada since World War II "Allan/Hill (2004), Joshee (2004)". In such situation Multicultural education should become an international reform movement.

One of the countries struck by high immigration is Germany. At the end of 2006 in a report published by Frankfurter Allgemeine the number of foreign residents was given as high ad 6.75 million in Germany. However, (Mecheril, 2004), gives this number as high as 7,3 million by the year 2000; according to him already in mid last century Germany was an important immigration destination in Europe. And even though since the post-war period Germany is one of the largest immigrant - receiving countries in the world, it has never regarded itself as an immigration country, (Rubio-Marin, 2000). One of the cities with the highest number of immigrants is Frankfurt not only in Germany but also Europe, where 40 percent of the residents are immigrants.

Immigration is not a theme for one or certain countries it is a world issue. One of every third person in Europe has an immigration background, (Mecheril, 2004). In the school year 2003/2004 there were 962.800 foreign students in German schools (Lange, 2008).

Most of the immigrant and ethnic groups in Europe, Australia and Canada face problems similar to those experienced by ethnic groups in the United States. Groups such as the Jamaicans in England, the Algerians in France, and the Aborigines in Australia experience achievement problems in the schools and prejudice and discrimination in both schools and society at large. These groups also experience problems attaining full citizenship rights and recognition in their nation-states (Banks, 2004).

Intercultural Pedagogy

Forever more we see and feel the need to have an Intercultural education system that will provide all the students with equal chances and which would embrace and offer possibilities not only to students of different age, gender, cognitive and physical ability but also with different ethnic, cultural, religion, language background and social backgrounds. "Education is the key to a successful integration and a prosperous community" (Lang, 2008).

It is very difficult for youths who drop out of school or who experience academic failure to become effective and productive citizens in a post-industrial knowledge society (Banks, 2007), this of course in return also negatively affects the accomplishment and success of the society. Effective citizens in the 21st century must have the knowledge, attitudes, and skills needed to compete in a global world economy that is primarily service-and knowledge-oriented (Ibid, p. 12).

Tiedt, (1990) believes that race riots, the Ku Klux Klan, anti Semitism, rape, and child abuse are not occurrences of the past. Fear and ignorance still lead individuals or groups to perform atrocities against other human beings. Now in the twenty first century, when ignorance and lack of knowledge still claims the life of the innocent and causes more hatred and misunderstanding we need more than ever before an education system that widens our view and helps us to gain a deeper insight into other cultures. We need an education system that helps us to become world citizens with love and understanding for all the different nations and even all the small ethnic groups that comprise to make a country. We need a teaching system that not only brings us closer in heart and mind but also gives us a perspective into each others world.

In the United States the idea to include cultural diversity training in preservice teacher education programs, began gaining currency in the early 1970s, (King, 1997). Beginning in January 1979, colleges and universities applying for an accreditation of their professional education programs by NCATE (the professional accrediting organization or schools, colleges, and departments of education in the United States.) have been required to show evidence of planning for multicultural education in their curriculum (Gollnick, 1992). In Germany according to (Mecheril, 2004) it was ten years later (in the 1980s) that the word "Intercultural" was first started to be used in combination with education, training and pedagogy.

The United Kingdom, various nations on the European continent, and Australia and Canada have implemented a variety of programs to increase the achievement of ethnic and immigrant students and to help students and teachers develop more positive attitudes toward racial, cultural, ethnic, and language diversity "Banks (2004), Figueroa (2004)". Mecheril (2004) believes an intercultural education is the basis for a multicultural society.

Planning and organizing for a multicultural education is not easy and is in the need of deep and great research and studies. We see countries such as America that have been engaged in such program for quit some time, still are facing problems. "A major challenge facing the United States today is how to create effective and reflective citizens out of the thousands of immigrants who are entering the nation each year (Banks, 2003) and how to structurally include the millions of indigenous people of colour who

remain largely on the fringes of American society, politically alienated within the commonwealth, and who share little in the nation's wealth (Banks, 2007).

Tiedt, (1990) defines multicultural education in the word culture; "Culture connotes a complex integrated system of belief and behaviour that may be both rational and nonrational. Each one of us is born into a culture. Our beliefs derive from these ethnic and family backgrounds, but they continue after birth. For most part, family attitudes, language, and other behaviours internalized with out question. It is only when we encounter other cultures that we begin to observe differences, to wonder, and to ask questions" (p. 3, 4).

Banks / Banks, (1995) define multicultural education; "Multicultural education is a field of study and an emerging discipline whose major aim is to create equal educational opportunities for students from diverse racial, ethnic, social-class, and cultural groups. One of its important goals is to help all students to acquire the knowledge, attitudes, and skills needed to function effectively in a pluralistic democratic society and to interact, negotiate, and communicate with peoples from diverse groups in order to create a civic and moral community that works for the common good. Multicultural education not only draws contents, concepts, paradigms, and theories from specialized interdisciplinary fields such as ethnic studies and women studies (and from history and the social and behavioural sciences), it also interrogates, challenges, and reinterprets, content, concepts, and paradigms from the established disciplines. Multicultural education applies content from these fields and disciplines to pedagogy and curriculum development in educational settings. Consequently, we may define multicultural education as a field of study designed to increase educational equity for all students that incorporates, for this purpose, content, concepts, principles, theories, and paradigms from history, the social and behavioural sciences, particularly from ethnic studies and women studies" (p. 10-11).

Intercultural education is understood as a pedagogical reaction, more of theoretical and cultural kind, on the migration-conditioned cultural pluralities of the society. (Hooman, 1989 p.12), (from Mecheril, 2004) .

The difficulties on the way

Usually teachers come to teacher education with very little direct intercultural experience or it is mostly tended to view diversity as a problem rather than resource. The teachers often have very little knowledge about different ethnic and racial groups in their society, their cultures, achievements, histories, their contributions, or sufferings, or the discriminations they face as minorities.

Mostly the curriculum is so designed that it gives no chance to the minorities for self expression. Already the language barrier which often the case that limits the child in class, then the child has to learn to cope and survive in an environment that is quit unknown to him, and has usually very little understanding or interest for his culture or what he can bring to class or add to the lesson.

In later years there is some culture-specific approach that seeks to prepare teachers to be culturally sensitive and intercultural y competent in the US office of education commission Teachers Education (Melnick & Zeichner, 1997) or we see a raise in the number of organizations promoting Multicultural or Intercultural education such as SIETAR EUROPA (The Society for Intercultural Education, Training and Research); IAIE (International Association for Intercultural Education)

The aim of Intercultural pedagogy

Banks, (2007) believes the goal should not just merely be to educate students to fit into the existing workforce, social structure, and society. Such an education would be inimical to students from different cultural groups because it would force them to experience self-alienation. …Citizenship education in a multicultural society must have as an important goal helping all students, to develop the knowledge, attitudes, and skills needed to participate within but also to help to transform and reconstruct society. Students must develop multicultural literacy and cross-cultural competency if they are to become knowledgeable, reflective, and caring citizens in the 21st century.

Because of growing ethnic, cultural, racial, and religious diversity throughout the world, education needs to be changed in substantial ways to prepare students to function effectively in the 21st century. Citizens in the new century need the knowledge, attitudes, and skills required to function in their ethnic and cultural communities and beyond their cultural borders, and to participate in the construction of a national civic culture that is a moral and just community that embodies democratic ideals and values, such as those embodied in the Universal Declaration of Human Rights. Students also need to acquire the knowledge and skills needed to become effective citizens in the global community (Banks, 2007 p. 20).

Unfortunately the aim of education in the past was and even still today in many nations is to eradicate the community cultures and languages of students from diverse ethnic, cultural, racial, and language groups. One consequence was that many students lost their first cultures, languages, and ethnic identities. Some students as a result became alienated from family and community, or became socially or politically alienated within the national civic culture (Banks, 2007, p. 21)

Multicultural and Intercultural research, as the foundations of Intercultural Pedagogy

Multicultural research makes explicit the wide range of views, values, perspectives, and experiences, within ethnic, racial, and cultural groups. An important aim of multicultural research is to describe the experiences of groups without essentializing them (Code, 1991). Multicultural research produces concepts, paradigms, and theories that challenge mainstream academic knowledge and expand and substantially revise established canons, paradigms, theories, and explanations (Banks, 1993, p. 8).

Multicultural and Intercultural research can guide us to construct valid and accurate explanations and theories about the development of immigrant children and can be used to improve their lives and help them to become full participants in the guest country. Based on the knowledge gained through Intercultural research help us to understand student behaviour, and consider how such variables as, class, race, gender, religion, and culture interact and intersect to influence student behaviour.

1. Children's drawing ability and understanding of painting

1.1 From scribbles to recognizable forms

1.1.1 The start of the scribble phase

Schuster, (1993) believes that the scribbling phase begins with the joy for movement. It is only some time later that the child notices the power of sign making and intentional drawing. (Gardner, 1980) on the other hand, states that despite us thinking children are just making moves or trying things out, are very sure of what they are drawing and work with total concentration. Matthews after careful observation

of his three children, alerts us to the fact that infants and toddlers long before discovering paper and pencil, leave traces of their gestures. He reports on the visual-motor explorations of his six-month-old infant, whose glance is caught by a patch of milk on the carpet. The baby first reaches for the puddle and then he scratches the puddle. Matthews lists three basic mark-making movements that he considers essential to later drawing activity, downward stabbing motion of arm and hand that collides with its object at a near-right angle. The second is the sweeping motion the third motion to qualify as a basic mark-maker is called the push-pull action.

Schuster, (1994) mentions that already by the 12th month the child has a tendency to smear materials but, this is still without any intent for illustration, even though the child does enjoy the act. Kirchner, (2008) atones that the child's thumping of his fist in his soup is to create a trace on the table. It is more than just a joy in the physical movement, it is the child's acknowledgment that his action has had a result, that his action could have an affect. "The smearing and scribbling not only give the child a feeling of satisfaction, but also self-confidence and fun in the form of a visible success" (Kirchner, 2008, p.45). "Knut, (2004); Schuster, (1994)" mention the push -pull scribbles as the first that appear among the toddlers. forward and backward movement of the arms, in which the child draws his arm as far as he can reach and draws it back again, and doing so, creates a series of lines. Child art researchers such as (Gardner, 1980) find this on its own already a very big achievement, because it is one of the first indications to the child of his own efficiency, his nascent capacity to use a tool and to create a product with it. It shows that the child can wield the tools of his culture to create a trace that matters.

Knut, (2004) reports of the development of further scribbling techniques in the child's drawing process, dots, or whirls. Knut, (2004) adds that the stabbing on the paper which creates the dots is favoured much by the child, which does come up often. "Golomb, (1992); Knut, (2004)" report how children further develop their movement and motor skills and learn to combine the different scribbling forms. Gardner, (1980) believes that scribbling session should be taken into consideration, for it is from such apparently casual but actually event filled sessions that the messy and wayward scribbles of early drawings slowly give way to the control of geometric form.

Through their every day experiences and abundant access to drawing materials, children learn and improve their scribbles. They experience and discover new forms. Through constant repetition, the child tries to reach the full potential of each shape. Scribbling stage is a very important stage in the child's life as he finds and explores shapes, tries to memorize them, and the action resulting in achieving that shape. and to find ways to more develop them, a way to reach for his schemas. Children will discover the connection between their motions and the marks on paper, Lowenfeld (1987) calls this the controlled scribbling stage. Lowenfeld (1987), adds that after discovering the relation between the coordination and the visual forms on the surface most children will approach drawing with more enthusiasm. After this stage, children start to name their scribbles. They are not mere movement on the paper, what to the adult may seem a combination of lines and dots with no recognizable forms to the child has meaning. The child may call his drawing, "Me", or "Mom and me", or "Me playing". "As children begin to name their scribbles, an important transition takes place. The line becomes more than just the result of a motion; it becomes the edge of a form" (Lowenfeld, 1987, p.193). (Kellogg, 1969) has identified 20 different scribbles. She believes all the schemas are developed out of these scribbles.

"The transition from the infant who is not cognizant of the products of his pen to the child who cares deeply about whether a mark has been made, a crucial realization has come about: The awareness that, by the actions of his own hand, he can create some thing that lasts, some thing that has importance for him " (Gardner 1980, p. 24).

At the scribbling stage, colour plays a subordinate role in the child's drawing. The main focus of the child is on drawing and discovering of the forms. On exploring the scribbles, combining them, changing them,

and finding out the new possibilities. The child, draws, lines, straight or zigzags, spirals, dots, circles, etc between the ages, one to three and half most of the children spend exploring the forms and shapes they have achieved to draw. By four most of the children have managed to create recognizable forms out of their scribbles. It is amazing how children start with scribbles and slowly move towards creating their schemas. They learn to mix or as (Kellogg, 1969) terms it super impose these patterns on one another, and finally put more than three together, (Kellogg, 1969) calls this aggregate.

(Kellogg, 1969) in her book shows the 66 possible ways to combine the scribbles. Not all these 66 way are the work f children and not all are so frequently drawn. Mandelas, are a diagram most repeated, Kellogg believes this is a form from which children derive the sun and the human form. Cox, (1993), points out that there is not enough evidence that all children necessarily go through the same specific and detailed sequence of steps proposed by Kellogg. Golomb, (1981) further adds that even Kellogg herself does not report many cases of form such as the Mandela and the sun schema, which are supposed to be important precursors to the child's innovation of the figure. In studies done by "Alland, (1983); Gardner, (1980) and Harris, (1971)", children or adults whom previously for what ever reason were deprived of visual form of expression, given the chance shifted very quickly from scribbling stage to drawing human forms, and did not pass through the stages suggested by Kellogg.

1.1.2 The evolution of the scribbles

During his experiments with the graphic material and the scribbling on a surface the child comes to an important realization. The child notices the forms that are made from certain movements and the shapes made from them. It is from here that he further explores the other possibilities before him and slowly takes strides to the production of representational images.

What needs to be taken into consideration is children at this stage tend to use one scribble for numerous purposes, a round form can be used to indicate the face the eyes or the mouth, just as an elongated single line could show the arm or the leg. " Willats, (2005) and Schuster, (1993)" point out that in their first attempts to draw a coherent representational shape there is no connection between the scribbles representing different parts. The scribbles will be drawn next to one another, with out any contact, and only named by the child, as the mouth, or legs etc.

Thomas, (1995) asserts that children derive their sources for the patterns they need to create their pictures from their observation and knowledge of the world. Willats, (1985; 1987) has also argued that there is a fundamental regularity in the translation from the structure of the three-dimensional denotation devices children use to represent them on paper. "Three-dimensional volumes cannot be represented by three-dimensional picture primitives, because pictures are so flat. So the thing is to use a picture primitive with the highest possible dimensional index, and this leads to the use of a region to denote a volume. Since heads are roughly equally extended in all possible directions, they are represented by regions which are equally extended in all possible directions. Arms, and legs are extended in only one direction. It would therefore seem to make sense to use regions which are only extended in one direction to represent them. Assuming that the child regards eyes as rounded surfaces, the eyes can be represented by a very simple system in which rounded regions are used to denote rounded surfaces" (Willats, 1985, p 93-94). In answer to the question why children use circles so often in their drawings, (Arnheim, 1956/1972; 1974) and subsequently (Golomb, 1992) have argued that there are perceptual and aesthetic reasons for the child's selection of these shapes to make pictures. (Thomas / Silk, 1990) have argued, circles may be ubiquitous in children's early drawing simply because they are pictorially useful shapes which are easy to make.

So starts the first schemas slowly and thoughtfully by the child. The formation and positioning what he has learnt through his scribbling phase to create his first meaningful drawings to the eyes of the adults. "Kirchner, (2008) and Thomas, (1995)" point out that the drawing starts with the circle standing for the head or also trunk and two trailing lines diverging out of the circles indicating the legs or the arms. This is the child's first schema representing the human figure often referred to as tadpole figure.

"In the Schema phase the child finds a drawing form for the things in the visual world which have very little similarities with the drawn objects" (Schuster 1993, p.19). (Smith, 1993) about the development of children's drawings between the ages of 3-5 sums up that children often repeat a configuration over the paper; later they may paint a single larger version of it in the middle of another paper or, they may paint variations after variations as their interest in a particular graphic configuration unfolds over weeks or months. The whole time children are practicing and working with concentration on developing and further progressing in their drawing skills of the scribbles, and what even more important is in combining them to create recognizable shapes. They have reached a very important stage in their life, they have come to the understanding of the meaningfulness of their drawings. They have realized they can make drawings which can show some thing, represent some thing, and try to make this more visibly and struggle for a more communicative drawing. Where as earlier the child has drawn because of the visual pleasure yet the child starts to draw with intent. Cox, (1993) mentions Children around 3 years start to produce forms which have more visual spatial correspondence to the objects they are intending to represent. Schuster, (1993) points out that even at this stage colours are not chosen accordingly to the drawn object, but it depends what colour is at hand.

The birth of the tadpole figure (Kopffüßler) is a great achievement on the part of the child. The result of endeavours on the part of the child, which gives way to the production of a recognizable image. "In the spontaneous production of young children, humans are one of the first figures drawn intentionally or labelled retrospectively, after inspection of the figure" (Golomb, 1992, p.16). At this stage the child starts with a fix intention of what to draw. Usually the oval-circle shape stands for not just the face but also the whole body, (Golomb, 1992). However, in spite of works by Willats, Golomb, Freeman and other researchers of children's art there are no accord among them how children actually do arrive at using the round enclosed form to depict the head or upper part of the body. (Kirchner, 2008, p.48), believes "As a result of the child's own feeling of his body, and emotional relation to the external world, a visual language is created, which shows that the child is taking the first explorations into the environment", Kirchner further adds that gradually will this figure be differentiated with hair, ears, nose, mouth and feet. At the this stage she points out is not important from which side a figure is drawn. The children will draw form every side, for the children at this stage there is still no meaning of the top or bottom of the page (see also Cox 2005). Willats, (2005) declares, once children get beyond the scribbling stage, their drawings typically consist of combination of dots, round areas enclosed by curved outlines and more or less straight lines.

As mentioned before the most common drawing at this stage is the tadpole drawing of the human figure. For many decades since the study by (Eng, 1931) it was believed that children draw or represent their knowledge of human figure so if the child did forget to add a part or the body form was defect, this was taken as a sign of misunderstanding on the part of the child. But in a study Luquet, (1927/ 2001) assumed that children's drawings were based on an internal mental model (Piaget's term is 'mental image'). Luquet (and subsequently Piaget), However, also postulated that children's drawings were essentially realistic in intention; that is to say, the drawer intended to produce a recognizable and realistic representation of some object. Luquet was aware that several factors (including graphic skill and interpretation) could influence the translation of the internal model into the finished drawing. Trautner / Milbrath, (2008) believe it would be naive to assume that children's drawings are a direct reflection of how they understand reality of their mental representation of reality. " Bremner, (1996) and Reith, (1996)" argue that there are several processes involved mediating between object (referent) and

drawing, i.e., perception of the object, knowledge about the object, conceptual, visual (mental) images, experiential knowledge, representation of the drawing, knowledge of graphic symbolization systems, motor-skills, graphic planning, execution and monitoring of the drawing process and product. Trautner / Milbrath, (2008) concluded that the symbol-referent relation and the match between mental representation and drawing implies that the child's intention when drawing is to produce a more or less realistic representation of the referent; that is to depict specific objects and spatial relations with concern for accuracy and clarity.

Luquet, (1927/2001) points out to another theory, he believes children think of the details of objects in a certain order according to the importance they attach to them and will continue to add them to their drawings so long as their attention moves from one detail to another. Golomb, (1974), in a study first asked children who drew tadpoles to state what parts they would need to draw a man and later asked them to draw or make one with a play dough. Most children did mention trunk in their list of body parts but did not draw it. (Freeman, 1975) further studied and developed the children's theory of drawing and stated children draw a man in a fixed sequence, head, trunk, arms, legs, and insisted that errors are prone to occur in the second element in each pair, so that the child first draws the head, but forgets to draw the trunk, and then draws the legs but forgets to draw the arms. (Golomb, 1992) proved in a study that children follow a sequence but also some time back tracked and drew additional details, which they had earlier forgotten. "Van Sommers, (1984); Spensley/Taylor, (1999) and Cox, (2005)" all state that children not always follow a fixed sequence while drawing they often vary the order over a series of drawings. It could be said, that the results found by either each group was also influenced by the tasks set and instructions given to the children at the time of drawing. Maybe in a non controlled drawing environment where the children are observed drawing spontaneously, the result would be totally different.

The human figure drawings (tadpoles) are all in frontal view and symmetrical. Children draw the arms at right angle to the body in the beginning and the legs are drawn coming down from what represents the head or at times also the body. Further experience with drawing materials provide the child with the chance to develop the human figure. The development in the drawing ability also can be seen in other themes such as animals, trees and everyday objects (Kirchner, 2008). The child tries to depict everything succinct but also more explicit.

With more attention and concentration on the part of the child we see a simultaneous improvement in the depiction of the human figure as well as other elements. The child starts to include more details and to draw within more appropriate spatial relationships. In a study (Golomb, 1981) (see also Golomb 1992) asked children between two- to seven-year-old children to draw humans, animals, plants, houses and cars. The animals included drawing a cat, giraffe, fish, bird, snake, and worm. Not surprisingly some of three year olds managed to draw a human figure using the tadpole, but Golomb reports that with there is an increase in the representational competence and self-confidence of the four-yea-olds and this is reflected in their works. At this age children are not any more satisfied with the global animate model that represents humans as well as a variety of animals, and there is an efforts on the part of the children to differentiate humans along the vertical axis, and to draw animal body in the horizontal orientation.

Golomb, (1992), states that the first representations of flowers and trees are also circular shapes, like humans and animals. Almost 40 percent of three-year-olds draw a flower as a simple circle floating above a vertically drawn stem, and by ages four to five years, almost all the children draw the flower as a circle and attach it to its stem. The three-year-olds tend to use a circular shape to shoe the tree, and at this age they do not always include the trunk and when they do, it is drawn as one-dimensional line. At around four-to five they start to depict the two-dimensional trunk. The same circular form will still be

used by children to depict the foliage at this age. Seldom we see the depiction of branches, leaves or twigs.

Other elements such as houses and cars will also go through almost the same evolution. They will first be depicted with round edges, and this will gradually as the child progresses in his drawing competence change into more right-angular form.

Thomas, (1995) argues that schema is needed to get started at all on the process of making a picture. "To the extent, knowing how to produce a schema makes it possible to create a picture" (Thomas ,1995, p.117). Thomas, (1995) blames children's constrained drawings on children's limited range of schema and their limited ability to adapt these schema to make different pictures. Like (Golomb, 1992) and (Kirchner, 2008) Thomas also believes children use the same schemas in the beginning for depicting different subjects, that is why in a study, (Silk/Thomas, 1986) asked children to draw a man and a dog. They both concluded that the influence of the same basic schema used for both man and dog is quite evident. In the analysis of detailed features they were able to show that dog drawings- even quite well-developed ones displayed many human features.

1.2 Children's drawing characteristic between the ages 5-7

Here I would like to focus on the findings and research on certain characteristics in children's drawings between the ages of 5- to 7 years. Most studies are done by Western researchers and on Western Children. They are a collection of studies and works with children which do not only comprise a vast region geographically but also embrace a wider range of themes in children's lives. Researchers have focused on a vast area of studies concerning children's drawing and psychological development and all that build these two areas under discussion.

I would like to look at these studies and to bring into focus the focal points which I have noticed in my study of Iranian children's drawing and to see if they are precise and accurate when studying children's drawings outside the western world. Even though, in the recent years due to the expansion of media and technology we witness a kind of almost global culture in many parts of the world, in different areas.

1.2.1 Placement of form on paper:

Golomb, (1992) believes that a considerable refinement can be seen in the drawings of five- to seven-year-olds who develop more detailed depictions, most commonly variations on the radical pattern. In contrast to the drawings made by the younger children, drawings of older children often contain continuous contours in which a complex shape is produced with an embracing outline. As Fenson, (1985) has noted, constructed drawings have a distinctive child-like appearance, and over the age range of 4 to 8 years it appears that constructed drawings gradually give way to outline drawings.

Lowenfeld, (1987)believes children to be egocentric. Young children draw everything positioned in relation to themselves. It would almost appear that they have no concept of space removed from themselves. " Drawings by five year old children have no space relationship except from the self. The five year old draws those things in the surrounding space that are important, and the finished picture looks as if the youngster had placed objects randomly around the page" (Lowenfeld, 1987, p.44). Many researchers of child art "Lowenfeld, (1987); Golomb, (1992, 2002); Bareis, (1998) and Schulz, (2007)", agree on the fact that children until this age have no sense of space, they gradually start to conceive the paper as a whole in which they should try to make forms fit together in relation to one another.

Smiths, (1993) adds that children by the age of four begin to make the configuration fit together as a whole on the paper. They often cover most of the paper with shapes and colours, but when they do not, they seem to place shapes on the paper carefully so that the unpainted portions contribute to the whole design. Smiths, (1993) further adds one important achievement on the part of the child at around 4-6 years of age is to come to understand the paper as a continuous surface with discrete perpendicular edges, horizontal and vertical axes and an infinite number of locations upon which graphic elements may be positioned.

Lowenfeld, (1987), believes children conceive of space as what is around them, so objects will appear above, bellow or beside each other in the way children understand them. They do not see themselves standing on the ground with other objects also on the ground beside them. Harris, (1997), also stresses on the same point made by Lowenfeld, he adds for children space is conceived of as revolving around the self with no relationship between objects, only later, as children develop, will they be able to determine location according to landmarks as well as by relating to themselves. This can also be seen in their early representational drawings. When young children first begin to draw recognizable objects they do not necessarily position them on the page in a conventional manner. We even witness that some times children place their figures in different orientations on the same piece of paper. (Cox, 2005) refers to Rouma [1], who also found that several 3- to 5-year-olds drew their figures in a variety of different orientations, pointed out that for the very young child a sheet of paper lying on the table has neither a top nor a bottom and therefore there is no particular constraint on the way a figure should be orientated. Goodnow / Friedman, (1972) stated that the direction of the figure is determined by the direction of its facial features; children follow the vertical axis suggested by them. Children gradually and through experience learn about the meaning of space. through experience they realize the difference between left and right, (Worthing / Typpo, 1980), discovered children learn space concepts by personal involvement, by actually climbing, sitting on top of, or running beside better than by verbal means.

When in an study by (Kaylan-masih, 1976), 98 children at an early drawing stage were asked to draw a house with a tree behind it, they had no success in making their drawings look visually correct. Those children under four made scribbles, those under five ignored the instructions and drew the house and tree alongside each other, and those about six often placed the tree above the house or drew the house directly over the tree so both could be seen, or put the house on one side of the paper and the tree on the other.

Representing space that extends into the third dimension on a two-dimensional surface presents a formidable challenge. "The earliest attempts to organize pictorial space begin with the application of a principle of proximity. Nearness provides the most primitive connection among items in the pictorial plane. With the addition of a directional rule that yields side-by-side arrangements of figures, a new ordering principle emerges that privileges the horizontal direction. Children now organize space along the horizontal and vertical axes, beginning with one or more parallel arrangements on real or imagined lines, and only gradually do they organize planes into a continuous space. The vertical and horizontal axes of the page come to specify two directions of space. The horizontal axis represents left-right directions, and the vertical represents up-down as well as near-far dimensions" (Golomb, 2002, p.22-23).

Cratty, (1970) indicates that by five years, the child knows there is a right side and a left side but is unable to identify them accurately. At six, there still is some indecision in identifying them. At seven, there is accurate right and left judgment and a judgment of visual space with the self as a reference point.

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[1] Rouma, G. (1913). Le Langage graphique de l'enfant, Brussels: Mish & Thron.

Wall, (1959) states a very important achievement on the part of the child in the use of space, the base line is universal and can be considered as much a part of the natural development of children as learning to run or skip. In a study of over five thousand drawings, it was found that only 1 percent of the children included the base line at age three, that by age six more children included the base line than did not, and that by eight years 96 percent of the children included the base line in their drawings.[2] (Lowenfeld, 1987) also points out to child's great achievement in using the base line to represent and depict different surfaces and situations. "When a child is drawing or painting an outdoor picture, the base line can be used to symbolize the base on which things stand and at another time to represent the surface of the landscape" (Lowenfeld, 1987, p.264). The child uses this discovery to organize the motives and elements along horizontal and vertical axes on real or imaginary lines, (Richter, 1997). With practice and further drawing experience children develop their use of base line or paper axis to better represent space. They use their discovery of figure-ground relationship in their drawings. Children's arbitrary dispersal of figures and other items across the page quickly gives way to an effort to draw them in close proximity to each other. At first, horizontal alignment of items can occur anywhere, for example, figures may be aligned with the top edge of the page, floating in an undefined space. Regardless of the particular location on the page, figures tend to be placed in a side by side arrangement with little attention to the size of individual figures. Eventually, horizontal alignments across the middle of the page or along bottom edge begin to predominate, with thematic variables affecting the choice of location on the horizontal axis, (Golomb, 1992). By the age of seven children do begin to place objects in a line, but each of these objects are drawn facing the child as if they were lined up to be seen. These objects do not relate to each other but rather to the child (Lowenfeld, 1987). As the figures descend to the bottom part of the page, the upper part is identified as air or sky, and the vertical dimension of up and down, of ground and sky becomes more specified. The sky is not often very much focused on by the child, often only with a thin blue line, or a couple of clouds, but the sun is most often included, (Bareis, 1998). Children rapidly develop their knowledge of the ground and division of space, and for more complex themes they use more base lines, in a way that more horizontal lines will be drawn above one another, "Schulz, (2007); Golomb, (1992)".

Lowenfeld, (1987) gives an example of a drawing entitled, "Fruit Harvest", where the child uses two base lines to represent an orchard. (For more information please refer to (Lowenfeld, 1987, p.266). Cox, (2005) also refers to the use of multiple base lines by the youngsters to depict two or more scenes on the same page. She further adds that the ground line is not necessarily horizontal, children sometimes might use a circle to show the arrangement of their figures, however by the age of 5 or 6 years children are beginning to orientate mostly towards a ground line, whether it is the edge of the page or a line they have drawn themselves.

Lowenfeld, (1987) also refers to other means of space representation other than using the base line. He mentions that occasionally a meaningful experience forces a child to deviate from using the base line schema, this he calls a subjective space representation. Folding over, expressing space by drawing objects that appear to be upside down, see also "Kirchner, (2008); Schulz, (2007) or when children put objects or people in a circle, such as around a table. Subjective space experiences can result in mixing plan and elevation. When the child shows each subject from a different angle, we see some object frontal, some side views and some as a bird eye view. Other researchers of child art, "Kirchner, (2008); Knut, (2004)" also refer to child's use of mixed plane or depiction of objects from various angles. The base line indicates the relationship between the child and the environment; this line can represent not only the ground on which objects stand but can represent a floor, a street, or any base upon which a child is standing.

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[2] Wall, J. (1959). The base line in children's drawings of self and its relationship to aspects of over behavior. Unpublished doctoral dissertation, The Florida State University. (For more information please refer to Lowenfeld 1987)

After examination of children's drawings of diverse themes Golomb, (1992), concludes two main compositional tendencies that account for the organization of children's drawings: A grid like alignment of figures along horizontal and vertical axes and centring strategies that organize items around a pictorial centre. "In the earliest phase of creating forms, items appear unconnected and seemingly distributed at random over the page. This phase is short-lived, followed first by the clustering of shapes drawn in close proximity to each other and then by attempts to align figures either horizontally or vertically. These alignments impact a primitive sense of belonging to the various items that are lined up on one or more horizontal axes. This strategy of alignment is gradually perfected, with attention paid to equal distances between the figures that by now have achieved greater differentiation of form, size and proportion. Soon thereafter, baselines are introduced that anchor all figures in the common plane. Objects tend to be located in the bottom part of the page, which implies a distinction between the ground and the sky" (Golomb, 2002, p.29).

Golomb, (2002) further explains that the second compositional principle finds expression in the tendency to centre figures on the page and to create symmetrical arrangements. At its simplest form, centring bestows a degree of stability on the figure. Along with the centring of single items, primitive precursors of symmetry appear, and somewhat later children use symmetry more deliberately. Symmetry can be defined as the correspondence in size, shape, and relative position of parts that are on opposite sides of a dividing line or distributed about a centre. More complex symmetrical arrangements include equal spacing among figures, similar distances from the edges of the page, systematic variation in size of figures, pair formation, and repetition of subpatterns. This development progression, is a slow orderly process, that begins with drawing isolated object in the centre of the page.

Jolley, (2010), claims that to compose a picture the child must not only take into account where the objects are placed but also how they are balanced with each other in respect to the dimensions of the page. Usually, it is not until the age of 5 years that children begin to place a more distant object higher up the page, but even then Cox, (2005) argues they only do so when provided with a model and when they are given instructions that emphasize the depth relationship between the objects. Cox, (2005) concludes that young children, at age 3 or 4 years, understand that objects appear to get smaller as they recede into the distance. they use this cue to judge distance in predrawn pictures, but they rarely use it in their own drawings. 3- to 5-year-olds do not use height to judge depth in predrawn pictures, but by age 4 or 5, in their own work, they place distant objects higher up the page. The co-ordination of the size and height cues begin to occur at age 9, when 53% of the children draw more distant objects higher up the page and also smaller than the nearer one.

1.2.2 Representational skills

A child's drawings of a particular type of object often look remarkably similar, as if they have been drawn to a specific formula or schema. The reason is, according to Luquet, that the internal model tends to be generic, in the sense that it highlights important features of a stereotypical member of its class. A child's drawing of houses may look very similar, following the same schema, Luquet, (1927/2001) called this phenomenon *Conservation of the type* and saw it as evidence for the relative stability of the internal model, although Luquet did not regard it as completely rigid ad allowed the possibility that the child might focus on different aspects of an object at different times. Van Sommers, (1984) recorded 5- and 6-year-olds attempt to draw from observation over several sessions and found that their successive drawings of the same object were very similar. Like Luquet, he also argued that children may be constrained by their mental image or internal model of what they are trying to draw. However, whereas Luquet believes that the internal model is based on a generic example of a particular class of objects, Van Sommers believes that it is based on the actual schema that the child works out when she first

begins to draw that object. Whereas for Luquet the internal model exists independently from the drawing, for Van Sommers it is directly linked to the drawing activity. This schema acts as the visual goal towards which subsequent drawing attempts are directed, that it is, having produced a satisfactory drawing the child then tries to replicate it. Thus, the child is guided by her visual memory of what the finished drawing should look like.

Use of occlusion has also been investigated in children's drawings. For example, (Freeman/ Janikoun, 1972) studied children's tendency to include a defining feature of a cup (the handle) even when this feature was not in view. Most children between the ages of 5 and 7 included the handle in their drawings. Davis, (1981) found that when children between the ages of 4 and 7 years were asked first to draw a single cup with its handle not in view, then to draw two cups together, one cup with its handle visible to the child and the other with its handle not in view, many children under the age of six, who initially drew the handle in the single-cup task, went on to omit the occluded handle in the two-cup task. Davis' findings suggest that young children are sensitive to the context in which a drawing task is performed and that they are more capable of expressing what they see in their drawings. (Freeman et al., 1977) asked children to draw one apple behind another without showing the apples to the children. They found that few children before the age of 8 used partial occlusion in their drawings. Instead they drew the apples either side by side or one above the other. These findings were confirmed by other studies where real objects were shown as models "Cox, (1978); Light / Macintosh, (1980); Light / Humphreys, (1981)". Freeman, (1980, p.241-6) compared a drawing task with a picture-selection task using a pencil-behind-apple model. He found that children below 8 years selected partial occlusion more often than they drew them. Cox, (1985) also gave a drawing and a selection task using a ball-behind-ball model. The results were very similar to Freeman's: there was no difference between the two tasks in the use of partial occlusion at age 8, but among 6-year-olds 56% of the selection group chose partial occlusions, where as only 25% of the drawing group actually produced them.

Piaget / Inhelder, (1971) argued that young children perceive objects as meaningful wholes or Gestalten. It is as if the objects have boundaries around them that should not be violated. Because of this, young children are unwilling to draw the boundary of one object (or part of an object) across another. For example human figures are usually drawn facing the viewer with all their body parts clearly displayed. Cox, (1985) argues that young children below the 8 years of age, do not readily use the technique of partial occlusion. Instead they draw the complete contour of the partially hidden object. " Young children seem to concentrate on the structure of the scene at the expense of the way it looks. Thus, they will depict a complete object when they can in fact see only part of it; they will separate objects on the picture plane if they are separate in the scene, and they will unite them on the picture plane if they are untied in the scene" (Cox, 1985, p.189). Willats, (1997), explored how children and adolescents draw a rectangular table on which three items, a radio, a box, and a saucepan, are displayed. The spatial arrangement of the four objects includes side by side as well as in front-behind relations. In this display, the box is partially hidden, that s, occluded by the radio, while all three objects occlude sections of the far edge of the table. Willats found out that among the youngest children, ages 5- to 7-years, the predominant tendency is to arrange the items separately, without indicating a specific relationship to the table, which creates an appearance of objects floating in space. According to Willats, drawings of this type depict the items as a random collection that does not relate objects to each other. This study further supports the theory of each to its own space and children's unwillingness to draw objects in a way that they would block each other.

In a study Cox, (1993), found out that 86% of 5- to 6- year-olds, 83% of 7- to 8-year-olds, drew a frontal figure when asked to draw a person. Goodnow, (1977) also noted that young children seem to apply the 'to each its own space' rule, arranging the parts of a figure so that they do not cross one another. In the data presented by (Cox, 1993) there were also low frequencies of overlap: 9% at age 5 to 6 years, 3% at age 7 to 8 years and 3% at age 9 to 10. Cox, (2005) concludes that if we accept that young children

prefer to depict objects in such a way that they are recognisable, then it is not surprising that they will be reluctant to compromise the clarity of their drawings. Luquet, (1927/2001), argues that the child's intention is to provide the most faithful and complete representation of the object.

Drawings of normally developing children are flat, two dimensional renderings of objects and scenes in the preferred frontal orientation. This style, with its disregard for true proportions and sizes, continues well into middle childhood and beyond. It often reaches an expressive and aesthetic high-point in its own mode of representation around age 9, (Golomb, 2002). Another important characteristic of children's drawings at this age is the canonical view. Child's depiction of objects in a way that it best represents the characteristics of that object. Freeman, (1980) has since used the term 'canonical' representation to refer to general-purpose representation that make the object easily recognizable. The canonical view of an object is the best view for conveying structural information, the canonical representation of a house or a human figure, for example, is usually a front view; that of a car or a fish is normally a side view. When Ives / Rovet, (1979) asked 2- to 12-year-olds children to draw a man, a house, an owl, a horse, a car and a boat, they found that canonical views were adopted in nearly all cases. Schulz, (2007) emphasises that by the age of 5- to 7- years, the lateral orientation of the drawn animals has become the standard, so the child can use the characteristic features that best present the animal. It is important to depict as many characteristic features as possible. Therefore even though the cat's body will be drawn sideways to show the four legs but the cat's face will be drawn from the front, to make the ears and the whiskers visible. Cars, for example will be drawn side ways with two tires (Schulz, 2007).

Transparencies or X-ray in children's drawings occur when contours are shown that should in fact be invisible. Well-known examples are scenes in which one object is shown inside another, as if in cross-section- for example, a foetus inside its mother or food inside someone's stomach. When Mann / Lehman, (1976) asked children aged 4- to 9-year-olds to draw a woman wearing a long skirt and a man wearing a coat, a third of the drawings were transparencies. It has been suggested that transparencies also occur because young children cannot halt their schema. When Crook, (1985) asked children to draw a stick through a ball, 63% of 5-year-olds produced a transparency. It was suggested that the children's knowledge of the structure of the scene elicited the drawing of a continuous line through the contour of the ball. Freeman, (1980) has distinguished between two types of X-ray drawings. First, there are the drawings in which something is depicted that is usually never visible in the real world- for example, as mentioned before a foetus may be shown in the mother's womb. In this type of drawing, it seems clear that the child intended to show the normally hidden contents of the stomach. In the second type of transparency the child fails to show occlusion of something that is normally hidden behind a nearer object. Children at this stage may, for example, draw a man on horseback so that the normally hidden far leg of the rider can be seen through the body of a horse.

Another characteristic of the drawings made by children at this age, is that they make their drawings of important topics more detailed than those of other topics, in a recent study by (Henderson/Thomas; Thomas/ Silk, 1990) it was confirmed that children tend to enlarge the outline of figures when they intend to include additional detail within the outline.

1.2.3 Colour in Children's drawings.

"In life as well as in art, colour serves multiple functions, among them aesthetic, expressive, and adaptive ones. Colours elicit and convey mood and feelings, arouse our attention, and serve as markers that identify significant aspects of the visual world" (Golomb, 2002, p. 26).

When children make their first discoveries with drawing and marks that yield recognizable shapes, form tends to dominate, and a single colour is sufficient to create a recognizable figure.

"At first, the choice of colour may well be determined by personal preferences. Once children have mastered the creation of basic shapes, and this process no longer requires sustained efforts, children begin to revel in the use of diverse colours to embellish their drawings. Colours are now used for the sheer pleasure they afford the child, who at first pays little attention to their realistic function. For example, humans can be drawn with bold and contrasting colours that hold our interest and give genuine aesthetic pleasure" (Golomb, 2002, p.27).

As children get older some restrictions in the use of colour appear. The human figures will be drawn with a monochromatic outline. There shall be less violation of realism in the depiction of animals and plants. Depending on the theme of the work, children may use multiple colours, but still try to obey certain realistic constraints, such as using green for grass, brown for tree trunks, red for strawberries, and yellow for the sun (Golomb, 2002).

Seidel, (2007), argues that the symbolic use of colours in childhood is from child's own experience, like red the colour of blood, or green for plants from nature, blue for sky or the sea (see also Knut 2004). However, before the child begins to ever use colour as according to reality, colour is totally used in a decorative way, and according to what colours are at access to the child.
Lowenfeld, (1987), also believes that colour during the scribbling phase plays a decidedly subordinate role. A well- known study by (Alschuler/Hatteick, 1947-1974) attempted to relate the paintings of some one hundred and fifty nursery school children to certain of their behavioural characteristics. In a two-volume reports, support was given to the assumption that in paintings, children express their emotional experiences and adjustments. Those children who consistently painted in warm colours manifested free emotional behaviour in warm affectionate relations; children who preferred blue tended to be more controlled in their behaviour; and children who used black tended as a group to show a dearth of emotional behaviour.

This finding has been questioned by (Corcoran, 1954) who found evidence that three year old children used colours in sequential order when painting at an easel. That is, the colours were used from left to right or right to left on the easel tray, regardless of what the colours were, and (Biehler, 1953) also in a study with nursery children, found that they tended to apply colours in direct relationship to how these were placed on the easel tray[3]. Cited by Lowenfeld p.198. (Lawler/Lawler, 1965) in a study tried to prove otherwise. They provided 3- to 4-year-olds, with only two colour crayons, 'yellow and Brown' and asked the children to use only one of the colours to draw (a happy or a sad girl). There was a clear association between happy and yellow and sad and brown. The difficulty to totally accept the results achieved, is the limitation of colours. (Lowenfeld, 1987, p.198) also argues against the findings by Lawler/ Lawler "Colour as part of the scribbling process in painting is mainly exploratory, and the use of particular colours may be related more closely to how the containers of colour are arranged than to deep-seated emotional problems of the child". Cox, (2005) stresses that by the age of 3 or 4 children have had plenty of time to learn colour-mood associations from a variety of sources, including, for example, pictures in storybooks.

(Seidel, 2007, p. 125) asserts that "the child learns gradually with the help of the learning process an acquired colour perception specification, and constantly saves colour of different objects in details in mind, gets them sorted out in a network of his mind and presents them in drawings". (Seidel, 2007, p.125) further adds "the child mainly at the beginning of his drawing development follows his inner images that have an age-related cognition and emotional-social processing of external perceptual

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[3] Biehler, R. F. (1953). An analysis of free painting procedures as used with preschool children. Unpublished doctoral dissertation, University of Minnesota. Corcoran, A. L. (1954). Colour usage in nursery school painting. Child Development, 25(2), 107 ff.)

impressions included. Therefore, his first use of colour is total decorative. The child decorates his drawings from his own imagination with bright colours".

"During the stage of the first representational attempts, children begin consciously to create forms, and it is those forms themselves that become important. In drawings and paintings done by these children there is often little relationship between the colour selected to paint an object and the object represented. A person ,may be red, blue, green, or yellow, depending upon the appeal of the various colours. However, colours could have some significance to children, and it would not seem strange, then for a child to select a favourite colour for painting a picture of his mother, specially if he feels a warm emotional attachment. For children for children of this age, the use of colour can be an exciting experience. Although they have no desire for exact colour relationships, they can and do enjoy using colour for its own sake" (Lowenfeld, 1987, p. 225-6).

Studies that have examined children's use of colour to depict mood and specific feelings by having children draw a happy person, a sad person, and an angry person show that in the depiction of such emotions as happiness, sadness, and anger, colours tend to be used fairly indiscriminately. (Golomb/Farmer, 1983) mindful of the previous studies that had been criticised on the grounds that researchers had provided the children with only a limited number of colours, provided seventy-five youngsters, ages 3- to 8-year-olds. with paper and a set of eight crayons. These were displayed in the following left to right order: green, purple, black, orange, red, brown, blue, and yellow. Four themes: a family, children playing, a birthday party, and a garden with trees, flowers and a pond were assigned. The great majority of the 3-year-olds used only a single colour on any given task, and only 17 percent of these youngsters employed more than two colours. Concerning the frequency with which colours were used over the four tasks, Golomb notes that with the exception of the colour black, which was rarely used, all colours were employed with comparable frequencies ranging between 11 percent to 16 percent. Golomb concludes that at this age level then, one cannot detect a consistent principle for the child's choice of colours. Examination of the drawings of 4-year-olds offers a first indication that colours can also serve a representational function. When drawing humans, houses, pets, toys, and cakes, children maintain a considerable degree of freedom in their colour choice. Depending on the subject matter, however, some restrictions begin to appear; water tends to be drawn blue, the sun yellow, the earth black, grass green and trees in brown and green. Golomb adds that the most realistic colours are found on the garden theme, while the least conventional colours characterize the family and children playing drawings on which colour seem to be used for its own sake. In the 5-year-olds, Golomb notes a selective, task dependent increase in the use of single colours. On the family and children playing themes, the single colours once again in crease to a relatively high 63 percent as the contours of human figure become monochromatic. Gras is green, water and sky blue and the tree trunks brown. The colour red is mostly reserved for flowers. The trend toward a more naturalistic use of colour reaches near perfection in the group of 6- to 8-year-olds. Colours for garden theme are object related or 'true local colours' and the outlines for the humans are drawn with single colour, preferably orange or black. Golomb asserts principle of realism guides as well as constrains colour-use. Consequently, well-known attributes of the object dictate certain colour choices, for example, brown or blue eyes, red lips, yellow, brown, or black hair. Golomb, (1992) summarises the trends observed in this study, "once representation has become the purpose of the picture, our youngest children employ single colours, picked at random, that serve the purpose of creating recognizable forms and figures. Whereas representational form is already important, colour is not yet significant. This function of creating meaningful forms takes precedence over all other factors and subordinates whatever pleasure the child might otherwise have gained from the free exploration of colour. This early singular emphasis on form to the exclusion of colour diminishes in the 4-year-olds who, having attained some basic representational competence, tend to employ many colours and do so with out too much concern for their representational value. Among the 5-year-olds, the use of colour becomes more theme dependent, a tendency that the 6- to 8-year-olds of our sample elevate to the status of a representational rule. Colour

now helps define the meaning of forms, and it can provide additional spatial anchors for the ordering of multiple items in a picture. This is well demonstrated in the baselines, drawn in brown or black, which serve the important function of providing a common ground on which objects stand, and in the blue sky that clearly demarcates the top part of the paper" p.133.

Golomb asked 6- to 12-year-olds to draw a happy, a sad and an angry child, providing the children with eight coloured crayons (black, blue, brown, green, red, orange, purple and yellow). Golomb found out that children most often use the same crayon for depicting all three different moods and that colour is used in an undifferentiated manner. Emotions are most prominently and effectively portrayed by the shape of the facial features and somewhat later by changes in body posture and colours amplify the intended message. In general, bright and more numerous colours dominate portrayals of happy and joyous events, and darker colours tend to dominate depictions of adverse events. "Along with a growing awareness of the utility of local true colours, colour also emerges as a major factor for ornamental designs that can 'frame' a painting or embellish it. Creating decorative designs and colourful patterns is a playful and imaginative activity, and for some children it is an alternative to pursuing naturalistic depiction" (Golomb, 2002, p. 28).

By the middle childhood years, colour is no longer subservient to form or merely conjoined to a previously drawn contour; it now becomes a major determining force of the picture. For example, a light colouring of the background can create the airy impression of being outdoors, and it also can suggest distance, both of which unify the composition. Colour can also become the dominant organizing principle of a composition (Kläger, 1998).

In general the option to use colour strongly attracts children to this medium.

Lowenfeld, (1987) also claims the same point made by (Golomb, 1992), at around the age 7 and onwards, children start to use colours more realistically. Children start to notice the relationship between colour and object. Just as the schema for a person is repeated again and again, so also are the same colours repeated for the same objects. The establishment of a definite colour for an object and its constant repetition are part of the continuing development of the child's thinking processes. The child now has the capacity to categorize, to group things into classes and to make generalizations. Lebeus, (2001) also mentions that from the fourth year of life the child grows more interests in colourful drawings. Every child from early on tends to have a favourite colour, and also rejects some colours (see also Knut 2004). These sympathies and antipathies are subject to occasional changes into adulthood. Children develop their own personal colour pallet. She also believes that the child first starts to discover colour through the colour patches on the carpets or other ornaments around him. The child experiences a time of splendid creativity and joy which reaches its peak between the fifth and sixth year of life. The child succeeds then on to record using colour in its real and psychological quality to influence the viewer. Kirchner, (2008) argues that children often just use their favourite colour to depict everything, for them it is totally of no interest what colour their subject in reality has. It is only in the 6-to 7-year-old year of life that the child starts to make a more realistic grown up attitude towards use of colour.

(Knut, 2004), believes that 80% of 6- and 7-year-olds use strong clear colours. He points out that children when faced with solving the drawing problems and showing the details also adopt using different colours to show each part clearly and visible. This succinct and conscious thinking naturally influences the child's choice of colours and forms.

1.2.4 Children's choice of drawing subjects

When children are asked to draw two or more related persons, or when they spontaneously announce that they want to draw family members, they have to necessarily arrange the characters in the page, near or far from one another, side by side in a row, aligned in the middle of the page, etc. Children often tend to draw their families and later their friends, these themes require a lot of planning as well as, well developed drawing skills on the part of the child. They need to think about the face body and clothing as well as including details of the environment.

1.2.4.1 Family

After children get through the scribbling phase, and invent their schemas, the first drawings are usually of one self. The child draws the same schema again and again, slowly developing it, to represent himself. Another highly favored theme by children at this age is of their families. The parents, other siblings and any other immediate family member with whom they most contact have, like grandparents. (Pinto/ Bombi, 2008, p.122) points out "Children do not develop in isolation: far more than any other species, humans seem programmed to form relationships with others". Children obviously depend on parents for physical and emotional security (Ambert, 1997). (Koppitz, 1968) atones the concept of family "A family is more than a number of people who are related and who happen to live under the same roof. A family is a unit, a group of individuals who are bound to each other with strong emotional ties and loyalties, who care for each other, and who communicate and interact with on another", p. 141. Lowenfeld, (1987) also asserts that children's interest in people continues to be central in their drawings- child's own family and especially himself. Children tend to draw family members aligned across the paper, family relationships are expressed by the relative size and placement of the figures on the drawing (Koppitz 1968; Golomb 1992). (Lowenfeld, 1987) has been one of the most influential proponents of the view that children use size to signal importance in their drawing. Lange-Küttner, (2008) actually emphasises that children love to start large even though "Freeman,(1980); Silk/ Thomas, (1988); Thomas, (1995)" have shown that in the drawings of very young children size is a crucial variable for planning. (La Voy et al., 2001) suggest that the size of figures may reflect a child's view of his or her worth within a culture. Kirchner, (2008) argues that children tend to draw froe example only some parts of a body larger to stress what for them important is.

Knut, (2004, p 128), emphasizes that children's drawing subjects are mostly what he experiences in his everyday life. How the child brushes his teeth, or what he does with his family, like helping his father wash the car. Children continue to draw their family members often whether in their spontaneous drawings or whether demanded by others. Koppitz (1968), "children who draw a picture of their family spontaneously tend to have a warm and positive relationship with one or both parents. These children feel emotionally secure enough to express their attitude openly and directly". Malchiodi, (1998) stresses studying children's drawings of family, we must take into account the age and the stage of artistic development children are. As an alternative to asking children to draw a complete family picture or image of an entire family, she suggests asking children to draw themselves with a family member of their own choosing, in an effort to alleviate some of the stress they may experience with drawing their entire family.

"The use of children's drawings of salient relationships, in particular family (Corman, 1967)[4], has a long tradition in psychology. This tradition is based on the psycho-dynamic approach of Freudian derivation, and posits that the child, thanks to the defensive mechanism of projection, unconsciously borrows - while drawing - symbolic forms which will be then "readable" by an external viewer" (Pinto/ Bombi, 2008, p.125). In art education and studies by the researchers of art education, we also see a focus on

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[4] Corman, L. (1967). Le test du dessin dans la pratique medico-pedagogique. Paris: PUF.

children's drawings of themselves as well as family members. It is through these drawings that we see how the child strives for better visual communication. How the child takes steps to solve the different problems that lay before him, such as, sex differentiation, how he tries to show the size difference between the family members. The focus is on the child's use of colour to depict family members, how far he can develop his schema to better show each member. (Lowenfeld, 1987) When the child is drawing himself, the basic subject matters stress an awareness of body parts, themes such as 'the time I hurt my knee', or 'I have a cold and my nose hurt'; where as when drawing his family, size relationships can also be stressed. 'My family' according to (Lowenfeld, 1987) is a topic that brings an awareness of the size of each family member, from father to little baby sister and even maybe the cat.

It is assumed that when a child is asked to draw a picture of himself with another person he has to engage in a "search for meaning and likeness" (Golomb, 1981)[5] or "search for equivalents" (Good now, 1977) which adequately demonstrates what he/she knows about interpersonal relationships. The subject does not necessarily have to be explicitly aware of his/her understanding of interaction, social rules, and so on, nor of his /her own efforts to realize the appropriate graphic representation of such understanding; it is sufficient to assume the existence of a tacit understanding (Grieve, 1990) about the theme which has to be drawn and the rules of graphic representation.

Cherney et al., (2006) in a study of 109 5- to 13-year-old children of their family found out, children's placement of family figures was the same across the age groups, suggesting that children as young as 5 years old have developed a schema or mental framework about the alignment of family members. The current findings also showed significant sex differences among the family drawings. Girls were more likely than boys to draw clothes, add stereotyped details (e.g., fingernails, hairstyles, jewellery) to their figures, and draw proportionate human figures. These findings are related to the fact that, on average, girls drew significantly more inessential details than boys, and they are consistent with previous studies (e.g., Koppitz, 1968) showing that girls tend to depict more details in their family drawings. Together, these results suggest that the girls' drawings may represent their experiences with family relationships. In general, girls tend to value relationships more than boys and they tend to pay more attention to what other same-sex friends wear (Matlin, 2004). Interestingly, girls also tended to draw the female figures taller than did the boys. Golomb, (2004) suggests that a child's composition of a drawing may be reflective of the relationships in his or her life. For example, the hierarchy of the family may be made explicit by children drawing parents first followed by the children (Golomb, 2004). The tendency for girls to draw larger female figures may indicate the children's high self-esteem.

1.2.4.2 Friends

Through children's drawings not only do we learn how they develop their artistic skills and enlarge their visual vocabulary but also through their choice of themes and the manner of drawings what is for them of importance. As children get older and their circle of acquaintances grows, so do drawing themes. slowly through contact with children in the neighbourhood, kindergarten and preschool they make and build friendships. A new experience for the child, whom had until shortly before only his immediate family and relatives around him.

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[5] Golomb, Clair. (1981). Representation and reality: The origins and determinants of young children's drawings. Review of Research in Visual Art Education, 14, 31-48.

For a long time the relationship with other children, was undervalued by psychologists, it is now known that children's interaction with one another is equally essential as the adult child relationships (Harris, 1995). To experience sustained interactions with peers is essential for children's psychological adjustment (Bukowski, 2003), and friendship provides significant developmental opportunities for experience of this sort in the playground and in other environments. Positive relationships with adults and age mates help the growing child to build a sense of security and self-esteem, to understand and express emotions, to develop his/her cognitive abilities and to acquire social norms and values (Coie et al., 1995). Götz et al., (2005) also mention that when children chose to draw a world of harmony and peace, in many instances, they envisioned their loved ones- family and friends with them.

Usually drawing of one self with a friend, requires a different compositional and picture planning as the drawings of the family members. Here the child attempts to show from his personal experience the kind of activities and amusements between himself and his friends. Where as before he has employed the conservative schema to depict the figures all aligned facing the drawer now he more than often has to try to invent new schemas, showing him playing with his friend or friends with the ball, or holding hands etc. Götz et al., (2005) reports of many cases f which children from different cultures in their fantasy world chose to draw themselves with their friends, either visiting a recreational park, or inventing a secret land etc.

1.2.5 Human figure representation

" Children prefer to draw humans as some of their first subjects, and they are delighted to discover that they have created an entity, a figure, that was not there before. The first representational figures are global, composed of spherical shapes endowed with only few details, most commonly the facial feature. The principals that underlie these early representational drawings are simplicity and economy of form. The child creates equivalences between the flat, two-dimensional circle with dots for eyes, nose, and mouth he or she has drawn and the whole person it stands for" (Golomb, 2002, p.19).

At around the age of 5, children start to add more details to their tadpole drawings, "Between 4- to 6 years children strive to bring great individual variations in the human figure specially in the tadpoles" (Schulz, 2007, p.57). Children struggle to eliminate some of the ambiguities of the tadpole figure, the human figure becomes more differentiated along vertical axis and is explicitly represented in the frontal view. Where as before children would refer to the space between the legs as the tummy now at around 4-6 years they try variations to change the open-trunk figure, (Golomb, 1992). "The inclusion of the torso below the head is a particularly important milestone and occurs in most children's drawings by the age of about 5-6 years" (Cox, 1993, p.49). In a study of 454 children's drawings collected of children between the ages 2-7-years-old Cox, found out that 404 were recognizable human forms; the majority were conventional figures, although some were tadpoles and transitional figures. The mean age of the 60 tadpole drawers was 3 years 11 month, the 14 transitional drawers 4 years and the 330 conventional drawers 5 years 6 months. She found out in her data that 84% of the tadpole and transitional drawers who added arms to their figures used single lines and 96% used single lines for legs. However, with increasing age, children start to use elongated regions to show arms and legs, 76% of her conventional drawers drew double lines for arms and 65% drew double lines for the legs, (Cox, 1993). Children's human figure drawings appear to become more realistic as they add more and more details to them and although their figures are more elaborate compared with those of younger children, they are none the less typically presented in a rather 'stiff' pose and in a frontal or canonical orientation.

According to (Koppitz, 1968), five year old boys can be expected to include six basic items on their HFDs[6]: head, eyes, nose, mouth, body and legs. The presence of arms, feet, fingers and hair is

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[6] Human figure drawing

common. Five year old girls can be expected to draw at least seven items: the head, eyes, nose, mouth, body, legs, and arms. The presentation of feet, hair, fingers, and two dimensions on arms is common. " The drawing by a five year old boy does not really represent his knowledge of a person. Every five year old knows that we have fingernails if attention is directed toward them, but no average child of this age ever draws fingernails. The child draws only what is actively in his mind. Therefore the drawing provides excellent record of the things that are of importance to the child during the drawing process" (Lowenfeld, 1987, p. 35-36). Lebeus, (2001) believes at around five children pay more attention to the everyday phenomenon. These flow into the child's drawing and are imaginatively processed. So the faces of the people will now own eyes, nose, mouth, hair and ears, teeth and cheeks. The body will be marked with a bellybutton.

Koppitz, (1968)argues that, six year old boys can be expected to draw arms as well as the head, eyes, nose mouth, body and legs. Common items on their HFDs include feet, fingers, hair, and two dimensions on arms and legs. Arms pointing down, neck, hands, ears, eyebrows, pupils, two dimensional feet, and the correct number of fingers are not unusual. Six year old girls, include among the Expected items the head, eyes, nose, mouth, body, legs, arms, feet, and hair. Only three items were found to be common: fingers, and two dimensions on arms and legs. Not unusual items include: neck, hands, eyebrows, pupils, arms pointing down, ears correct number of fingers, and two dimensions on feet. Koppitz, (1968) further adds seven year old boys include among the expected items on their HFDs the head, eyes, nose, mouth, body, legs, arms, feet, and two dimensions on the arms. Common items are two dimensions on the legs, hair, arms down, neck, and fingers. It is not unusual to find hands, ears, eyebrows, pupils, two dimensions on feet, correct number of fingers, arms at shoulder, and good proportion. While profile drawings, nostrils, elbow, two lips, and knee remain exceptional. At this age level, it is not unusual to find anywhere from no clothing item to four or more pieces of clothing on HFDs. Since boys and girls mature at a somewhat different rate and since some consistent differences were found on the HFDs of boys and girls. according to (Koppitz, 1968) seven year old girls show 11 Expected items on their HFDs: the head, eyes, nose, mouth, body, legs, arms, feet, hair, and two dimensions on arms and legs. Common items are: fingers, neck, arms pointing down, hands, eyebrows, and pupils. The drawing of ears, the correct number of fingers, two dimensions on feet, arms at shoulder, good proportion, and nostrils is not unusual. Four items are exceptional: elbow, profile, two lips, and knee. Cox, (1993) also mentions that due to boys interest in portraying movement and figures in action, and girls paying attention to static scenes with much detail and decoration, boys alter their rigid schemata of the human figure at an earlier age than girls.

Golomb, (1992, p.52) concerning children's omission of some body parts states "...not all aspects of the human are given equal weight in the drawing of a figure; some parts are seen as essential to this task, while others serve a subsidiary function and might even hinder the process of creating a graphically meaningful figure".

Children start to experiment with forms and through this they develop new rectangular, square and triangular forms, which create more similarity of the figure to its referent (Schulz, 2007). On the other side there is also the conservative tendency on the part of the child to keep the well practiced patterns with minimal changes. Children start to pay attention to the size relation of the body parts, as Golomb, (1992) mentions for example the torso tends to grow to twice or three times the size of the head. Where as in the beginning children were happy and mostly concerned with just creating a basic likeness, and the relative size and proportion, as "Golomb, (1992) and Schulz, (2007)" point out children start to add more details to their figure. 5 and 6-year-olds spend a lot of time over their drawings to add details such as hair, bags, socks, shoes, eyelashes, eyebrows etc. "Girls significantly add more details to their figures, specially when it has to do with beauty, like, lips, dresses, hairstyle etc" (Schuster, 2000, p.48). Children will focus to add more details, they will strive to show sex differences in their drawings. Children start to dress the human figures differently. Women will be shown with long hair, braids and

dresses (most often in triangular form) and men will be drawn with short hair, trousers, hat and belt "Schulz, (2007); Bareis, (1998) and Golomb, (1992)".

"In children's drawings, human figures are first drawn by adding the parts to one another. After this process of adding parts is completed then approximately at six to seven years there is a reorganization of the figure, which is then drawn with a continuous contour" (Schulz, 2007, p.60). " With the exception of the head, the parts of the figure tend to be drawn in a single sweeping outline that follows the contour all around the body until the comprehensive line completes its journey and creates a unified figure" (Golomb, 1992, p.69). Cox, (1992) mentions that even though at around the age 5-6 years-old there is a tendency to draw figures in contours but this number rises by 7-8 years-olds.

The figures in children's drawing face the viewer, mostly with legs apart and arms held away from the torso, this is often referred to as the canonical orientation of the figure "Cox, (1993); Dziurawiec / Deregowsi ,(1992); Freeman, (1980)". Children choose this way of representation because it best exhibit the salient feasible representation of the human figure. " The frontal aspect represents the object in a manner that captures its most characteristic attributes, maintains its symmetry, and provides with minimal effort maximal information. It is an intuitively successful solution to a spatial problem, and one that with additional practice also conveys the person's gender and age" (Golomb, 1992, p.66). The earlier canonical orientation of a figure, continues to be much preferred stance, although some times we do see by mid childhood, youngsters depict more diverse orientations depending on the theme. for example, bicyclist in profile (Golomb, 2002). Golomb, (1992) gives her data for profiles drawings of 6 and 7-year-old as 10-25% by 6-year-olds and 20-39% by 7-year-olds. (Cox, 1993) believes that even if at first glance it appears all the features are drawn from one particular viewpoint, but feet, for example. are turned to the sides, pointing in opposite directions. Therefore, canonical view is not just the frontal view, but one that best describes or presents the characteristics of an element.

Children at this age try to avoid overlapping. Goodnow, (1977) has argued that children strive to ensure that each body part has its own space and are very reluctant to overlap the boundaries. This is also supported by (Cox, 1993), in a study she found out, that the overlap of one part was quit rare: among the 5-to 6-year-olds there were 11 cases (9%), among the 7- to 8-year-olds 6 cases (5%).

One important characteristic of children's drawings at around this age is the x-ray or transparent quality of the pictures. Children tend to draw what they know to be there but can't be seen. For example, a baby in the mother's stomach, people in the house, or legs showing through the skirt. (Golomb, 1992), insist that the x-ray drawings remind us that the apparent frontal (canonical) figure stands for more than what is visible at a particular moment in time from a specific vantage point. It expresses that which is typically human and, depending on the child's intention, represents the inside as well as the outside of the object.

At about the age of seven, the drawings of a human figure by a child should be a readily recognizable symbol (Lowenfeld, 1987). The portrayal of body parts depends on the child's knowledge of them. Not only will there be a head, body, arms, and legs, but also some of the various features. There is now also a conscious awareness of a definite order in space relationships (Ibid, p.260-261).

Virtually all authorities on the interpretation of projective drawing agree that the size of the drawing of the human figure is most significant, directly reflecting the drawer's own self-esteem "Koppitz, (1968); Di Leo, (1970) and Thomas / Silk, (1990)". Thomas / Silk, (1990) point out that larger-than-average figures may be a sign of personality features such as aggression or grandiosity. Tiny drawings, much smaller than average for the relevant age group, may indicate inadequacy, inferiority, low self-esteem anxiety or depression.

Studies using the "draw-a-person" test have repeatedly shown that children have a preference for drawing figures of their own sex "Machover, (1949); Koppitz, (1968) and Papadakis, (1989)". (see also Thomas p.68 1990). This preference for drawing own-sex figures is interpreted as a consequence of the child identifying with his/her own sex.

1.2.6 Expression of feelings and emotions

The development of children's understanding of emotional facial expression has been widely studied. "Borke, (1973); Camras/Allison, (1985)" in their studies report of children's recognition of basic emotions from facial expressions and how it dramatically improves during the preschool and school years.

Jolley, (2010) believes that in relation to the attention given to children's representational drawing, children's drawings as a means of communicating moods, feeling and ideas in an aesthetic sense has very much been an under-researched area.

Jolley, (2010) argues that there are three categories of expressive techniques: Literal, content and abstract expression. "In literal expression the mood/emotion is shown by the depiction of the facial expression in people, or through personification if shown on animals, other living things, or inanimate objects. In content expression the artist is using subject matter from life to convey expressive meaning. For instance, a painting depicting a countryside scene on a summer's day with green, rolling hills and a chocolate box cottage may express a mood of serenity or peacefulness. Alternatively, a picture of barren landscape on a cloudy and rainy day in winter may convey a depressing tone, while thunder storm with fallen trees and wrecked buildings strewn across the ground could express anger or the force of nature. "Very young children seem particularly adept at showing literal expression" (Jolley, 2010, p.38).

Golomb/ White, (1992), designed two sets of tasks. In the first one, each participant was asked to make drawings of a happy, a sad, and an angry child. The second assignment specified the drawing of a happy and a frightening dream. They wanted to discover the means children would employ to portray these contrasting emotions, and their analysis focused on colour-use, expressive features, line quality, and posture. Their participants were 175 elementary school children with an approximately even number of girls and boys at each of the six grade levels. One of the most striking findings of this study concerns the widespread practice of using the same colour crayon or magic marker to depict the three highly differentiated mood states. Most often, colour is used in a rather undifferentiated manner that does not distinguish among the different emotions. In grades one through five, 50 percent or more children used the same or similar colour combination for the happy, the sad, and the angry child, a trend that diminished some what for sixth graders. Interestingly, when first graders made selective use of colour to indicate different mood states, the colour purple most often represented the happy child, blue the sad child, and red the angry one. Golomb, (1992) further adds emotion is not expressed only through colour but also more prominently by shape. Golomb, (1992) strains that examination of the features that are most commonly singled out to portray feelings reveals that lips, eyebrows, and to a more limited extent eyelashes, gradually come to serve this function. Among first graders, happiness is almost uniformly indicated by an upwardly curved, one-dimensional mouth, while sadness is portrayed by a downward curving line. Somewhat more diversity can be seen in the portrayal of anger. Close to 50 percent of the first graders use straight horizontal lines with or without right-angular endpoints, and they also note some diagonal slashes, a few two-dimensional lips with teeth showing through or with a heavy dot placed above the lips. The portrayal of happiness is, with minor modification, quit prototypical for all ages, with the older children elaborating the upward turned mouth into two-dimensional hearth-shaped lips. A parallel depiction holds for the sad mouth, and most children continue to employ the downward facing curve which becomes two dimensional in the drawing of the older one. In contrast to the early

tendency to modify lips for expressive purposes, eyebrows only gradually come to depict mood states. The first and second graders include eyebrows only occasionally and without any differentiation. Tears a very literal indication of sadness, appear in 10 percent of the drawings of first graders. In general, it is the head or the face that is singled out as the carrier of affective meaning, while body posture remains essentially undifferentiated. This emphasis on the face as the most expressive part of the human is demonstrated in the drawings that include only a head or a head and bust. In the first grade, approximately one-quarter of the figures consist of a head only.

Golomb, (1992) reports that the humans are drawn in an upright stance and in the standard frontal orientation (canonical view). One of the indications of happiness is the upward pointing arms, which can be seen among children as early as first grade, even though not so frequent as in the drawings by the older children. Other means of depicting happiness range between Rainbows which dominate the drawings of first graders who use it as a concrete symbol of the state of happiness. Minor themes refer to the outdoors, to smiling and thus happy people, birthdays, holidays, playing with friends, and having money.

"The selection of a theme and its colours does not by itself indicate that the child artist is personally happy, sad, angry, excited, or disappointed. The ability and the inclination to portray emotionally evocative themes need not imply that such themes express the child's inner state of mind. A painting does not directly tell us whether a theme is deeply rooted in the child's personal experience, reflects a momentary and passing concern, or was chosen for its social relevance to events such as a holiday or an accident" (Golomb, 2002).

Sayil, (2001), in his study of children's drawings reports that in their drawings of facial expressions, children show a preference for the mouth and some other representative indicators over the eyebrows to reflect emotion in faces. Sayil, (2001) worked with four-6-, 8- and 10-year-old children on the themes, happy, sad, angry and surprised emotions. Results revealed that children's mouth performance was better than the eyebrow performance. In a study of 4- and 6-year-old preschool children Sayil, (1996)[7]found out that children's performance on happy and sad expression was better than their performance on angry and surprised expressions.

Free drawings of emotional facial expressions in primary school children were also investigated by (Sayil, 1998)[8]. Children in first through fifth grades were asked to draw four emotional expressions (happy, sad, angry and surprised) on pre-drawn circles. Drawings were scored in terms of the accuracy of representation of emotional mouth, eye/eyebrow, and a group of other indicators of symbols of emotions (e.g. tears and teeth). Happy was the most successfully drawn emotion. Angry, sad and surprised followed it, in that order. Sayil's findings (2001) support very much the findings by (Golomb, 1992). Sayil, (2001) reports, children prefer to represent emotions by the way they draw the mouth and other symbols such as tears and teeth instead of changing the way they draw the eyebrows. Generally, upturned and down turned lips were drawn to represent happy and sad emotions. Older children frequently used a zigzagged line for lips to show anger (83%) and open mouth to show surprise (88%) in their drawings. Children also preferred to reflect the emotions with the mouth instead of eyebrows, even when the drawing of an oblique/tilted eyebrow was not required for the emotional expressions such as happy and surprised. Sayil, (2001) also sought to discover the reason behind the mouth-bias effect by asking the children to copy pictures of happy sad, angry and surprised faces. Sayil found that children under 8 years of age had difficulty copying the oblique lines in the correct orientation to depict the eyebrows in their sad and angry pictures. The developmental delay in drawing expressive eyebrows

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[7] Sayil, M. (1996). Preschool children's understanding and drawing of facial expressions of emotions. Türk Psikoloji Dergisi (Turkish Journal of Psychology), 11, 61-71. (for further information Sayil 2001)
[8] Sayil, M. (1998). The development of emotional facial drawings in children. Cocuk ve Ergen Ruh Sagligi Dergisi (Journal of Child and Adolescence Mental health), 4, 129-133. (for further information Sayil 2001)

may not only be due to children's difficulty with drawing this feature, but also may be a result of not understanding the expressive meaning of eyebrows. (Cox, 2005) is also on the same conviction as Sayil, in respect of children's developing ability to draw facial features to signal different emotions. Cox, (2005) notes that happy is the most easily depicted, followed by sad, but the other basic emotions (fear, anger, surprise and disgust) are poorly executed and seem not to follow a particular order of difficulty.

Missaghi-Lakshman / Whissell, (1991) have pointed out, children need to learn a number of conventionally accepted symbols in order to depict different facial expressions. Very young children are unlikely to have learnt all of them and therefore they will be unable to depict all the emotions and unable to depict them as effectively as older children will.

"Children's use of content expression is very much dependent on their developing repertoire of subject matter" (Jolley, 2010, p.39). He points out to a 6-year-old's drawing of a happy tree. The 6-year-old not only uses the literal depiction of a face on the tree but also the tree appear to be in bloom by the use of a continuous curvy line for its foliage.

(Jolley et al., 2004) asked 80 children (twenty 4-, 6-, 9-, and 12 year-olds) to make four expressive pictures: a happy and sad house, and a happy and sad tree. They concluded a consistent evidence across tasks, mood and measurements of a steady age-related incline in performance. They further added that although the patterns for the sad and happy drawings were similar, the happy drawings were rated significantly higher than the sad drawings for quality across both topics, and for quantity on the tree topic only.

Even though facial expressions convey mood in a literal way, there are also non-literal or content and abstract (metaphorical) ways in which this can be achieved. More studies have investigated children's use of abstract rather than content expression in their pictures. According to (Winston et al., 1995), the most likely abstract properties to be shown in children's drawings are line, colour and size, and these have been the most prominently researched in the literature. Parson, (1987) has claimed that children do not consider the abstract properties of pictures until at least the age of 9 years. Ives, (1984) examined children's ability to produce expressive drawings by asking 4- to 16-year-olds, to draw various kinds of trees: happy, sad, angry, quiet, loud and hard: four adults were asked to judge the pictures: The results revealed that the preschool children typically responded in a literal way by drawing a face on the tree to make it, happy or sad. Winston et al., (1995) also asked children aged 6-, 9-, and 12-year-olds to draw a happy and a sad tree. Like Ives they found that the younger children tended to use literal representations and that the use of abstract means of conveying the emotions increased with age.

Morra et al., (1994) asked Italian children aged 6 to 11-year-olds to draw a person, a tree or a ship. Each child drew only one topic but drew it three times, happy, sad and scared. The ability to modify the shape ad lines of the drawings increased with age, especially from age 7. The person was the most easily modified, followed by the tree and then the ship. Indicating that children's ability to convey emotion in a literal sense (facial expression) precedes their ability to convey it through non literal ways. Just as Ives had found, so also in this study facial features were added to the tree and ship drawings.

In a recent study (Jolley, 2004) and Zhang Zhi asked 120 Chinese children (4-, 5-, 6-, 7-, 9-, 11-, 12-, and 14-year-olds and adults) to draw a happy, sad and angry picture. They noted frequent "scene-based" drawings depicting an event evoking a mood, even by the youngest children. Such drawings represented more complex and varied subject matter themes than the literal-only depictions of emotion typical among the young British children.

Jolley, (2010) about Chinese children's expressive drawings mentions there are frequent "scene-based" drawings depicting an event evoking a mood, even by the youngest children (fig 1). Such drawings

represent more complex and varied subject themes than the literal-only depictions of emotion typical among the young British children. Jolley believes that the Chinese children ability to create such complex and detailed drawings is the influence of the teaching of art in China (explained more fully in the school influences on children's drawings chapter 2.2.2.).

(fig 1) A Chinese four-year-olds happy drawing

1.2.7 Depiction of motives and elements

The choice of subject matter expresses the child's interests and needs. The house symbolizes the place wherein is sought affection and security, basic needs that find fulfillment in family life. Animals are often added as part of the family. Trees, flowers, and the sun appear as expressions of a growing need for light, nature and the world beyond the confines of home. Lebeus, (2001), points out that even though in the beginning the human figure and the tree are very similar but the house can easily be identified. In the beginning the house has a more round form but in time it will acquire a more square shape. " The house is as a fundamental experience in the life of the child. In the house he resides with his family. In the house he will eat and sleep, one seeks a shelter from the rain and cold. In the house you feel protected from the environment. "Home by that is, of course, meant the apartment symbolizes a place of security and safety " (Lebeus, 2001, p.51). Next to the human figure, houses are the most drawn motive in children's drawings (Bareis, 1998). We witness a transformation change in the presentation of houses and cars, which in the beginning had a round form, slowly transform into a more quadratic form, "Kirchner (2008); Golomb (1992)". "Richter, (1997) and Kirchner, (2008)" both stress that the first representations of the house and all the other motives such as trees and cars are based on the schemas used to represent human figure. Richter, (1997) argues that houses which in the beginning only had a round form, and very few details, will gradually develop and be given more characteristic features, such as chimney and even a smoke trail. "The windows will almost all be drawn in a row, the houses are drawn almost unexceptional on the lower edge of the sheet. A horizontal line divides the shape of a house from the roof and foundation. The base is usually rectangular, while the roof is drawn

triangular. in this frontal view of the house, the child can add the characteristic features of the house, the windows and the door" (Schulz, 2007, p.69). Lebeus, (2001) argues that at first children will draw people in the house, but then follow doors and windows. Chimneys will be drawn at right angle to the roof. Lebeus adds, further details such as roof tiles, windows frames, curtains, smoke from the chimney or a face that looks out the window will be added to the house. Later will the house be presented in an environment that consists mostly of a bright, smiling sun, trees, flowers, a fence and a path. Lebeus, (2001), mentions, that the 4-6 year-old children usually with no difference between the two sexes, draw houses, with flowers and trees and a shinning sun, in all of which the human figure is always present. Reiß, (1996) also in a study found out that sun is present in more than 60% of the drawings by 6-year-old and this number decreases to 49.8% by the seventh year of life and continues to further decrease. (Golomb, 1992) also stresses that by ages 5- to 7-years, all houses attain angular shapes consisting of a squarish or rectangular base and a triangular roof. Houses are drawn in a predominantly frontal view, within strictly right-angular directional frame work, and they now include numerous windows, the standard door, a chimney, and occasionally, an attic louver, TV antenna, and door steps.

An investigation by (Morino Abbele, 1970)[9] of drawings by Florentine children in grades 1 through 5 revealed interesting trends. She found that between the ages 6and 7 a house appeared in 60 percent of spontaneous drawings, while aspects of nature were seen occasionally.

Children in first, second, and third grades were concerned about drawing several sides of the house, which it would be impossible to view naturally (Lewis, 1963),[10] (Lowenfeld, 1987, p.43). Cox, (2005) also points out that around the age 7 years or so children begin spontaneous attempts to draw objects in depth- an example is a house where the side as well as the front elevation is shown; at first the side is often on the same ground line as if it has been folded out later, the side is placed at an oblique angle to indicate that there is a change of plane.

"The content, such as trees, houses, plants, flowers and people, will vary depending upon who is doing the drawing. For the five year old a tree has a trunk and something indefinite on the top; a ten year old would draw the tree with branches to climb on; the sixteen year old would draw the tree as part of the environment, with concern for proper proportions. It is the same tree, but what has changed is the subjective relationship of the people of the people to the tree. In a sense there is no subject matter in art, only different ways of portraying the artist's relationship to objects, people, feelings, and emotions about the world." (Lowenfeld, 1987, p35). Trees are first often drawn with a combination of horizontal and vertical lines (Bareis, 1998). The child tries to stress the basic structure of a tree clearly, there is a strain, on the part of the child to as clearly and concisely as possible, to depict the tree. branches will be drawn at right angles to the trunk (Kirchner, 2008). As the tree trunk gets thicker and the branches will be drawn differently. Lebeus, (2001), Also believes children at first only draw the trunk and branches only are drawn later in child's artistic development stage. Trunk and branches form a ladder-like structure right angled to one another. After some time these elements soften and we see more differentiated representations and divers layouts. "A common and simple form to represent the tree is to show the trunk with a crown on top" (Kirchner, 2008, p.50). By ages 5- to 7-years. the two-dimensional trunk has become the standard model. No longer is the crown drawn as a simple circle; its contour assumes an undulating pattern whose dimensions tend to be wider than the tree trunk. In some of the drawings we now discover branches, apples, and roots, increasingly, the trunk tends to be shaded. By the virtue of the solidity of the trunk, the shape of the crown and its very size, the tree drawing has become clearly differentiated from the flower (Golomb, 1992). Kirchner, (2008) also states that the child strives to depict the basic structure of the tree clearly. There is an effort on the part of the child to create

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[9] Di Leo, Joseph, H. (1983). Interpreting children's drawings, First copy right (1902), Brunner Mazel, INC. New York, p.44.

[10] Lewis, H.P., (1963), Spatial representation in drawing as a correlate of development and a basis for picture preference. The journal of Genetic Psychology, 102, 95-107

a succinct but clear picture of the tree with branches and leaves drawn at right angles with the trunk. She also adds that one of the simplest forms of drawing a tree, is the trunk with the crown on the top of it. This schema is learnt either from siblings or from other children in Kindergarten. Kirchner, (2008) believes the schema found for the tree will not be influenced or changed by the child, even after visits to the wood, the child will not come up with new forms.

Regardless of the extent to which children invent their own schemas or borrow from other sources it is accepted that children draw the topics that interest them and are important in their lives. Never the less, what is interesting and important varies between cultures (Jolley, 2010),.

Lebeus, (2001) believes children draw what they know and from their experience, so if after a visit to the zoo, a child draws a lion in his garden, this is of no surprise. And of course as children's vocabulary and range of experience grow so develop their drawings. Lebeus adds that one of the motives mostly drawn by children in the later years is a car. She emphasizes that house and car are similarly attractive. The car is like the house present in the drawings of children from early on, reflecting a part of our everyday lives. By this age cars more closely resemble their referents, cars which in the beginning were drawn very simple and in side view with only two tires we notice greater attention paid to such details as windows, doors, drivers, hub-caps, fenders, light and light beams, exhaust fumes, radio antennas and wipers (Golomb, 1992). Cars are drawn from a side view, and most commonly depict only two wheels.

Children in the beginning tend to draw the flower as a simple circle, a circle floating above a vertically drawn stem, or a stem that ends in the radial pattern of a circle with lines or loops. By ages 4- to 5-years almost all the children draw the flower as a circle and attach it to its stem (Golomb, 1992). Some times the circle is elaborated into a radial pattern, leaves are also occasionally added to the stem. Considerable refinement can be seen in the drawings of 5- to 7-year-olds, who tend to mark the centre of the flower and to enrich the stem with leaves (Golomb, 1992).

Items increase in number, detail, and definition and, depending on the theme, sub groupings begin to appear (e.g., children at play, a picnic, a collection of houses depicting a village, or a table with presents suggesting a birthday party). The groupings of figures indicates a special relationship or a common interest. Such groupings are formed on the basis of similarity of size, colour, form, and activity, and they facilitate the communication of meaning " (Golomb, 2002, p.29).

One interesting factor in children's drawings at this stage of life is their attempt to draw facial features on most of the objects they draw. " At the start of primary school and even before we see in many images, the tendency of children to humanize things in their drawings. Not only the sun gets a face, but also cars, houses and animals can take a human form. This refers to the revival of the reality with the desire to see oneself in the other, in house, the tree in the animal, etc" (Kirchner, 2008, p.51).

Children are no longer satisfied with a global animate model that represents humans as well as a variety of animals. Efforts are made on the part of the child to differentiate animals along the horizontal axis. With few exceptions, graphic differentiation in terms of the sheer number of parts does not increase markedly between the ages of 5- to 7-years. Instead, we see an increase in single outline drawings in which a sweeping line bends and curves its way along all the major parts of the body, and we also notice the use of shading and colouring (Golomb, 1992). The animal's legs are drawn perpendicular to its horizontal trunk. "In the case of birds- head, body, and tail tend to be aligned horizontally, whereas the wings extend vertically. Similarly, the head and tail of fish constitute the horizontal direction, whereas gills and fins extend vertically" (Golomb, 1992 p.85).

Koppitz, (1968) has concluded that animals, houses cars, boats, planes and flowers are all popular topics of children's drawings, but that children most often draw human figures. Much research has indicated that there are some sex differences in choice of drawing topic.

1.2.8 Children's comprehension of pictures

There are no doubts by child psychologists and educationist that children's learning ability develops with age (Bonthoux et al., 1995). In a comparative study of 48 kindergarten children and 48 fifth-graders in a public school in Paris to recognise between 12 pictures, that which face belongs to a policeman and which one to a fire man the fifth-graders scored much higher than the younger children (Bonthoux et al., 1995). However, it is important to see when do children really start to recognise pictures as what they really are or represent. What factors do they pay attention to, and how do they observe the two dimensional quality of pictures. Even though in most communities children are surrounded by pictures and devote a lot of their time to producing pictures themselves, but pictures still might create complexities for children to understand them, since as Nye et al., (1995) sums it up, "a picture has two identities, being both a thing in itself (e.g. a page of a magazine, a painting in a gallery or an advertising poster) but at the same time also referring to something else "its referent" (p.123). Gregory, (1970, p.32) has also stressed on this fact "Pictures are unique among objects; for they are seen both as themselves and as some other thing, entirely different from the paper or canvas of the picture". Of course this is as far true as if we only speak about the figurative or representational pictures and separate them from abstract works. The focus here by me is also upon the understanding of the representational figurative works by other artists and children's comprehension of these works. Even though most parents or adults might give their time to teach children how to draw, it is not very common to look at pictures with the children and to discuss the visual characteristics of a drawing or painting with a child. It is often taken for granted that children in most societies are so used to seeing pictures and are surrounded by them from early on that they do not need any further help or support Levie, (1987) points out that interpreting pictures is a skill which has to be acquired; it does not emerge with out assistance. Children should be taught to decode pictures assisted by parents and by their exposure to picture- and story-books. Of course one common way for children to come into contact with pictures by others is through the illustrated story books or later in school by the pictures used to enrich the meaning of the texts. No matter what children need to be taught to interpret the pictures and the way they decode the information given in the picture depends on the decoding strategies used by the parents (Heath, 1983) and of course later teachers, and art educationists.

Liddell, (1996) stresses skills to interpret pictures is very much relevant to the living environment, for example British children whom are used to having access to excessive illustrated story books with literate parents to read them for their children scored higher in interpreting pictures than South African children where picture story books are scarce and literacy skills amongst parents are poorly developed. This is also supported by the study by (Heath, 1983) who insisted that children who are exposed to pictures and our encouraged by mature parents to form narrative explanations, develop more skills for narrative interpretations.

Jolley, (2010, p.96) insists that "the relationship between production and comprehension is particularly important and interesting to study in children as marked developmental changes in both occur in childhood, and are likely to influence each other in complex ways".

Jolley, (2010) points out to the main difference between depiction of a drawing and viewing of one. He states that when a child wants to draw a picture he must concentrate to use the appropriate graphic schema for those features with the required motor control of wrist and marker, but also monitor each line within an organized plan for the whole drawing. This requires planning, memory, and attention. "In contrast, when viewing a picture the child is not required to engage in any of these processes. Instead, the subject matter of representational picture can be recognized by noticing the similarity of the graphic conventions to the object or scene referred to"(Jolley, 2010, p.96-97). It is important not to forget that recognising a picture differs from comprehending it, because by comprehension we expect more than just talking about what is seen or observed, but we expect the viewer to notice the kind of ideas and feelings the drawer has aimed to convey by the use of certain colours, forms or composition. It is important to see if children when looking at a picture, do notice the kind of story that the artist might have aimed to express. If they can just recognise the obvious figurative forms, or if through the colours, forms, and style they can also see beyond the just surface of the picture. If they only label the objects in the picture or do tend to point to the connection between the objects, such as the girls is standing next to the man, or the boy is sitting. And if they do attempt to interpret the illustrated activity or the intention of the people depicted. If they do know the names of the colours, if they can notice the relation of the colours used, which colour is used more than the others. If they can through the forms or objects or colour interpret the mood the artist wants to convey. Naturally to achieve all this children need experience and education, and as expressed by (Liddell, 1996) even within European countries there have been cross cultural differences in children's ability to interpret and comprehend pictures.

It is also important to remember that children when confronted with a picture require to relate to their past experiences , Higgins, (1979) also adds that children when interpreting pictures, tend to relate their past experiences to the picture, and draw implications which make sense; this depends in part on the number and nature of concepts which children are able to retrieve and apply. This is supported in a study by (Dominguez, 1998) who working with American and Japanese children noticed a cultural difference in their length of interpretation and kind of inferences made.

Naturally in this research it was also interesting to observe how Iranian children tend to interpret pictures, when labelling, interpreting, narrating, or naming colours would there be any difference between the two groups. How growing up in two countries with totally different visual cultures, (one very conservative and religious, some pictures from murals in Iran are included as reference, even open to nudity) would influence children's inference making.

(fig 2) Picture of the late revolution leader are painted across the country on the walls.

(fig 3) Portraits of martyrs form the Iran/ Iraq war are painted to keep the memory of the war fresh in people's mind.

(fig 4) Arabesque ornamental drawings are also part of the visual culture of urban life in Iran.

1.2.8.1 Children's knowledge of the expressive characteristic of pictures

Paintings are an expression of an idea, emotion, belief or a narrative. They are an effort by their creator to get a message across or to make contact with the viewer. Children are part of this audience who need to be reached and need to make a connection with the works of art here in this study specifically paintings. it is interesting to see if children are aware of the kind of emotion conveyed in picture by artists or other children. It is significant to observe which factors help the children to interpret or to comprehend the emotions presented in the picture. And if judgments about a certain emotion in a picture is it culture or social specific?

Carothers/ Gardner, (1979) conducted one of the most influential study of children's sensitivity to expressed moods in pictures. They presented children with a baseline scene that literally represented and expressed sadness: a stooping boy walking passed a closed shop in poor weather conditions, and a happy boy leaping in the air in front of an opened shop with the sun shining above his head (fig 6). Children were then presented with two versions of a completion of the baseline scene: one drawing, a 'happy' Completion, featured an upright tree teeming with leaves and a blooming flower, the other drawings, a 'sad' completion, featured a drooping leafless tree and a wilted flower (fig 5). Children were instructed to choose the completion that they judged had originally been drawn in the baseline scene. Thus, the task demanded matching elements that metaphorically expressed sadness to a scene that both literally and metaphorically expressed sadness and matching elements that metaphorically expressed happiness to a scene that both literally and metaphorically expressed happiness.
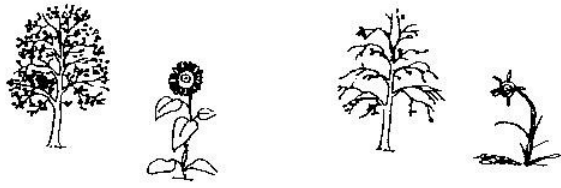
(fig 5) The Happy and Sad tree with the flowers for the completion of the scenes.
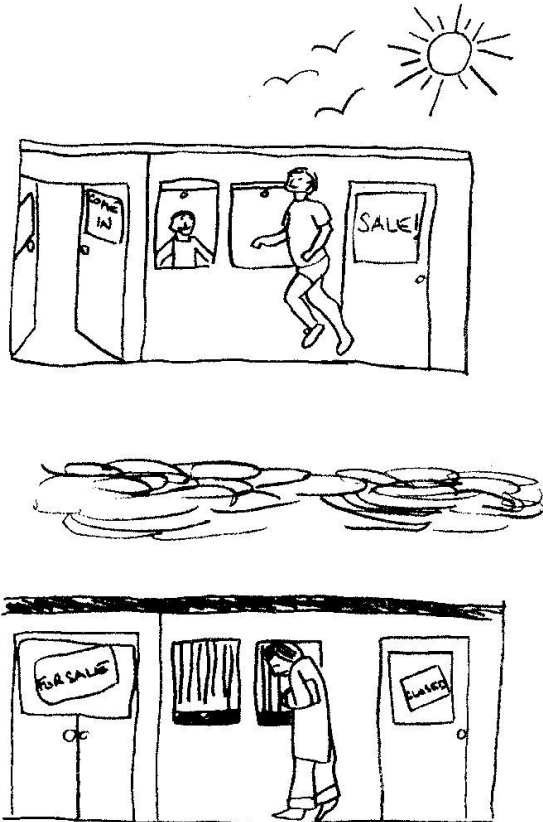
(fig 6) The two happy (top) and sad (bottom) "shop" base line scenes used by Carothers and Gardner (1979)

In the findings by (Carothers/ Gardner, 1979) the 7-year-olds could score no better than chance, but all the 10- and 12- year-olds in the sample chose the sad completion correctly. There have been critics made to this study Blank et al., (1984) noted that the 7-year-olds may have perceived the wilted flowers as sad but not considered it important to match the completion to the baseline on a mood basis or (Jolley/ Thomas, 1995) also pointed out that the baseline drawings and the wilted tree and flower could be matched on the basis of the weather or season. Parson, (1987) argued that 7-year-old or primary school children are mostly occupied and interested in the subject matter and he further adds that primary school children are prejudiced against sad or unpleasant subject matters and that they are less likely to read to read negative than positive feelings into paintings. This was also the finding by (Buckalew/ Bell, 1985) that children draw more often happy faces than sad ones.

Parsons, (1987) conducted the same study but with some modifications. In an attempt to provide more information on the basis of matching, participant in the current study were asked to justify their selections. Also in addition to the two tree/flower completions, children were shown two further pairs of

completions, each pair containing similar subject matter a telephone box and a bicycle represented either pleasantly or unpleasantly. They were drawn so that they could be perceived as metaphorically expressing happiness or sadness. Once again the 4-year-olds chose randomly between the two versions of the tree/ flower completion in both happy and sad conditions. The 5-, 7- and 8- year-olds consistently chose the happy version in both the happy and sad conditions. This once again supported the argument by "Buckalew / Bell, (1985) and Parson (1987)" that primary school children avoid sad subjects in drawings and that children at this age read fewer feelings into scenes expressing negative moods.

Jolley / Thomas, (1994) asked a group of children aged between 5 to 17 to label the emotion expressed in art postcards that were presented individually to each child. They made sure that the children did understand the emotion terms before engaging them in the judgment task, and reported that by age 7 children were already able to judge a range of emotions expressed in abstract art. This finding was disputed by Callaghan, (1997) who insisted that two factors might have impeded the performance of young children, the language based task and use of abstract art. Callaghan, (1997) asked children to judge art that expressed a range of emotions, but she used a non-verbal task and stimuli that encompassed a range of styles from abstract to realist. Children matched art to photographs of an actress portraying one of four emotions (fig 7): Happy, sad, excited and calm. She reported that there was progressively better performance across developmental levels from 5 years to adult.

(fig 7) Photographs of the actress showing the four different emotions in the study by Callaghan 1997

Callaghan further insisted that children tended to rely on subject-matter rather than formal properties of line quality and colour when making their judgments. Callaghan, (2000) further investigated children's judgment of emotion in art, she worked with forty eight preschool children aged 3- and 5-year-olds. 16 postcards of museum art were chosen portraying four emotions: happy, sad, excited and calm. The postcards encompassed a range of artistic styles, periods and artists, and did not contain any human figures that could directly cue emotion through facial or postural expression. The children were then asked to judge the emotion expressed in museum art under two situations; one where they observed an adult conspicuously make judgments of the emotion portrayed in paintings and a second where they were mot exposed to adult judgments. In the experimental condition, children were presented with five paintings (four portraying a target emotion and one an alternate emotion) and watched as an adult chose three paintings that expressed one of four target emotions (happy, sad, excited or calm). Children were asked to pick the fourth from the remaining pair of paintings. In the control condition, children were asked to choose the painting portraying the target emotion from the pair without watching an adult make choices. All stimuli had been previously rated by artists to be good exemplars of each of the emotion

categories. The results showed that 5-year-olds performed better than 3-year-olds in control condition and even demonstrated higher levels of performance in the experimental condition. Callaghan, (2000) also added that social interaction with an adult would help young children to adopt a stance toward art and influences their judgment of expressiveness in art.

Even though Callaghan's study is limited in the age group used, however, it does show that children with five already can interpret emotions depicted in the pictures and one other important finding is the role of the adults in the stance children adopt. This could also be later proved that the adult influence can or could also even be interpreted as a cultural influence as well, since what adults might think is sad or happy could also be culturally judged.

In an interesting recent study Brechet et al., (2009) compared the ability of children aged from 6 to 11 to freely produce emotional labels based on detailed scenarios and their ability to depict basic emotions in their human figure drawings. Even though the task differs with all the previous studies in the way that children do not have to comprehend a certain emotion from a picture but it shows how remarkable is the similarity between the success levels obtained in the labelling task and the drawing task. "This suggests that the development of the child's understanding of prototypical emotional situations and the development of his or her analytic comprehension of the basic emotions proceed at the same pace" (ibid, p.600). From this it could be concluded that there should be also a connection in this study between children's ability to express emotion in their drawings and their comprehension of emotion in the two selected paintings.

2. History of research in children's drawings in different cultures

A look through the study of children's drawings in various cultures from different aspects, such as the influence of the living environment, practiced religion, cultural or religious activity as well as the existing visual culture and media makes it clear that children not only cannot and will not develop independently of the society they are born and raised in but also form their values and understandings based on the same scales as the other members of their society. Children are watching and learning, they are hearing every thing and are alert and observant of every thing at home and outside home. Children who are born and raised in one society might however, have it easier than those who are born in one culture and raised in another. The studies mostly conducted until now show the various drawing developments, themes, colour use and human figure drawings in various cultures. They focus on how what and which factors play the most influential role in the drawing process and development. I have tried to bring these studies together and to assess them from different aspect and to create a chance to observe them from a comparative view to one another with the hope to provide the ground for a deeper and more thorough study of Iranian children's drawing living in two different societies. Also while studying and observing Iranian children's drawings it became more clear to me the need to take a more methodical and detailed look of previous studies of children in other cultures which would shed more lights on the children's drawings techniques in regard to their environment, children's choice of drawing theme, expression of emotion as well as their development. Different factors needed to be taken out from previous researches such as human figure representations, school and peers influence, cultural or social factors specific of a certain region or group that show up in children's work. All of which opened a new horizon in to understanding and analysing children's work and helped to keep me in track while studying Iranian children's drawings.

Intercultural studies of children's drawings go back as far as the beginning of the 20th century. With the significance and growth of anthropology, we witness also a great interest in collecting works by children around the world, for example, "Paget, (1932); Anastasi / Foley, (1936); Wilson / Wilson, (1984, 1992, 2000, 2002); Court, (1989, 1992); Richter, (2001); Götz et al., (2005); Aronsson / Andersson, (1996, 2000); and Jolley, (2010)". Their research give us an insight into a great collection of works and an understanding into how culture and the environment do play a crucial role in the forming of the drawing competence of children around the globe.

The extensive exhibition of children's drawings collected by Anastasi and Foley in 1934 in Rockefeller centre in New York, drew a huge attention. The exhibition consisted of 602 drawing by children from 41 countries, which were chosen from thousands of works by children mostly between 6- 12-years-old. They had focused on the analysis of subject matter in the free drawings by children in different cultures, their use and representation of motives, such as animals or human figure. Since then many researchers of child art in pedagogy or anthropology or psychology have devoted their time into collecting and studying children's work.

2.1 Influence of culture & Society on children

Children like every other living thing grow up in an environment and in relation to their surrounding. Cultural features such as economy, social structure, settlement patterns, and household and family organization presumably determine the learning environments in which children are brought up and therefore influencing their behavior. Chen (2009) insists diverse forms of culture in different social

contexts affect our ways of living, thinking and coordinates our interactions with each other. "For instance, the representing of signs and images in cultural media through TV, video games, movies, advertisement, computers, and so forth has a profound impact on our way of meaning -making, communicating, shopping, reading, viewing and learning (ibid, p.18). Schoppe (1991) Describes the influence of people and environment on one another, as an ever new circulating process of exchange between humans and their environment which influences the forming of personalities (Socialization and development) and the material world, and the cultural and social changes. Culture plays an important role in each individual's life. From birth children are surrounded by the culture of the region or environment that they are born into. In each culture there are patterned (customary) ideas and expectations about the nature, capacities and proper behavior of children and the average child will strive to meet those expectations. Klaus et. al. (2005) also points out that culture influences the value of children in a society. According to Whiting et al. (1975) the social, economic, and political structures within cultures, impels parents to press children for example to be dependent-dominant or nurturant[11]-responsible. It is not assumed that parents do so in any conscious way, though this might be the case in some instances, but rather that different daily life routines dictated by different sets of environmental and historical factors impel parents to interact with children in different ways, to assign different tasks, and to reward and punish different ways of behaving. One of the most obvious differences between simple and complex societies is found in the nature of the tasks assigned to children, the work they are expected to perform (Whiting et al., 1975, p.83). Mandel, (1979) in his study of children's drawings in Niger which were collected between the years 1973-1975 points out to the cultural influences in children's drawings, he mentions, that because these children enter society quit early in life they grow into the concepts of life and values of the community and the stories, legends and other elements of oral tradition, influence the development of the child through a network of allegorical and symbolic forms of communication, facilitating an exchange of common interests. Court, (1992) while working with Kenyan children notices that nearly sixty per cent of them drew tables in their response to the drawing theme 'my self eating'. She points out that even though tables were not requested but it is considered a modern artifact which is easily accessible in the rural areas and its very presence represents an improved standard of living.

It is not to be denied how, culture, common beliefs, traditions and ways of life construct a society and influence the lives of the people born and raised within these structures. American parents, for example hope and expect their children to be ambitious or show great achievements (Goodman, 1978) and later as Götz et al. (2005) in their studies of American children observed how American children often see themselves as heroes and saviors, Goodman (1978) also in her study further adds Filipino mothers expect their children to be; Docile, subordinate to elders, respect for the wisdom of older people, gratitude to parents for having been born, and a recognition of the greater good of the family as a whole.

According to Goodman (1978), mental capacities and role definitions for children are cultural issues. For example in some societies like Philippines it is believed that maturation is slow (children don't begin to have "sense" until four or later), that it can't be hurried, In other societies (in Khalapur, India) there is no particular concern with maturation, and certainly none with stimulating or motivating the child to learn Where as in (the Jicarilla Apache Indians), earlier training are customary. The Apache say: "when the baby is about a year old we begin to teach it." Götz et al. (2005), noticed that in Korea high esteem is placed on education, a lot of pressure on children to excel in their studies, to complete for admission to elite universities and in general to work hard and to succeed academically.

Gram (2003) also believes that in Europe it is entirely a new trend for children to be served solely by parents like kings and queens. She believes not many generations ago, children did not get the massive attention from their parents and not all the special commodities which are today a seemingly natural part of the childhood in Western world. Gram further on adds, that religious regional and national

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[11] Providing physical and emotional care and nourishment

particularities have formed nation specific contexts, setting different scenes for perceptions of children and ideals of today. Nation building apparently has influenced the development of childhood significantly as it led to a new appreciation of children and carried with it compulsory schooling (Gram, 2003).

Children in pre-industrial society were an indispensable economic asset for the majority of the population, and the direct producers in a subsistence economy as well as the old age guarantee for their parents (Qvortrup, 1987, p.113). In some societies children are still expected to work alongside their elders to help the family, where as in some other we see children are constantly being served by their elders. Gram (2003) sees the formation of nations as an important factor for the change in the perception of childhood. Children became of interests to the state, as they became to be seen as the future citizens and not just old age guarantees for their parents. This view is also supported in a study by (Mayer et. al., 2005), that we see a shift from more traditional values of children (economic-normative and old-age security) in the mentality of the grandparents to more emotional values for children held by younger generations. In Germany like many other modern developed countries children are not expected to support the family economically, and usually after school they also have an almost full schedule for their spare time activities. Besides school, children also have a full weekly program for sports training, music lesson, participating in different child and youth organizations, etc (Lange, 1992).

Suckow (2005) studied the value of children among Jews and Muslims in Israel. Because of the welfare system in Israel the economic value of children among Jewish families is less important since Jewish people are mainly urban residence. However, this is not totally true of the Muslim families who live mostly in rural areas and do not have access to welfare institutions and therefore children hold responsibility for their parents everyday life as well as in their old age and in cases of illness or unemployment as compared to Jewish children. Another different view of childhood is that of the "Orchard Town, U.S.A.," that believe the child to be a bundle of potentialities to be realized (Goodman, 1976).

Therefore Goodman (1976) concludes: (1) inherent capacities and inclinations as curiosity and interest in patterns and in novelties; (2) such culturally patterned pressures and incentives as expectations, ideals, role prescriptions, and ideas about the abilities and capacities of infants and young children are some of the many forces that underlie attention-focusing by children and create conditions that affect the learning of a culture of childhood. She further adds; in all societies nature and nurture conspire together to propel children, and usually to propel them rapidly, toward command of significant portions of the cultures borne by their societies. The child has really no choice; his cultural learning's will be limited only by his inherent intellectual capacities and his cultural exposures. Cultural exposures vary widely as a function of the nature and complexity of the total culture; for example, no child can learn to read in a non literate culture (ibid)

Götz et al. (2005), demonstrate that even though children in the cross cultural study, of four countries, Germany, South Korea, America and Israel, perceive universal values, such as friendship, love and cooperation but, the differences come out in a more thorough analysis of their drawings.

2.2 Children's drawings in different cultures

Culture plays an important role in children's lives and their meaning making, and although world wide studies have shown children have a general choice of drawing topics, based on their personal experiences and close to their immediate surroundings, "Smith, (1993); Golomb, (1992, 2002); Lowenfeld, (1987); Richter, (2000); Schuster, (1994); Kläger, (1990)", but cultural influences should not be underestimated. Since many choices of subject themes are made because of an existing culture in a certain region "Aronsson / Jung, (2000); Lindström, (2000); Jolley; (2010); Cox, (1993, 2003); Wilson /

Wilson, (1984, 1992, 2000, 2002)". Also in an intercultural perspective the question is that if we do not know the culture, or the way of thinking of the people studied, or their way of living, how can we then infer meaning from the signs we observe?

With the flourishing of anthropology at the beginning of twentieth century, we see an interest in the drawings made by children or adults in different cultures. (Haddon, 1904), British New Guinea, (Degallier, 1905) the Belgian Congo and (Probst, 1906), Algeria. In 1932, Paget published his studies upon 60,000 children's drawings of the human figure collected from all over the world but mostly non Western Children.

Paget's collection which included 60,000 drawings made mostly by children from non-western world opened a new door to the drawings made by children in other cultures. The drawings were collected by numerous collaborators and, despite the lack of optimal standardization, they are interesting because they highlight significant variations in the style of the drawings and also draw our attention to graphic models that seem characteristic of certain ethnic groups of children. Paget, (1932) identified certain local conventions noticed among African children such as a frequently occurring drawing of a human composed of a tiny head and an elongated body. He interpreted these local conventions as graphic inventions that are passed on from one generation of children to the next.

Anastasi and Foley (1936) also one of the pioneers of children's drawings in other cultures in their study concluded that the general choice of drawing topic was more or less the same in forty-two countries they studied. However, certain animals were favored in certain countries (such as the camel in Africa and the cow in India) Anastasia and Foley, not surprisingly concluded, that religion, traditions, economic situations and so forth all play an important role in the choice of subject matter by the six to twelve year old children they studied.

Golomb (2002) maintains that the drawings collected by Paget, are typical examples of childhood art, and they can be found in any large collection of children's drawings, including (Kerschenteiner's, 1905) [12]collection at the beginning of the 20th century, and her own, dating from the 1960s to recent years. She believes such drawings are found in many time, places, and cultures. Golomb believes that graphic solutions are tried out, and models are preferred, transformed, or discarded . Jolley (2010) disagrees with Golomb's analysis, he insists that (Paget's, 1932) sample of 60,000 children's drawings made it possible for us to gain a view into children's drawings of various countries, mostly of remote areas in Africa and Asia, it revealed different variations of human figure drawing in comparison to western children. For example Paget's collection included blocked-in figures (fig 8) (numbers 5-7), stick figures (14-17), and bi-triangular bodies (64, 65, and 69). These shapes are according to Jolley in contrast to the forms (oval, rectangular, triangle, and contoured) typically found in Western children's drawings. In another published collection of drawings of African Tallensi people by (Fortes, 1940; 1981) genitalia were commonly seen in the drawings, this according to (Jolley, 2010) reflects the more open views, found in some cultures to the display of sexual parts, and should not be regarded as a sign of disturbance or sexual abuse as is commonly interpreted in the relatively rare instances of genitalia in Western children's drawings (cit Jolley, 2010)[13]. Fortes (1981) also atones on this point he adds that Tallensi tribal culture had been normally nude until the beginning of puberty. Maidens remained nude, except for a cloth or leather back flap some eight inches long and had two or three inches wide hung on a waist cord over the division. Therefore, whether making models a preferable pastime activity or drawing an activity required by Fortes (1940) they made or drew nude human beings.

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[12] Kerschensteiner, G. (1905). Die Entwicklung der Zeichnerischen Begabung, Munich, Germany, Geber.
[13] Fortes, M. (1940). Children's drawing among the Talensi. Africa, 13, 293-295.
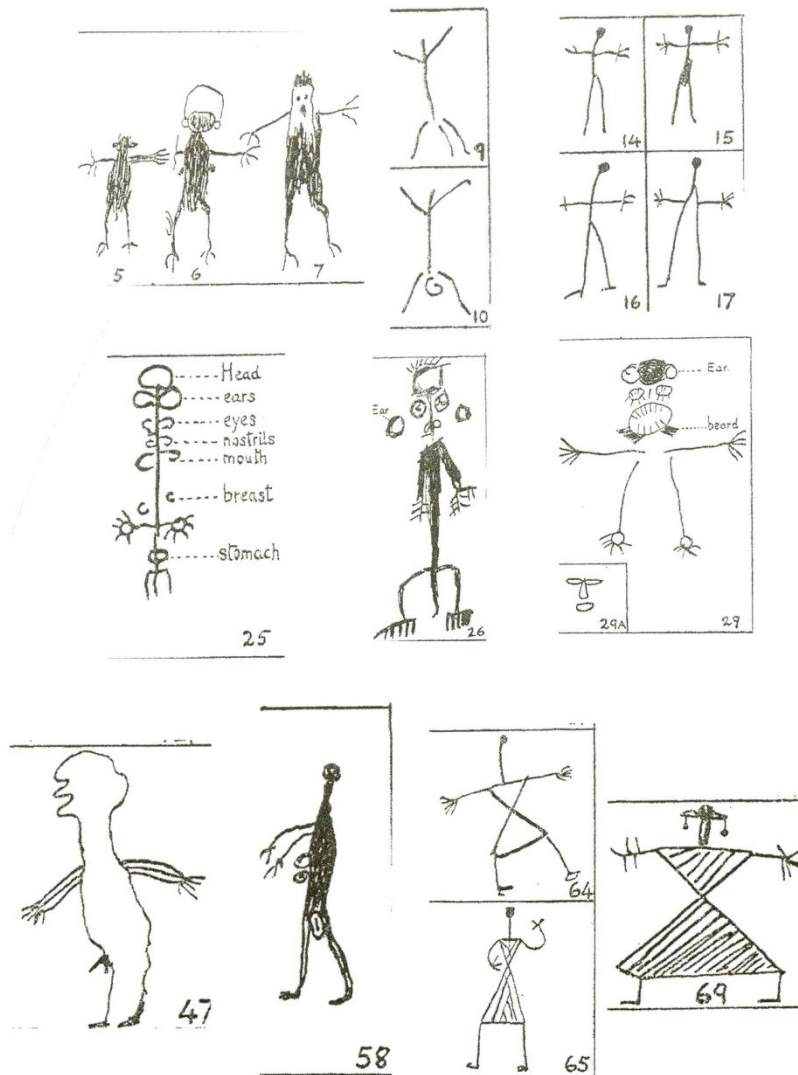
(fig 8) Human figure drawings from diverse cultures from Paget 1932, see the text above for references to the numbers. (Jolly 2010)

Other child art researchers, who also have the same belief as Jolley are the Brent and Marjorie Wilson, whom in their long years of career have focused on the children's drawing from different culture. Wilson / Wilson(1984) point out that, "a culturally unbiased graphic development is the explicit Rousseau-inspired belief of many art educators who teach art to young children, and it is frequently the implicit belief of psychologists who study graphic development. In short, the larger cultural and artistic context in which children's graphic development progresses is either considered to be irrelevant or ignored almost entirely" (p.13).

Alland, (1983) working with Balinese children mentions how these children's drawings are influenced by the art developed by artists in that region for tourists, a mean of making a living, which is every where to be seen by adults and children. And even though this style of drawing is not taught to children until much later in life when they are expected to make a living and are already in their teens, but when provided with drawing material all the children used the same technique to fill in the page. The Balinese children, through page filling, density of design, use of discrete marks and simple units such as circles which generally do not touch each other and polychromy created complex compositions. He adds while most finished drawings by Balinese children look complicated, and are indeed made up of as many as 350 separate marks, many are highly repetitive and constructed through a process of semi random

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marking with increasingly smaller elements. None of the realistic objects, animals, or humans are drawn with great detail.

2.2.1 Human figure drawings in different cultures

Anastasi / Foley (1936) in their analysis of children's drawings from different cultures noticed differences in general representation on the human figure in the picture, for example in the drawings by children from Costa Rica or Jamaica the figures were individually represented, were as in the drawings by English children there were more figures and they were connected to one another through a scene. They noticed also differences in the size of the human figure representations, where as in Jamaica, News Zealand, and Palestine the figures are drawn small and are not positioned central in the work, but in the drawings by children from Bali and England they have the central position in the works. Anastasi / Foley, (1936) stress that the human figures representation by children corresponds clearly with the meaning making, games, celebrations, religious ceremonies and every day life of the surrounding culture. This is also to be seen in the Shankar's weekly collection (2005) which shows drawings by children from different cultures in the 1950s. We can clearly see a difference in the activities, clothing and composition of the human figure by children from China, England, Finland, China, or Japan. Fortes (1981) points out that Tallensi children made nude figures of around six inches high, and proportioned accordingly, of people, horses, cattle and other animals. Little girls made clay cooking pots and figures of women always showed breasts.

The Wilsons, in their studies of Children's drawings from Egypt, Japan and Holland, reveal differences between them that can be directly linked to the artistic models available in the particular culture the children are brought up in "Wilson, (2000); Wilson, & Ligtvoet, (1992); Wilson / Wilson, (1984)". Wilson / Wilson (1984) Working with the Egyptian village and urban children they noticed that these children tend to draw horizontal oval heads and another sort of head drawing they mention among these children they call it "Moon-faces" which they describe as a profile representation of the human head. They insist that in almost every instance the head can be traced to a calligraphic source-usually the Arabic words, "promise", "salt" and "Allah". However, Wilson / Wilson point out that village children made more use of the horizontal oval in comparison to the school urban children where as in the moon-face drawings the urban children are far more ahead of the village children. They also mention that the Egyptian children most frequently used a rectangular shaped configuration for the human body. The use of rectangular human body was more common among urban children where as village children most often used triangular or trapezoidal bodies. They conclude that they found marked differences between the ways that the Egyptian Village and City children drew human figures, composed their pictures and depicted space, and this they believed was due to the fact that the city children had access to a large number of media-based influences, and their drawings of the human figure were therefore, more varied. Wilson in 2001; 2002 conducted a vast study of Japanese children drawings, he was taken by the influence of the manga industry on the drawing development of the children specially on their human figure drawing. He stresses on the Japanese children drawing of the eye, he points out how these children instead of the "elegant narrow eyes" tend to draw enormous circular eyes, which fill a third of the face and even some time half the facial area with eyes the size of headlights. Wilson (2002) points out that Japanese children work hard to demonstrate that they have mastered the manga eye; eyes which sparkle with huge highlights, star bursts, and pearl-like strings of secondary highlights (p.50). He further adds, how these children fascinated by manga drawings organize clubs or circles, and exchange their own creations, how they create Barbie Doll-like females with blond hair. "It is almost as if the entire nation has conspired to change its face from Asian to Caucasian" (Wilson, 2002, p.50). This is all after the boom of the Manga industry in the 1960s, when we look at the Japanese children drawings in the fifties in the Shankar's collection in Leipzig university we see the Japanese children drawings of women in their kimonos, the eyes are either depicted as lines or just a small dot, there are no Barbie-doll faces

or figures, no exaggeration of the size of the eyes. (For more information please refer to *Shankar's-weekly- Kindezeichnung Sammlung Leipzig*)

Lowenfeld (1987) has claimed that children emphasis the body parts that are important to them from an emotional point of view. Typically in western children's figures the head is disproportionately large. In contrast in the data collected by (Paget, 1932) some of the African drawings have very tiny heads with no facial features at all. Cox (2000) believes this could be imported from some other traditional medium in the society, such as designs on pottery, since no one deny the importance of the head in the drawing or visualising of the human figure. The claimed by Lowenfeld has also been rejected by other researchers of children's drawings in different cultures (Fortes, 1981; Alland, 1983; Richter, 2001). *(Please also refer to the section, The Effect of Culture and Environment on Children's Drawing, about the Mongolian children's drawing of the clouds.)*

Wilson / Wilson (1984) point out to the two-eyed profile figure which some researchers like (Freeman, 1980, p.26) see as a natural developmental stage in children's drawing process, however, Wilson / Wilson stress that in their work with thousands of Western children have not come across any, even though in working with Egyptian children this does occur. Cox (1993) also mentions the two-eyed profile as a drawing schema which was used by the Western children but for some reason it had been dropped by them (fig 9). Below are some samples of the two-eyed profile by Western children Cox (1993). Another change over historical time has happened in the Western children's depiction of the human figure. Cox (2000) points out to the two-eyed profiles, once prevalent in European and North American children's drawings, which were very common during the late 19th and early 20th centuries but, nowadays, they have disappeared completely from these areas. What appeared to be, at one time, an inevitable psychological stage in children's drawing development was perhaps a particular which was copied by the children themselves from their older class-mates or siblings and which, for whatever reason, then fell out of favor and was discontinued (Cox, 2000).

(fig 9) Two-eyed profiles, once prevalent in European and North American's drawings.

(Cox, 1993, 2000), in her support for the influential role of culture on children's drawings refers to a rectangular torso which she finds common among children in Middle east (fig 10). Wilson / Wilson (1984) also refer to this as the 'Islamic torso', they noticed this while working with Egyptian children. Children not only create and use a certain schema due to an existing visual culture or clothing but many factors can influence their schema development. Teichman (2001) in a study showed the multiple ways in which children differentiate their human figure drawings of racial groups involved in conflict. In the study of 888 of Israeli 4- to 15-year- olds to drew a "typical Jewish man" of higher overall graphic quality than their drawing of a "typical Arab man". They drew the Jewish figures larger, with more complexity, more colour, as well as showing the Jewish figures with less aggression and more positive attitudes.
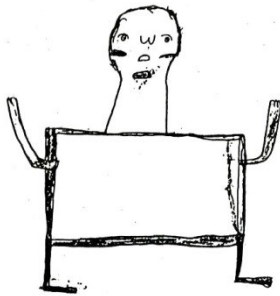
(fig 10) Rectangular torso drawn by a Yoruba boy aged 10 years, from Paget 1932 (taken from Cox, 1993)

Even though in recent studies of children's drawings in regions where the influence of mass media is still less dominant, or the local culture is still very much practiced we can observe many features that are connected with the people of that region and their customs. A recent example was pointed out by Götz et al. (2005), while studying Korean children's works they point out to overt visual signs of Korean society that can be found in the pictures: The children often draw "Asian eyes", in particular, the Korean variety of the half moon with its downward Crescent. The girls often wear a hairdo with typical ponytails and bows, as well as traditional dresses. The Drawings made by Korean children are vivid and colourful, often very ordered, and almost always use the entire space provided by the page, covering it completely from corner to corner. Cox eta l. (2001) in their study of 120 UK and 120 Japanese children in two age groups (7-year-olds and 11-year-olds) with equal number of boys and girls in each group (each child drew three figures: a man standing and facing the viewer, a man running towards the right, and a man running towards the viewer) concluded that there is evidence that the way children draw the human figure is not universal but varies from culture to culture and even from local area to another. "Not only are the differences in the way that specific parts of the figure are typically drawn- the clothes or facial features, for example -but also the stance of the figure. It is likely that these differences result from a number of cultural influences, such as copying the drawings of other children or adults, tuition in school, and copying graphic images in the popular media" (ibid, p.288).

Richter (2001) observed German and Madagascar children's drawings in a comparative study. He noticed that the drawing of genitals among children's drawings as young as six is very common. In his studies he refers that children use the genitals to differentiate between man and woman and also often in drawings of such the male figure is clearly drawn smaller than the female. He also represents a series of drawings by both German and Madagascar children in various stages of drawing development and points out that the German children follow a more distinct development of representation in sense of dedifferentiating body parts. He points out that children start school at the age of 7 and therefore. many children in this study (the study included children from 3-years-old upwards) from Madagascar had

never drawn before, and they had never had access to drawing material, such as pencil and paper, since these materials do not belong to their every life.

2.2.2 Further examples of the influence of an existing culture in society on children's drawings (in school)

Fortes (1981) in his study of Tallensi children's drawing worked with two groups of children, one group had never been to school and had never had any access to any drawing material. These children however, had a favourite pastime activity making models of human beings for playing, he points out when given paper and material to draw they were all in the initial scribble stage. But what he finds quite striking about these children is how they set about filling up, almost obsessionally, the whole of the spatial field presented by the blank sheet of paper. He adds that these children perceived paper as only a blank surface not as a bounded frame. In comparison to the drawing ability of the Tallensi children who had been to school Fortes (1981) points out that the latter turned out to be conventional classroom drawings, mostly in colour, of the kind that he believed were common in primary schools fifty years ago- an orange on a plate, or a tree or a motor car, as these might be drawn by a 7- or 8-year-old English child (p.64). Fortes (1981) mentions that "these Tallensi children were perfectly able to perceive humans, animals and objects in the round and to translate these perceptions into representations, scale models as it were, in the toy figures they modelled in clay. But faced with paper and pencil, it seemed that they fell back on the most rudimentary concepts" (p.62). This is very much interesting when observing the influence of schooling on children's development and understanding of arts and visual representations in drawing. Fortes,(1981) mentions also other differences, apart from drawing ability, such as the way space is used by these two groups. In contrast to the children in the tribal environment where the attempt is to fill up the space, the children who have been to school depict objects as visually isolated, as a figure against the ground represented by the sheet of paper and roughly central to the framed space. "These children perceived the sheet of paper as a bounded space and the way they attempted to represent persons and objects were the results of school experience. They had learned to relate their precepts and concepts to a flat bounded surface in accordance with European models presented to them in their schoolbooks" (ibid, p.64).

In a study reported by Aronsson / Andersson (1996), the authors capitalized on three samples of children-rearing ideologies and pedagogic practices. One sample was represented by Tanzanian children who were brought up in a traditional child-rearing ideology that encouraged respect and obedience to teachers. At the other end of the scale a sample of Swedish children were included to represent a typical Western society that promotes a liberal approach whereby inter-generational status is underplayed and children are seen more as individuals. Finally, a third sample was of children living in an African refugee camp in Tanzania in which the teachers had all been trained in Sweden, and therefore, can be considered an intermediate group between the ideologies of the other two groups. The authors explained how these ideologies impacted upon teaching practice, with the traditional Tanzanian children rarely moving from their seats, requiring permission to speak and then did so only softly. In contrast, the Swedish children would speak freely and loudly, while having more freedom to move around the classroom. The authors reported that this continuum of child-rearing ideologies and pedagogic practices were reflected in the children's drawings of a picture entitled, "when I am working in my classroom" that they were asked to draw. The children were asked to draw both themselves and their teacher and if they liked other children. The Tanzanian children receiving traditional teaching practice drew the teacher large, with much detail and central to the picture, with the children in the class depicted relatively small. In contrast, Swedish children's drawings were more child centered as shown by a higher child-teacher size ratio, and the child drawing themselves more centrally with more detail and closer to the teacher (fig 11). In the following examples, we see a drawing by a 10-year-old girl in Dar es Salaam. The girl has chosen to depict a number of her classmates including herself, are drawn

very small and from the back (fig 12). Where as the teacher is drawn relatively large and faces the class and viewer. In contrast, the Swedish girl's drawing of the same topic concentrates on the child herself and the teacher. The figure of the girl is behind the desk and only the upper part is drawn, but the pupil is nearly the same size as the teacher. The girl's own figure is very central and detailed and the teacher is turning, arms outstretched. towards her. The arrangement seems to convey a more intimate pupil-teacher relationship than that in the Tanzanian child's picture, where the teacher stand in front of the class, much larger in size as if dominating the whole classroom and therefore the whole picture.
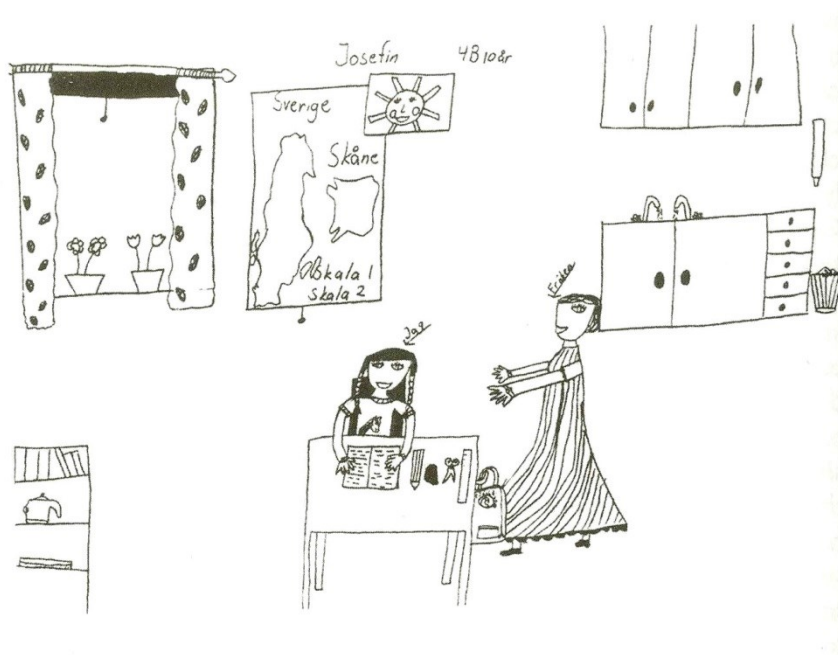
(fig 11) "When I am working in my classroom", by a Swedish 10-year-old girl
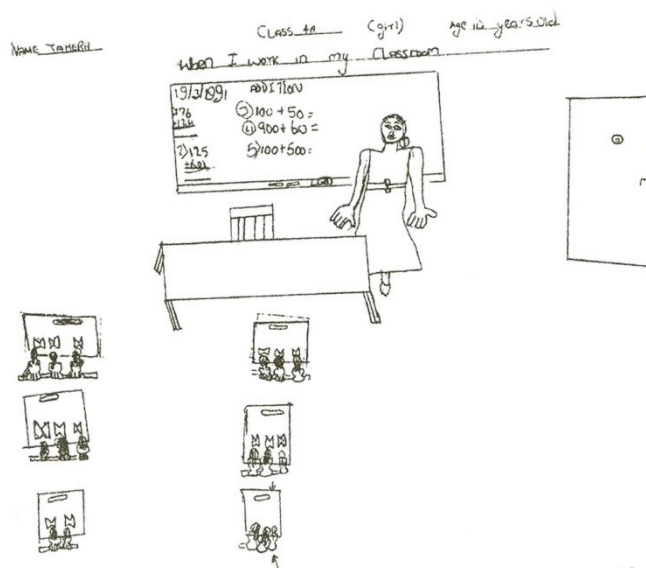
(fig 12) "When I am working in my classroom", by a Tanzanian 10-year-old girl

2.2.3 Art education and peers influence on children's drawings

Children learn to make meanings in communities of practice through interaction with more experienced others. Young children's strategies for and attitudes to learning are determined by the sociocultural contexts in which they practice those strategies, including learning how to draw within the distinct cultures of home and school (Anning, 2002).

There are different art education practices around the world, and these art education practices are in part product of the predominant art values held within that culture. Children learn what they think is expected of them by the members of the 'community of practice' in which they are reared and educated "Lave / Wenger, (1991); Jolley, (2010)", Schools are in fact an environment through which many cultural art influences are seen in the children's drawing experience (Jolley, 2010, p.256). Drawings made by other children, those found in art book, drawings and paintings brought in by the teacher, or even those made by the teacher, all represent drawing models that form cues and ideas for children to use in their drawings. In this way the drawing models from a culture influence the development of children's drawings.

Schools also provide art materials resources that may be in short supply at home. School art activities carried out regularly, allow the child to experiment and develop their own mark-making process in ways which may be difficult at home, particularly among economically poor societies. For children in remote parts of the world in which there is little evidence of symbol systems in the child's home life, schooling may provide the only real exposure to public symbol systems (Martlew / Connolly, 1996).

Cullingford (1992) points out to the fact that children are under the influence of three possible factors: Formal education, conversation with parents and peers, and the experience of the mass media. And whilst the experience of each child will be unique, virtually all will have had a mixture of all three sources, and will have developed attitudes that are a selection of other people's opinion and their own. He further adds that the children acquire most of the information about the world they live in from informal sources: from their parents and peers, and the media. As Katz/ Lazarsfeld (1955) demonstrated, opinions are disseminated through other people, like gatekeepers. So that individual attitudes are also social in character. Conversations with peer groups are, therefore, a profoundly important part of developing opinions (Cullingford, 1992). Children in most developed and developing societies spend half their time in school after the age of six or seven. They are in constant influence of the routines and methods practiced there as well as the visual culture presented whether through books or by drawings by the peers. There can be no denial of the fact that each child will be and can be affected by all this.

Martlew / Connolly (1996) provide a rare and interesting insight into the effects of schooling on Children's drawings in a study of children's drawing from Papua New Guinea. This study was done in 1982 and there was little tradition and availability of art in the remote parts of Papua New Guinea at the time of the study. In a large scale-scale study of 187 schooled and unschooled children, each child was asked to draw a person. Drawings made by children attending a school were categorized at a higher representational level than those made by the unschooled children. While all the schooled children drew conventional figures there was a much greater variety of drawings produced by the unschooled children, including scribbles and transitional forms, as well as conventional structures. The use of occlusion was only evident in the schoolchildren's drawings. Drawings of unschooled children who happened to live in a village that had a school tended to be of a higher representational quality than those produced by unschooled children with no school in their village. Jolley believes the reason for this could be that the children observed the drawings made by their schooled peers and gained indirect access to drawing models shown in the school.

In the study by Aronsson / Junge (2000) mentioned earlier we also see how the existing culture in the school influences the child's depiction of the class mates, teacher and school environment. Martlew / Connolly (1996) collected human figure drawings of children aged 10-15 years in Papua New Guinea where there is no tradition of representational artwork in their society. The authors compared the drawings of children who went to school with those who did not; some of those children who did not attend school, none the less, had a school in their community but some were more remote and had no experience of school whatsoever. The researchers show that more exposure to schooling the children have more detailed and visually realistic the drawings they produce and the more western in style. Another example is found in the drawings by the aboriginal children in the desert area of Australia. Cox (1998; 2000) points out that these children when starting school and accessing books with Western drawings, tend to mix both the Warlpiri symbols with the Western style. In school they are given the opportunity to experience and observe both styles of drawings. While having access to Western-style books and pictures the Warlpiri teachers also use Aboriginal symbols. In fact, at the school they print some of their own books-to teach the names of different trees (Cox 2000, p.129).

Schools directly and indirectly play an influential role in children's visual culture and learning schemata. This is either through books, or teachers which teach and provide certain steps to draw an object or even an art curriculum provided by the school or centrally from government. Depending on the curriculum and what factors are specified while teaching art plays an important role not only on the drawing skills but also on the value of art in a society. One of the countries with strong and strict curriculum for art is China.

Perry (1998) in his explanation of the art education system in China, point out to the fact that all education in China is controlled by the Central Government. This is also mentioned by (Winner, 1989 p.47), "The Chinese educational system is governed by a uniform curriculum and national textbooks which all teachers, even art teachers, must use.") Any changes, any implementation of new curricula, can only be achieved through the approval of the States Education Commission. When 'The Legal Code' is released, all Chinese schools at all levels will have to act according to its directions. The first document, The Overall Principles,
sets out:

- · the purposes and goals of art classes in all schools
- · the requirements for art education in schools
- · the requirements for qualified teachers
- · the necessary provision of equipment, materials, funds, etc.
- · the results of 'scientific research' in art education
- · the management of structure and personnel.

This document is what 'drives' Chinese art education.

Content

The content of art education in primary schools consists of three parts.

1 'Admiration' or 'appreciation' of art works
- · pieces or works on children's topics (created by children or adults),
- · traditional folk toys,
- · arts and crafts, including 'carving', 'architecture', painting,
- · foreign art works (amongst which are included the Sydney Opera House).

2 Painting

- · experience with 'fine art material' to 'enlarge the children's vision'. (This means giving children experiences with traditional Chinese painting techniques. In practice, this is not too many, unless children attend an out-of-school 'Children's Palace')
- · ink and water
- · colour block painting

The syllabus states that different emphases have to be paid to students at different levels. For example, children in years 1–3 are encouraged to create 'according to their imagination' and to 'express life'. For children in years 4–6, it is expected that teachers will 'train their abilities and techniques in painting'.

3 Arts and Crafts

The curriculum includes:

- · use of paper for different activities –cutting, folding, etc.
- · use of different paper figures for teaching purposes,
- · use of coloured clay to make figures. (Perry, 1998 p.312-313)

Jolley (2010) detailed account into the teaching of art in Chinese school give us an insight how the existing culture influences the Chinese children drawing ability. Jolley (2010) mentions this, in the chapter 10 of his book (pp. 276-279): In China children start their formal and structured school education by 3 years of age in infant schools. It is from this age that Chinese children are taught their national curriculum, and this includes art. The first step of the program occurs between 2 years 5 month and 3 years where children begin by practicing drawing lines. Children are then taught to draw more controlled lines, such as vertical lines. After this they are taught to draw enclosed forms in a circular shape. Following the stage they are then taught to draw curved lines. Emphasis is given on how to hold the pencil and in gaining control over the make-making process. The teaching of scribbling culminates with children being taught now to combine the different lines they have in their repertoire. Now that children have mastered different lines and control over the marker they begin to draw representations. (fig 13)Initially, children are asked to draw topics from their imagination. Children's previously learn ability to coordinate enclosed forms with vertical lines encourages certain topics to be chosen, such as sweets (candy) on the end of sticks as well as flowers (fig 13a). But this initial task of drawing from imagination is only a preliminary step to the copying of representations - A key teaching tool in Chinese art teaching, pointed out by "Golomb, (2002); Winner, (1989)". At this point the teacher draws a topic on the blackboard, for example, a bowl. The children are then asked to approach the blackboard and add to it by drawing sweets in the bowl. This activity is then followed by the children drawing the bowl and sweets on paper, copying from the illustration on the blackboard (fig 13b). Between 4 and 5 years of age children's drawing repertoire of topic is expanded along the same method as described above . For instance, the teacher may draw a chicken on the black board and the child is asked to copy it. The child is then encouraged to add to the drawing by producing more chickens on the paper and to tell a story about the picture. (fig 13c) shows an example of a drawing by the teacher and (fig 13d) shows the child's drawing of the chicken copied form the board.
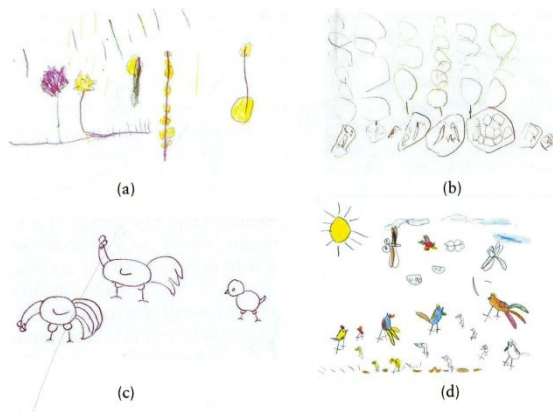
(fig 13) Chinese children's drawings illustrating the teaching of representational drawing in the Chinese infant school's art curriculum.

In the next step of the curriculum the children are encouraged to add subject matter from their imagination to their copied pictures (fig 14). In (fig 14a), the child has copied the boat on the left-hand side of the page from the teacher and then added some of its decorations such as the stars, after which the child completed the rest of the drawing from her imagination.
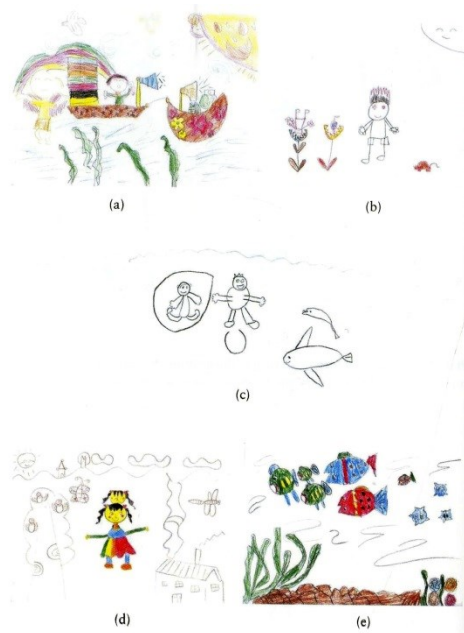
(fig 14) Chinese children's drawings illustrating the teaching of imaginative and expressive drawing in the Chinese infant school's art curriculum.

From 5 to 6 years children's imaginative drawings are particularly emphasized. In one task children are asked to create a picture explaining where they come from. But they are discouraged from making literal interpretations (e.g., drawing their house or street). Instead, they are asked to produce pictures with symbolic and expressive meaning. For instance, in the (fig 14b) the child comes from Kunming so he draws a rose, which is symbolic of Kunming.

Children are then encouraged to make expressive pictures (5½ to 6 years) Followed by drawing from imagination, what they might have seen on a school trip. Children are encouraged to draw their chosen

subject matter creatively and not to produce a literal likeness. (fig 14d) the girls has drawn a picture expressing some nonliteral associations, such as herself with two heads, and unusual ginseng fruit tree depicting three ginseng fruits and wings, and the sun with eyes and glasses.

Golomb (2002) also stresses on the formal art education in schools in China, she states in China which has a long artistic tradition, children are taught the exact steps they have to take to represent goldfish, shrimp, birds, and flowers, (pp.42-43). In Japan, artistic education also starts early, in the preschool years, with the teacher specifying theme, colours, and size of paper and demonstrating procedures. Certain stylistic features tend to characterize Japanese children's drawings of animals and humans. Cox et al. (2001) points out to the Japanese art education in the schools, "each year school children in Japan are issued with a new art text book in which they can see examples of children's work and that of famous artists. Although pupils are not necessarily expected to copy these images they are never the less available as models for their own work" (p.288).

Anning, (2004) explored the perceived purposes of drawing through observations and dialogues with the preschool workers, primary school teachers and parents of seven young children in the UK. It was found that drawing was viewed as formative to the development of writing skills and perceived to be an opportunity for the children to develop fine motor control. Pre-school staff felt pressurised to focus on emerging literacy skills in children's mark making rather than their drawing experience. For instance, according to (Anning, 2004) a preschool child showing a member of staff a drawing in which they had drawn a number of circles in a row would be praised because the marks were starting to look like letters rather than for the drawing itself. Similarly, Anning (2004) reports that drawing is given little importance by the teachers in some English schools who simply see it as a way to keep children occupied, out of mischief, and as a means of decorating the classroom walls. Another observation by (Anning, 2004) is that, teachers are more confident in managing and praising children than in teaching and promoting specific drawing skills. Rose et al. (2006) Point out, that art education both for the primary and secondary school children is generally aimed to positively encourage them rather than to develop particular skills. Anning., (2002) observed that children had increasingly limited opportunities to choose both the style and the content of their drawings as they progressed from nursery to primary settings. Primary school teachers encouraged even very young children to produce more life-like representations which soon discouraged these children in their school based drawing activities.

Also in the study by Aronsson / Andersson (1996), mentioned more detailed in the section (2.2.2 Further examples of the influence of an existing culture in society on children's drawings in school), we see how the insisting culture not just in the method of teaching art but in overall way of treating and handling children in the schools, and three different environments, influences children's drawings titled "when I am working in my classroom".

We also see that in a collection of drawings by (Jolley, 2010) that Chinese children drew themselves with beaming face holding a marked sheet showing a high score and in the sad picture they would depict themselves being scolded by a parent for a low mark. This according to Jolley reflects the competitive spirit instilled in Chinese children because of the importance put on academic achievement by Chinese parents.

All in all, kindergarten, or schools, or day cares, or any kind of pedagogical institution plays an influential role on children's perceiving of the world, visual culture, and visual expression, this could be due to the teaching system, like in China; or the kind of atmosphere present in the class room, like in the study by (Aronsson / Andersson, 1996) or by the pictures and posters present in the class or school grounds e.g. the study by Lindström of Cuban children whom were exposed to national posters, or even by the importance paid to the art lesson by the adults as well as the teacher training programs (Lan lo, 2006) "Curriculum delivery in art teacher education is more teacher-centred in Taiwan overall, whereas the

learning I observed in England was more student-centred and teachers there acted more like facilitators or mediators. Their instructions were more open-ended and they offered students greater autonomy of learning than is normally the case in Taiwan, which prepares the teachers for the more professional teaching of art". Wilson / Ligtvoet (1992) also in their study of the changes in the drawings of the Dutch children blame the unprofessional or general subject teachers creating a kind of Laissez-fair atmosphere in the teaching of art in Dutch schools. They point out to the tree drawings by children collected in 1937. In the drawings from 1937 we see that Dutch children have used the greatest variety of schemata to represent the branches and the contours of the tops of the trees. Their use of horizontal branches mounted perpendicularly to the trunks of trees, branches in radial patterns emerging from an axis near the tops of tree trunks, and the delineation of individual leaves distinguishes their drawings from the drawings of Dutch children of trees collected in 1986. This comparison brings Wilson /Ligtvoet (1992) to the conclusion that the Dutch teachers of 1937 were able to instill a sense of discipline and of craftsmanship in drawing that is generally absent in the drawings of the latter group. They add "The drawings of the 1937 Dutch children seem to reveal that their teachers combined a love of children's graphic imagery with a sense of pride in the creation of drawings that are rich in detail and complexity" (ibid, p87).

Winner (1989), reported in an article of her observation in the teaching of drawing in Chinese schools, and how Chinese children are required to master traditional Chinese and Western graphic techniques from copying drawings. Winner found the representational skill in Chinese children superior compared to the drawings by Western Children. "Chinese children do not draw childish drawings. Young children in China make drawings that seem to challenge theories of the developmental course of drawing skill e.g., "Gardner, (1980); Kellogg,(1969); Winner, (1982)". Instead of the large, messy, semi-expressionist paintings seen in American preschools and elementary schools, in which children reveal their own invented ways of representing, one sees in China small, neat paintings in which children display their precocious ability to master adult ways of representing the world (Winner, 1989, p.41)[14]. Jolley (2010) in his experience with a 4 year old Chinese girl also mentions, the slow methodological process in which she drew was quit different from the care-free rapid drawings that he had seen by similar-aged British children. However, as mentioned before in China art education has a long-standing high status compared to art education in many other countries including America and Britain, but the most significant difference is in the teaching ideology. Western art education is to a great degree under the influence of Lowenfled (1987) who believed that copying other drawings stifles the child's expression and creativity and creates stereotyped drawing but in Chinese schools children are shown and encouraged to follow the drawing schemata presented by their teacher step by step.

Fortes (1981) in his studies of Tallensi children in the 1970s noted that Their drawings in comparison to his collection of Tallensi children's drawings in 1930s have become more European in style, displaying more Western imagery and material compared to an earlier study (Fortes, 1940)[15] as a result of schooling through which children have gained access to European books and therefore drawing style. Fortes and his wife in the 1930 collected some drawings from some unschooled and some from children in a nearby boarding school Tallensi children. They found out that the figures drawn by the children in the boarding school were much more European in style. They went back in the 1970s and collected drawings from the same settlement- some of the children were the children and grandchildren of these in the sample in the 1930s. These 1970s children went to a local school and were drawing in a European style and more skillfully than the children in the boarding school 35 years previously (Fortes, 1981).

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[14] Gardner, H. (1980). Artful scribbles: The significance of children's drawings. New York: Basic.
    Kellogg, R. (1969). Analyzing children's art. Palo Alto, California.: National Press.
    Winner, E. (1982). Invented worlds: The psychology of the arts. Cambridge, Mass.: Harvard University Press.
[15] Fortes, M. (1940). Children's drawing among the Tallensi. Africa, 13, 293-295.

Jolley (2010) believes as the result of advances in transport and technology, and therefore it is becoming increasingly difficult for researchers to gather drawings from truly isolated cultures that are not affected by images form other cultures, most notably through increased provision of schooling and imported media and packaging. Andersson (1995) claims in recent years, the drive to eradicate illiteracy and the emphasis on schooling has brought Western models of drawing to many countries in Africa. The search for totally naive subjects who have never been exposed to paper and pencils has become more difficult (cit Golomb, 2002).[16]

The existing culture of a country or region not only influences the art of that region but also the teaching of the art, which as a result influences the art of the children. "There are different art education practices around the world, and these art education practices are in part a product of the predominant art values held within that culture at any given time" (Jolley, 2010, p.250).

Jolley (2010), further on adds, in Western cultures, such as in America and Britain, art education is presented as both a problem-solving activity for the child as well as a means of expression. Hence, Western children are typically asked to draw from observation of life (i.e. three-dimensional models) in which they have to invent their own graphic forms to represent a three-dimensional scene on a two-dimensional page (p. 251). On other occasions they will be given more freedom about what to draw, allowing the children to utilize their own natural inclination to express their experiences of the world as well as their own "inner" world. There is a resistance in Western art education to providing the child with a graphic solution for either form of exercise, the emphasis being instead on what the child learns through the process of drawing.

2.2.4 Home and sibling influence on children's drawings

Early relationships not only create the basis of the personal self worth: they are the cradle of emotional competence and social understanding. As children grow older, other relatives besides mother and father, especially grandparents (Brussoni/ Boon, 1998) and adults outside the family such as teachers, (Pianta, 2006) begin to play an increasingly important role in children's lives. The first environment children get to know is home, parents and other close relatives are the first members of society children learn to have contact with and to communicate with. They are their safe guardians as well as their guides and teachers. They are the ones whom children look up to, every thing inside home and happening inside this ground is what the children learn from. As children get older they enter other environments and learn to communicate with other outside this close circle. And so they expand their experience with other members of the society. The relationship with other children, for a long time under valued by psychological research, have proved to be equally essential as the adult-child relationships, if not more important than them, as the provocative approach (Harris,1995).

In short, positive relationships with adults and age mates help the growing child to build a sense of security and self-esteem, to understand and express emotions, to develop his/her cognitive abilities and to acquire social norms and values. On the other hand, the lack of such experiences deprives the child of basic opportunities and negative relationships can seriously harm children's development, (Pinto / Bombi, 2008, p.122).

"For young children at home, the rites and rituals of family life are expressions of particular family histories and their cultural heritages, the preoccupations of particular family histories and their cultural heritages, the preoccupations of adults and responsibilities taken by adults (main breadwinner, child

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[16] Andersson, S.B. (1995). Local conventions in children's drawings: A comparative study in three cultures. Journal of multicultural and cross-cultural Research in Art Education, 13, 101-111.

carer), by children (the baby of the family, the clever one) and by significant others (reliable grandma, occasional father) within the household. Family histories will also impact on the kinds of activities seen as the 'norm' at home such as Sunday lunches around a table, television snack teas on trays, going to church on Sundays, watching Eastenders together. The kind of objects around the house will reflect family choices of activities: comfortable furniture in the living room, family photographs on the television, a heap of discarded paper and biros on the kitchen table" (Anning, 2004, p.6).

Pahl's (2002) Ethnographic study of three boys aged between 5 and 8 at home revealed the way space was contested between the boys and their parents on 'the cusp of the mess and tidiness' Children's meaning making moves between bedroom floor to living room floor, taking in materials as diverse as prayer beads, paper, glue, modeling, material and card. The children drew on cultural resources around them, including stories and narratives.

The experiences at home and the manner children are seen or treated at home has a direct influence on their drawing theme, ability and the way they value art. We can so often see through children's drawings how they are seen or observed at home or in a society. In so many drawings collected by researchers we see how children draw them selves much smaller in size because of the way they are regarded in that certain culture. In the study by Arronsson / Jung (2000) for example we see how Ethiopian children depict them selves participating in every day chores. How a certain culture at home and society also clearly shines through children's drawings.

1. Home and school influences on a child's meaning making (Anning, 2002, p.7)

Child making sense of continuities and discontinuities

Community of practice at home:
- Rites/rituals
- Roles/responsibilities
- Use of tools(language, drawing)
- Use of artifacts (things)
- Experience of activities (informal learning)
- Access to places
- Access to TV/videos/Internet

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- Use of artifacts (things)
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- Access to places
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Child's episodes of meaning making of his/her world.

- Oral narratives/storying/roleplay
- Mark making/drawing/writing
- Physical actions/gesture/body language
- Modelling/manipulating objects

One significant shared space for families is around the television as mentioned by "Anning, (2004); Neuß, (1999)". Marsh (2002) points out that media texts, from television, videos and computer games, provide a shared resources from which to make meaning for parents and children.

Even though the theme depicted and the joy of the visual creation are quit by themselves intriguing enough for the child to give its time for drawing (We should not forget that it is believed by many psychologists and sociologist that drawing is a game or a play for children, therefore they give their time so willingly), but parents also play an influential role by supplying enough materials and encouraging their child. Parents have a significant role in how children will ever attempt to do art. (Malchiodi, 1998), an art therapist points out:

"Remarks made by a parent can have an impact on children's desire and motivation to make art; even the most well-meaning parent has, on occasion, misinterpreted the content of a child's drawing, perhaps unknowingly discouraging the child from continuing to draw."

Matthews, a practicing artist himself, is a passionate advocate of parent's roles in encouraging their children to be confident drawers. He sees their role as partly to provide the kind of environment where children have the physical and mental space and resources to explore painting, drawing and model making. But of equal importance is for parents to provide a place 'where children feel confident that people will take their drawings seriously, and where it would be unheard of for a child's drawing to be dismissed ad mere scribbling' (Matthews, 1994, p.124).

Anning (2004) working with Simon a 4 year old boy, explains how in a family that art is very well supported, he spends at least one hour every day drawing and even how the mother wants to support her child's artistic development by watching Art Attack.

In a study of kindergarten aged children in Finland Liikanen (1975), found that those parents who had more artistic and creative interests had children who scored higher in fluency, flexibility, and originality in a battery of tests (cit Lowenfeld,1987, p.232).[17]

2.2.5 Subject in children's drawings in an Intercultural view

Anastasi / Foley (1936) in their vast collection of children's drawings found out that African children mostly draw camels and Indian children draw often cows. They noticed that apes, birds, wild pigs and dragons are common among children in Bali, where as the children from Finland and Sweden with pastoral cultures often depict sheep. In her study of Kenyan children Court (1989) asked children to produce four drawings including a free-choice drawing. Court (1989) in her collection of over 3000 drawings by Kenyan children noticed that houses were drawn more frequently than people in this free drawing. When asked to include a cow, person, and house in a drawing as many as 38% of the children from one area did not even include a person! Even when a person was drawn it was not even drawn in isolation but within a group of people. In two studies by "Aronsson / Andersson, (1996); Aronsson / Junge, (2000)" we see that Tanzanian and Ethiopian children for example like to draw people in groups, self is not so important as in the drawings by Western children. Children often draw adults and not children of the same age due to the importance of adults in these societies and the importance of communal life in contrast to Western culture.

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[17] Liikanen, P. (1975). Increasing creativity through art education among preschool children. Jyvaskyla Studies in Education, Psychology and Social Research, 29. (Finland).

Jolley (2010) refers to school-related themes in Chinese children's drawings. In his collection of Chinese children of happy, sad and angry picture, A prominent theme in the drawings was of school performance. Jolley finds this seldom in drawings collected from British children. Also in the study by Götz et al. (2005) point out how German and American children's drawing subjects is different to Korean children and how once again, the drawings by Korean children reflects the kind of pressure put on these children for academic achievement.

In a cross-cultural study, Kälvesten/ Ödman (1979) asked children in five countries to draw a person and his/her thoughts. Most of their 426 Swedish subjects drew children thinking about play, parties, pets, new toys or clothing, whereas their Ethiopian subjects more typically drew adults thinking about the harvest or other responsibilities. This again, brings us back to the studies by "Whiting et al. (1975); Qvortrup, (1987); Gram, (2003); Goodman, (1978)" where children from different cultures were studied, and we see in developed countries children are not so much concerned about the adults, and as Whiting et al. (1975) further on adds, even the reward system among these cultures is quit contrary to the developing countries. Among western countries children are rewarded, for their personal success or achievement. Like success in school, which all in all makes the child more egocentric. This egocentric or self importance and individualism is quit obvious in the drawings made by children in the Western countries. They usually draw them selves quit big, in the center, alone or with a friend and busy with a free time activity, with out any concerns for the society. Where as the drawings by children in the developing countries emphasizes on the importance of group work for a common objective. Court (1989) when asked the Kenyan children to draw for her noticed, that these children often did not draw a person and when they did, it was often not in isolation but in a group of people. Jolley (2010) Believes this is the influence of the communal lifestyle ingrained in the Kenyan culture and therefore in the children's drawings. In a cultural comparative analysis of value systems, LeVine / White (1986) argue that non-Western societies are often characterized by what they have called the agrarian value systems, which focuses on collective (group) interests rather than on individual self-expression, and on respect for elders rather than on child-centered egalitarianism. In an analysis of rural East African (Kenyan) children's drawings by Court, children's drawings reflect collective values rather than individual self-expression. Her rural children's drawings tend to be sociocentric in that the majority of the drawings portray persons together with other persons. Also, the rural children's human figure drawings are focused on social activities rather than on highly differentiated aspects of the self.

In a further study, Aronsson / Jung (2000) asked 1202 Ethiopian children from grad 5 of a mean age of 12 years to draw a picture of "life where I live." Most of the children come from rural areas, with no electricity at home (Chiqa- mud hut), and pens, pencils, and paper are rare luxuries outside of the school context. Pictorial experience is largely restricted to a limited supply of schoolbook illustrations, to graphs, charts and revolutionary posters. Many larger villages and small towns features religious Orthodox paintings (in the church) as well as pictorial signs of oxen, food utensils, etc indicating the location of a small shop or coffee house. Aronsson and Jung's study supported the findings by "Court (1986) and Kälvesten and Ödman (1979)", If children were represented in Ethiopian children's drawings it was only with adults. Only 1% of the 1202 drawings is a child drawn alone, or as larger or more central than other persons in the drawing. Aronsson / Jung (2000) in their study of the Ethiopian children's drawings came to interesting conclusions, they pointed out that the Ethiopian children's drawings are thus less self-centered than prototypical western materials. Firstly, they are not focused on someone of the same generation. Thirdly, the drawings are socio centric in that human figures are very seldom represented in isolation. More than 95% of all human figure drawings show two or more persons-not isolated persons. Moreover, the subjects seem to have been concerned with work and adult life, not play. In the majority of the drawings, where there is a clear indication of some activity, work and not recreation is the theme, In sums, the Ethiopian children's drawings reflect a world that is oriented toward work rather than play, and toward adults rather than toward a self-centered children's world (pp. 141-142).

In the more recent study by (Götz et al., 2005), it was found out that children in all four countries, Germany, South Korea, America and Israel have special affinity for animals, however, this theme had a particular prominence in the German Group. Animals were seen in 73% of all fantasy drawings by German children. In Germany four children had even moral conflicts about animals and how they should be treated. In their make believe world, no one is allowed to hurt the animals, where even spiders are safe from human beings. This was not mentioned by children from other countries. The above findings were also supported by European wide comparison which also found that Germany is among those countries where people love pets the most (Central Committee of Zoological companies, 2002). Also in the study by (Götz et al., 2005), twenty three cases of the German children made reference to non fictional programs, such as documentaries or information programs that mostly had to do with animals.

"Animals in particular, horses, are often integrated into the fantasies of German children, and serve a variety of functions for them. In their imagination, German children want to play an active role in nature conservation, they want to reduce waste and act in an eco-friendly way. Apart from the prevalence of television programs about nature and the environment, this emphasis can probably be accounted for due to several sources: (a) the curriculum in elementary school that has had an impact on the children in Germany, (b) the public discourse and regularities regarding recycling behaviors, and (c) the centrality of the Green Party. All of these are promoting children's ecological awareness in Germany" (Götz et al., 2005, p.166).

Interestingly in their study Götz et al. (2005) noticed that the Israeli and Arab children, did not draw any pictures of war, there were no national flags or slogans, no religious symbols or cultural icons, and culturally no mention of the collective- either in a religious or in a nationalist context. The sole indication that the children are aware of the situation and are concerned came indirectly, with the children saying that they avoid to watch news on the television "because there are pictures and terrifying scenes that bother me", or not reading newspaper, because the head line always had bad things. Götz et al. (2005) conclude that all children are culturally and socially aware. Götz et al. (2005) found it striking in the Arab and Jewish children's drawings the absence of any explicit form of fighting no bloody sense of brutality such as were found in some drawings from the other countries. The make-believe worlds of the Jewish children revealed more traces of an individual orientation: "for myself", "to be all by myself", to be "independent", " to do only things I want", "to have no parents telling me what to do", "nobody is there to discipline me". The Arab children, on the other hand, seemed to be more oriented towards the collective; in their make-believe worlds, they tended to be with other people, mainly with their relatives or friends" (p.169).

So even though for example no war, no bloody scenes, however, Arab-Israeli children are raised, with a sense of alienation, with lack of acknowledgment and identification with the state of Israel as an entity. In the stories they refer to their village or town but never to the country or state, directly or indirectly Götz et al. (2005). None of the Arab children had pets in their make believe worlds, except for horses in two of the drawings.

Children's social awareness was also the finding by (Aronsson / Junge, 2000) in their study of the Ethiopian children. In the following drawing (fig 15) by a 11-year-old boy we see both traditional tuqul, round huts with grass roofs (top right hand side of the picture) and modern chiqa houses with corro (corrugated iron) roofs, introduced on a large scale in connection with the villagization scheme in Ethiopia. Villagization was associated with modernity- here care has been taken to show the water and fire resistance roof as well as the water source on the left hand side of the picture next to the house. (This was the case in many of the drawings). Aronsson / Jung, (2000) also noticed that children even above the age 7 often used the X-ray strategy for reporting important societal events.

(fig 15) Agricultural work, villagization and household work (fetching water). Lengthier text to the right indicates that "villagization makes you happy" by a 11-year-old boy

The following picture (fig 16), shows a literacy class with a master teaching his pupils how to read. His class is depicted in great abstraction with a set of heads indicating plurality. Yet, with these simple repeated forms, the young artist managed to produce quite an efficient picture of literacy schooling. Even without the disambiguating text, the picture is quit informative. It can, for instance, be seen how the class probably takes place in a modern, newly erected building with a corrugated iron roof (the symmetrical roof-pattern generally indicating this type of roofing). In all, picture and text combine to produce an economic testimony of this girl's pride in her community's collective efforts in fighting illiteracy (p.146). The following two other drawings (fig 17 & 18) also show the child's effort to show the use of furniture or another child's over-size scaling of the light bulb which is another sign of modernity and rare in traditional rural housing. The Ethiopian children are concerned about adult societal events. In their pictures they reflect their concerns about water supplies, modernity, work, etc. Compared to drawings from industrialized countries, these drawings are much less child-centered. The drawings do not depict a self-centered (child-centered) universe. In contrast, the children are deeply concerned with work themes and with the adult world (Aronsson / Jung, 2000).

In the United States, an ideal projected culture encourages Americans to succeed through their own personal power. This ideal is reflected in some of the children's stories. American children have agency in their make believe worlds. They put themselves in a position to act upon the world, rather than to have the world act upon them. They are powerful, they are in control and make decisions. Children are often told that the poorest, most under privileged person can grow up to be president. The idea that "you can do or be anything" is central in the philosophy of parenting and education. This myth is also dominant theme in the U.S media, certainly in children's media. Quit in the opposition to the values that south Korean children are being brought up to adopt! These values come through in the U.S. children's fantasies, in which the child's individuality and competence are highlighted and celebrated (Götz et al., 2005, p. 182) . Contrary to the Ethiopian children's drawings which shows their concern for the adults.
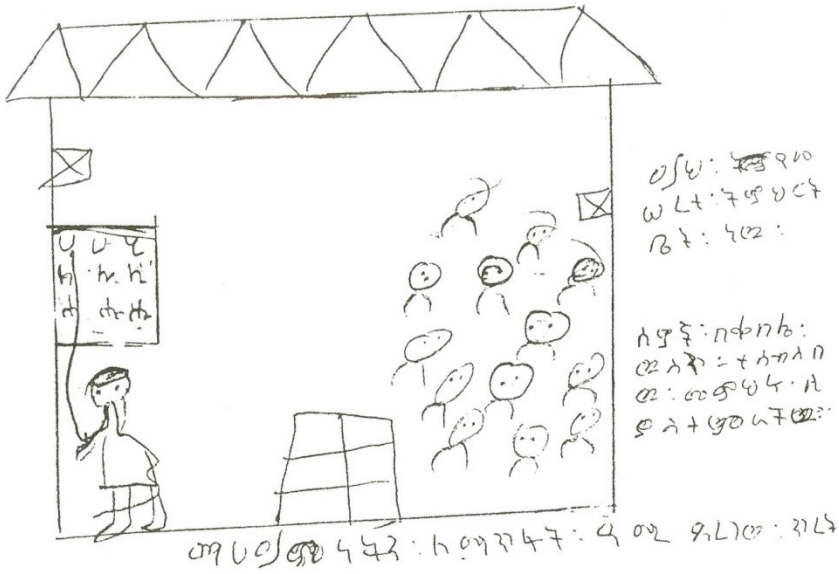
(fig 16) Etiopian 10-year-old's drawing of her Literacy class. The text describes efforts being made to eradicate illiteracy, and about the fact that it is "every learned person's duty to assist in the literacy campaign".
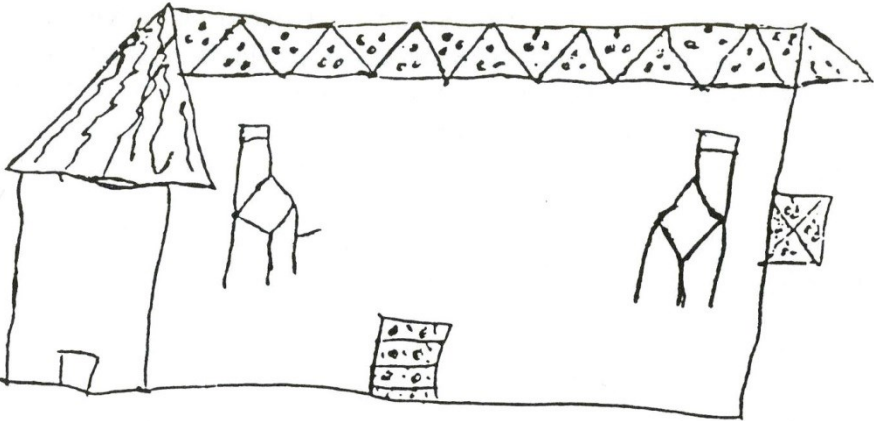
(fig 17) House with furniture and windows by a 11-year-old girl

(fig 18) House with light bulb, (electric meter) and furniture by a 11-year-old girl

It is interesting to note that the prominence of individuality comes across in the U.S. sample even from glancing through the drawings, many of which present the child as his or her own, detached from a family, peer group, or community, often at the center of the world, with little concern for others. The U.S. children's drawings appear more abstract or even symbolic than those in other countries. An initial appraisal and comparison to the drawings of the children in other countries might leave one with the idea that those of the U.S. children are some what impressionistic and in some cases haphazard, or sloppy(Götz et al., 2005, p.183).

One other possible explanation for the less formal approach to the drawing part of the exercise is that, in general, the arts are not highly valued in the education of the U.S. children. Considerably the even-waning support for the arts in society and in education. It might be said that arts are not valued in U.S. Society as they are in some other countries "Götz et. al, (2005); Winner, (1989)".

Golomb (2002) emphasises on the influence of tools on children's drawing, such as paper, crayons, pencils, markers or paint, as well as the models provided by culture, the teaching strategies used, and the expectations of teacher and parents can have a notable impact on the art children produce. This of course is a very important factor since in many societies in studies conducted by Alland (1983) we see Balinese and Ponapean children have never had any experience with paper or drawing material. Court, (1989) also mentions the lack of drawing material and lack of experience with paper and pencil for many children.

In the Catalogue of an exhibition on children's drawings titled, "Children Draw their World" (Kasten, 1998) from the tundra and taiga regions of Siberia and on the sea coasts of the North Pacific give us an amazing insight into a collection of drawings made by children of their everyday life. This region is home to a multitude of smaller nations, who until very recently had managed to keep their particular cultures and languages.

In the West Kamchatka live Itelmen, they had once occupied and lived in the entire central and southern part of the peninsula. Their settlements are located on lower side of the rich fishing rivers, where Russians live today and Koryak. Fishing provides the main food and nourishment, also alongside the Koryak reindeer breeding. The writings and drawings by the children of this region often focuses on these themes, showing scenes of their life, which for them is very common and inspired by their daily life Evgenij, a 12 year-old boy from this region writes "Often we go fishing with dad. In summer almost every evening, but now in autumn on Sundays or maybe another day. We usually go to Gremučij-brook and let out our fish trap there" (Kasten 1998, p.12). The following two drawings (fig 19 & 20) show works by two ten-year-old Itelmen children, of the same experience (fishing).

(fig 19) drawing by 10 year old Itelmen boy showing a scene from fishing

(fig 20) drawing by 10 year old Itelmen boy showing a scene from fishing

The following two drawings, show other life experiences by Itelmen children. These two drawings (fig 21 & 22) are from the region Kovran, the political and cultural centre for the Itelmen (Kasten 1998, p.18-19).

(fig 21) A drawing by a 12-year-old, Dogs drawing the Sledge
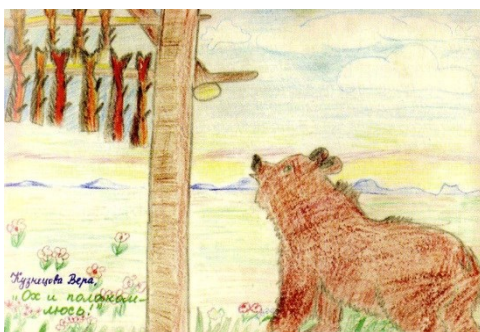
(fig 22) Drawing by a eleven-year-old, titled, Ah I'll munch a little bit.

The drawing themes, objects forms and symbols are very common scenes and inspired from the every day life of these children. In the writings and the drawings of these children we often notice their proud and love for their land and culture.

What is to be noticed from the drawings by these children, which are collected from the different regions of Siberia and on the sea coasts of the North Pacific, is the presence of nature and the significant role it plays in these children's lives. Nature and their reliance on it is the central theme in their drawings. Of course due to all the recent technologies and TV, Internet and all the other possible ways of communication there are also common themes of drawing between these children and children in the

other parts of the world. One common drawing theme among boys, is football, which we also see here drawn as a favourite sport with a wish to one day become a famous football player (fig 23).
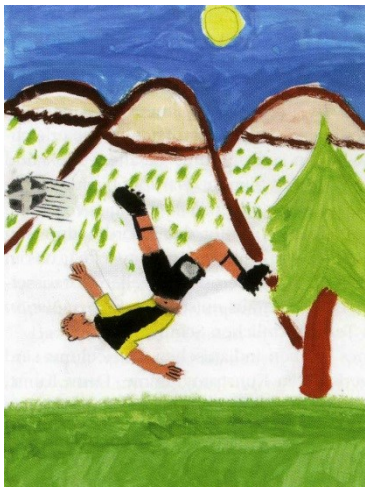
(fig 23) This picture shows some one playing football in Kingcome. I drew it because my grandfather used to play football when he was young. I want to be so good like he used to be. Kaye, (12 year-old)

Lindström (2000) during a visit to Nepal in 1993 collected samples of drawings by 26 students in a boarding school, 13 boys and 13 girls, with the median age of 14. The students were handed out story boards and were encouraged to draw anything they liked, as far as there was a beginning, and end, and something that happened in-between. The drawings were accomplished in half an hour, with commentary notes in fairly good English. An examination of the drawings reveals two main themes: village life and the country of Nepal. Girls more often than boys tended to draw the village life. Trees, the sun, houses, mountains, and flying birds were seen in 85% of the sequential narratives. People were drawn in only half of the narratives. Half of the narratives had no people in them. One interesting theme, was school in 40% of the drawings by the girls (fig 24). Only about 20% of the population in Nepal is literate, the chances for girls are smaller than boys. The girls are expected to stay at home and be helpful in housekeeping. This could be the reason why girl students gave such a prominent role in the life of female students. One interesting and most common way of depicting people which Lindström mentions by the Nepalese children is the stick figure, (by the data collected by many children's art researchers, we know this kind of depiction is used normally latest until the age of 7, and mostly children in western and industrialized civilisation by the age of 6 already have schemata for depicting people). In comparison with the Nepalese, the Swedish children's narrative drawings depict a different world. The study of eleven-year-olds by Lindström shows, most Swedish boys describe action, with sporting contests, circus acrobats, fist fights and car clashes, and space rockets (fig 25). Whereas the girls depict the drama of everyday life: a guinea pig on the run, a girl falling off a horse, a visit to the hospital (fig 26), not very much contrary to the Nepalese girls that depicted their everyday life in the village, naturally each showing themes related to their surroundings. Nepalese children however, depict reality with ingredients of work, which is common for children and adults alike. The Danish sequential narratives, on the other hand, as well as their Swedish and American counterparts, often mirror children's leisure activities in a world heavily influenced by mass media, (Lindström 2000, p.185). In a comparative study by Kälveston and Ödman, (1979), was found that most obvious difference between Swedish children and those in Spain, Algeria, Israel, and Ethiopia was that Swedish children were living

in a kind of leisure culture, similar to the teenage culture, and they picked up most of their norms from their peers. (Cit Lindström 2000)[18]
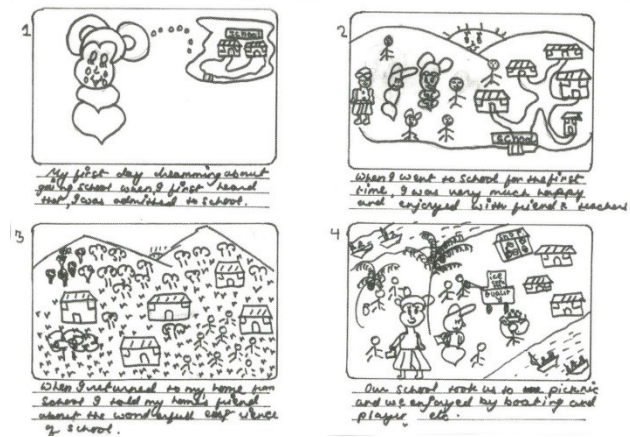
(fig 24) A Nepalese girl telling of her story about visiting a school and being admitted in the school.
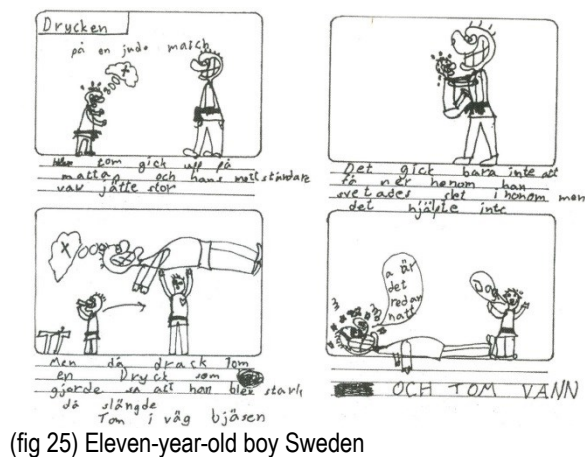
(fig 25) Eleven-year-old boy Sweden
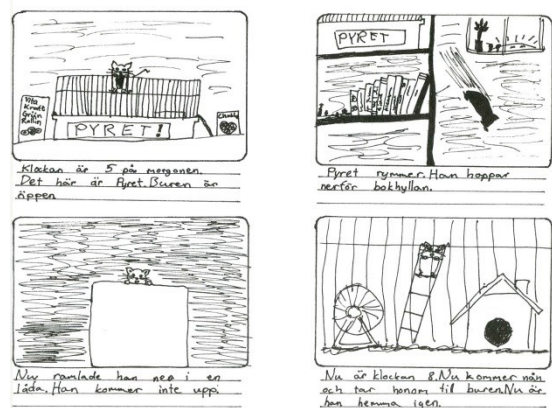
(fig 26) Eleven-year-old girl Sweden

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[18] Kälvesten, A. L. & Ödman, M. (1979). Barn i 5 länder tecknar och tänker. Stockholm: Liber UtbildningsFörlaget.

In 1996 Lindström collected 121 storyboards from five school classes at three different locations in Mongolia and 179 storyboards from seven school classes in Cuba (Lindström, 2000). In the Mongolian storyboards the family- parents and siblings as well as relatives occupy a central position, compared to the sorties told by Cuban children, whose drawings were mostly showing peers. The Mongolian children's drawings like the ones in Nepal, by depicting the work and everyday life of adults and children as well as the daily activities in school (we can compare this also with Ethiopian children's drawings which also showed mostly adults and their daily tasks). Almost all the Mongolian storyboards include people (unlike the Nepalese children). Nature Lindström reports is very clear present in most of the drawings, almost in three out of four drawing include, Mountains, or hills, and sun (fig 27). About two thirds of the boards contain clouds; one third of these are beautifully designed according to what Lindström calls a Local Invention (fig 28). These clouds, according to Karin Linder, curator at the East Asian Museum in Stockholm, cited by (Lindström, 2000, p.188), are modelled on the cloud- or fungus-like head of the ruyi sceptre, a short sword given as a present among Buddhists to signify good wishes. The cloud in (fig 28d) is taken from a Buddhist thanka (scroll painting on a religious theme). Half of the narratives include houses, another half show gers, this can be seen in the two following drawings by the Mongolian children.
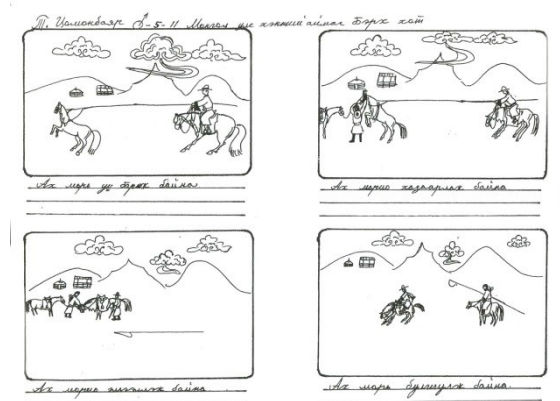
(fig 27) Eleven-year-old Mongolian Boy

5a. Pointed clouds.

5b. Decorated clouds.

5c. Artistic clouds.

5d. Detail of Mongolian thanka.
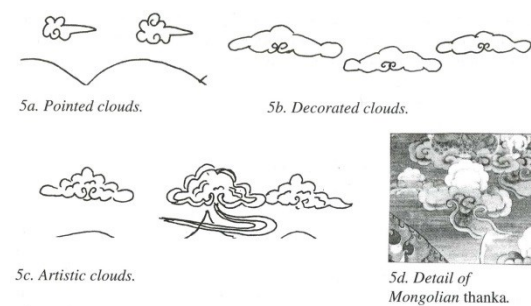
Figure 5. Mongolian clouds.

(fig 28) inventional local cloud drawing by Nepalese children

The Cuban children's visual narratives most commonly depict school life. Half the girls and one quarter of the boys made this choice. However, next to school, another often depicted subject by them, is their national or revolutionary themes, either in the form of the flag (fig 30), or the name of Cuba or throwing flowers for Camilo Cienfuegos in the sea (fig 29), (a revolutionary hero, who was lost in a storm over

the Caribbean Sea in 1959). Cuban children also depicted people in 92% of the samples collected. boats are as common among Cuban children's drawings as horses are in the Mongolian storyboards. In contrast to the Mongolian children attention for detail in depiction of human figures, Cuban children tend to draw minimal figures or stick figures (41%).
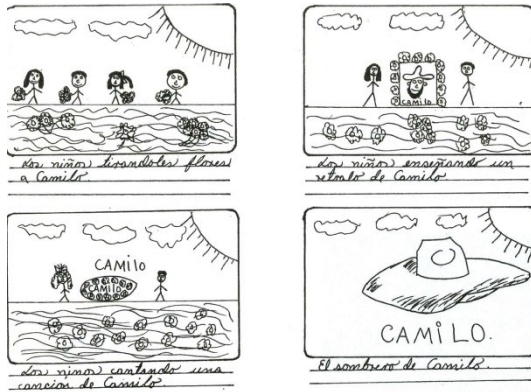
(fig 29) Eleven-year-old Cuban girl (Throwing flowers into sea for Camilo Cienfuegos
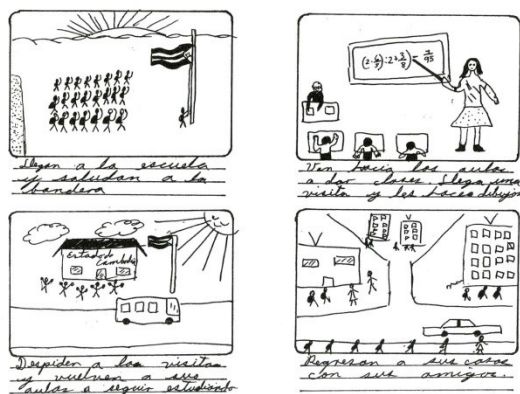
(fig 30) Eleven-year-old Cuban boy (The Cuban flag)

Lindström (2000) "concludes that what children choose to draw and how they realize their intentions are not solely a result of their cognitive development and personality. It is neither completely determined by the materials and techniques they have been afforded. It is also influenced by certain pervasive themes in a culture. The stick figure in the Cuban children's drawings. for example, do not demonstrate an inability to 'flesh out' various characters. It is rather an efficient way to represent many persons at one time, especially when they are to be repeated in a sequence of frames. Thus, stick figures meet a need that frequently arises when making the Cuban peer-oriented drawings. The fact that these figures are particularly unknown in the Mongolian collection suggests that this is not an inferior stage in the natural development of the child. They are the result of a cultural invention, utilized by two thirds of the Cuban children. Neither are stick figures something that we should expect to fade away. Comic artists and others use them on a quit sophisticated level, especially when making sketches" (pp.193-194).

Lindström (2000), challenges the conception of children's drawings as a universal language, untouched by social and cultural influences (contrary to the view held by Golomb, 1992; 2002). According to his

study of the Mongolian and Cuban children's drawings, what children choose to draw and how they realize their intentions are not solely a result of their cognitive development and personality. It is neither completely determined by the materials and techniques they have been afforded. It is also influenced by certain pervasive themes in a culture.

Also speaking through my own experience, working with children in western society I have noticed Dogs are almost painted more often that any other pet, where as in a Muslim country where religion is strongly against dogs, and rarely a family owns one, children would seldom be seen drawing one. Working with Iranian children in the last years, I have seldom seen any of them refer in their drawings to a pet, since it is not very common, apart from keeping birds or goldfish. Where as in my recent experience with European children they very often insisted on drawing their dogs or any other pet; like horse, or cats. And so many time when speaking about a sad experience in their lives they would talk about the death of their dogs. Götz et al. (2005) also mentions that Arab children apart from two did not include any animals in their drawings.

Another evidence to the influence of the existing culture on the drawings of children was found by Wilson / Ligtvoet (1992). They noticed that trees drawn by Dutch children in 1986 revealed different schema than those found in a collection of Dutch children's drawings from 1937. In particular, the Dutch children in 1937 drew more detail, particularly in their depiction of the branches, leaves, and fruit. They also found out that the Dutch children's drawings of trees in 1986 were more similar to American and Italian tree drawings made at the same time than to the tree drawings made in their own country half a century earlier.

2.2.6. The influence of the existing visual culture on children (Television, and other means of media)

Wilson/ Wilson (1977)[19] argued that subject matter from life provides a rather complex and infinite array of images to choose from to translate to a two dimensional drawing. For example, consider the human figure in which there are people, plus our numerous poses and positions, not to mention the immeasurable vantage points a viewer can take of a person. Instead of choosing from the infinite alternatives it is much easier to capitalize on an existing picture that has already made the translation.

Children are bombarded with visual information form the media. Some images are moving, as in television programs and advertisements, videos and computer games. Some images are static, as on street and shop signs, advertisements on hoardings, catalogues, magazines and books (though some of these now include moving images in pop up or interactive formats). Young children learn to decode these visual images in 'join involvement episodes' alongside the more experienced users of these images in their families and within the communities where they live out their daily lives. Children draw on these visual resources and models offered by more experienced members of their communities of how to represent things, when they begin to make and represent meanings of themselves (Anning, 2004). However, the influence is not only limited to visual scenes but also to creating values and perspective. Cullingford points out that, children imbibe views presented to them on television, and reacted to by their parents. He maintains that television on the whole has the major impact, both because it is watched so much and because of the nature of its imagery. Other resources, like newspaper, can be easily ignored according to (Cullingford, 1992). However, it can be said advertising also plays a great influential role in children's lives, a mother who is unhappy of her child copying images and phrases from the advertising

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[19] Wilson, B., & Wilson, M. (1977). Anicono clastic view of the imagery sources in the drawings of young people. Art Education, 30, 4-12.

of the star wars film on cereal boxes and the same boy later through watching Robot Wars on television shows a growing interest in drawing robots(Anning, 2004).

(Golomb and White 1992) in their study of the children's drawing of happy and frightening dream, found out that the dreamer is frequently connected to his dream by a series of bubbles emanating from the head. They conclude this graphic device is most likely borrowed from cartoons and comic books and appears in approximately 10 percent of the drawings of first graders, increases to 36 percent for the second graders, and becomes the major mode of representation form the third grad on.

Between the fifth and seventh year as the child begins to view himself as a distinct personality, he turns his eye to the events of everyday life in a new interest. The child expands his perspective and does not only focus on himself as the centre of everything, but starts to focus on experiences, happenings and events around him and in relation to him and his near environment. The events and happenings which the child experiences, the annual festivals that are celebrated regularly New year, or other national and religious events and the birthdays, the summer or the winter holidays, stories and fairytales that are read aloud to the child and listened to or discussions and themes between the adults or told by adults, all this occupies a space in the perception of the child and conquers a firm place in the world of imagination and memory of preschool children.

Thomas (1995) in an Egyptian village studied by (Wilson/ Wilson, 1984), for example, used a very restricted graphic vocabulary. They made drawings of people consisting of a few distinctive shapes for head and trunk, and standard ways for drawing the limbs. In another study, Wilson / Ligtvoet (1992) found distinctively different formulae and styles adopted for drawing trees by children aged 7-9 years in several different cultures. Such differences must reflect differences in culture and education. Wilson and Ligtvoet argue that the most significant cultural influences were the different pictures available in the different cultures, as models for the children to copy.

Wilson / Wilson (1977) (see also Thomas 1990 p.68) interviewed 147 college and high school students about their drawings. In every case the image drawn by the students could be traced back to some previously existing graphic source that the student had copied or adapted. They also found that children from a milieu rich in models, pictures, books and so forth would produce more drawing schemata, which were better developed, compared to the drawings of a child from an environment lacking such models.

Wilson / Wilson (1977)[20] argued that subject matter from life provides a rather complex and infinite array of images to choose from to translate to a two dimensional drawing. For example, consider the human figure in which there are people, plus our numerous poses and positions, not to mention the immeasurable vantage points a viewer can take of a person. Instead of choosing from the infinite alternatives it is much easier to capitalize on an existing picture that has already made the translation. (cit. Jolley, 2010)

The Wilsons, in their studies of Children's drawings from Egypt, Japan and Holland, reveal differences between them that can be directly linked to the artistic models available in the particular culture the children are brought up in "Wilson, (2000); Wilson / Ligtvoet, (1992); Wilson / Wilson, (1984); Lowenfeld (1987)" has claimed that children emphasis the body parts that are important to them from an emotional point of view. Typically in western children's figures the head is disproportionately large. In contrast in the data collected by (Paget, 1932) some of the African drawings have very tiny heads with no facial features at all. Cox (2000) believes this could be imported from some other traditional medium in the society, such as designs on pottery. (Please also refer to the section, The Effect of Culture and

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[20] Wilson, B., & Wilson, M. (1977). Anicono clastic view of the imagery sources in the drawings of young people. Art Education, 30, 4-12.

Environment on Children's Drawing, about the Mongolian children's drawing of the clouds.) Wilson (2000) points out that for the Japanese it is important to have large eyes, and this is not only depicted in their Manga drawings but also that beauty operations that make it possible for them to have such large eyes are very common. In the drawing collection titled "Shankar's kindezeichnung sammlung Leipzig " we see no Japanese drawn with large saucer eyes.

Children are bombarded with visual information form the media. Some images are moving, as in television programs and advertisements, videos and computer games. Some images are static, as on street and shop signs, advertisements on hoardings, catalogues, magazines and books (though some of these now include moving images in pop up or interactive formats). Young children learn to decode these visual images in 'join involvement episodes' alongside the more experienced users of these images in their families and within the communities where they live out their daily lives. Children draw on these visual resources and models offered by more experienced members of their communities of how to represent things, when they begin to make and represent meanings of themselves (Anning, 2004).

Cullingford (1992) in his book Children and Society points out to the fact that children are under the influence of three possible factors: Formal education, conversation with parents and peers, and the experience of the mass media. And whilst the experience of each child will be unique, virtually all will have had a mixture of all three sources, and will have developed attitudes that are a selection of other people's opinion and their own. He further adds that the children acquire most of the information about the world they live in from informal sources: from their parents and peers, and the media.

He further adds, children imbibe views presented to them on television, and reacted to by their parents. He maintains that television on the whole has the major impact, both because it is watched so much and because of the nature of its imagery. Other resources, like newspaper, can be easily ignored according to (Cullingford, 1992). However, it can be said advertising also plays a great influential role in children's lives, a mother who is unhappy of her child copying images and phrases from the advertising of the star wars film on cereal boxes and the same boy later through watching Robot Wars on television shows a growing interest in drawing robots(Anning, 2004). Other people are, however only one side of what is a triangle. The individual is joined not only by parents or friends, but by the social collective messages of the mass media. Opinions of the world are formed by conversation and observation; and by far the largest offerings to the latter are given by television. To this extent television is a significant educational medium (Cullingford, 1992).

A European wide comparison found that Germany is among those countries where people love pets the most (Central Committee of Zoological companies, 2002). Also in the study by (Götz et al., 2005), twenty three cases of the German children made reference to non fictional programs, such as documentaries or information programs that mostly had to do with animals.

As Katz/ Lazarsfeld (1955) demonstrated, opinions are disseminated through other people, like gatekeepers. So that individual attitudes are also social in character. Conversations with peer groups are, therefore, a profoundly important part of developing opinions (Cullingford, 1992).

Other people are, however only one side of what is a triangle. The individual is joined not only by parents or friends, but by the social collective messages of the mass media. Opinions of the world are formed by conversation and observation; and by far the largest offerings to the latter are given by television. To this extent television is a significant educational medium. (Cullingford, 1992)

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twenty three cases of the German children made reference to non fictional programs, such as documentaries or information programs that mostly had to do with animals.

In a study of Aboriginal children's drawings Cox, (1998; 2000) she points out to drawing culture that is passed on through the stories and also through dancing and singing and painting symbols and designs on the dancers bodies. Sitting around the campfires, the adults tell stories to each other and to the children about journeys and hunting trips. As they do this they illustrate the story in the sand, The shapes they use are, like those in the body and rock paintings, not realistic (fig 31). For example a person is represented by a simple, curved U-shape; it may be based on an aerial view of a seated person or the imprint left by a person sitting cross-legged in the sand. Concentrating circles, may be a watering hole, a camp or a fire; a wavy line may be a snake, a river or a track. In the drawing below we see the child has used mostly the Warlpiri symbols for her drawings (fig 32).

(fig 31) Warlpiri symbols are painted on children's bodies prior to a ceremonial dance
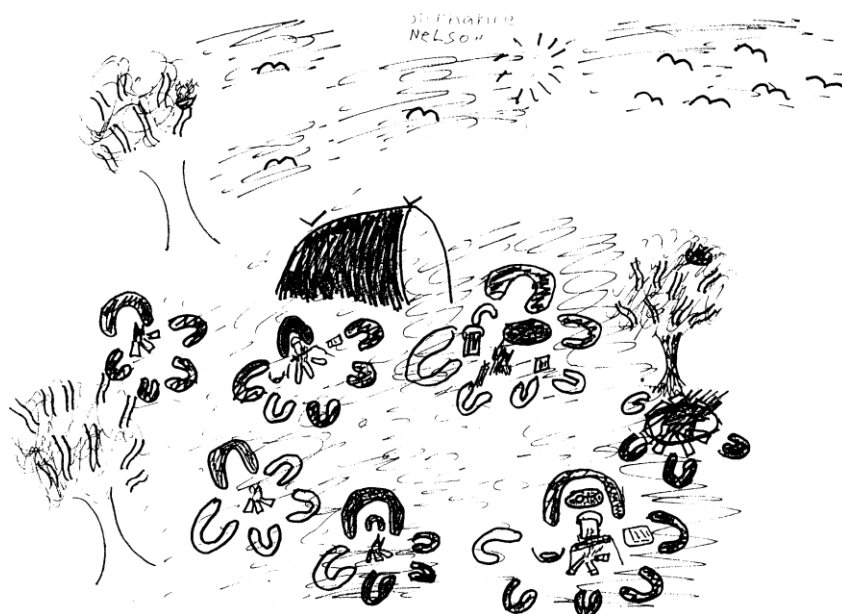
(fig 32) Eight-year-old Stephanie uses mainly Warlpiri symbols for her people but the babies are drawn in a Western style.

Jolley, (2010) points out that, drawing models are not restricted to those only found in schools, he believes popular media provides also resources for graphic ideas through television, video games, and comics. He continues to add, that in his collection of English children's drawings he has seen evidence of cartoon characters, particularly from the Simpsons and Pokeman.

One clear example of the influence of media images on children's drawings is the manga style of drawing people found in Japanese children's drawings (Wilson, 2000). The manga comics are narrative stories told through a series of pictures presented in a framed structure typically found in comic magazines around the world. There is a certain style in which the characters are drawn, and that they are hugely popular among Japanese Publishing. Manga are the graphic narratives found in the comic books read by the Japanese from infancy into adulthood. Wilson (2000) stresses that one of the predominant cultural graphic influences on the style of young people's drawings is that of the popular media; and there may be no country where the influence is more pronounced than in Japan (fig 33 & 34).

(fig 33) (A) Manga "Doll Types", (B) Animals, and (C) Cyborgs
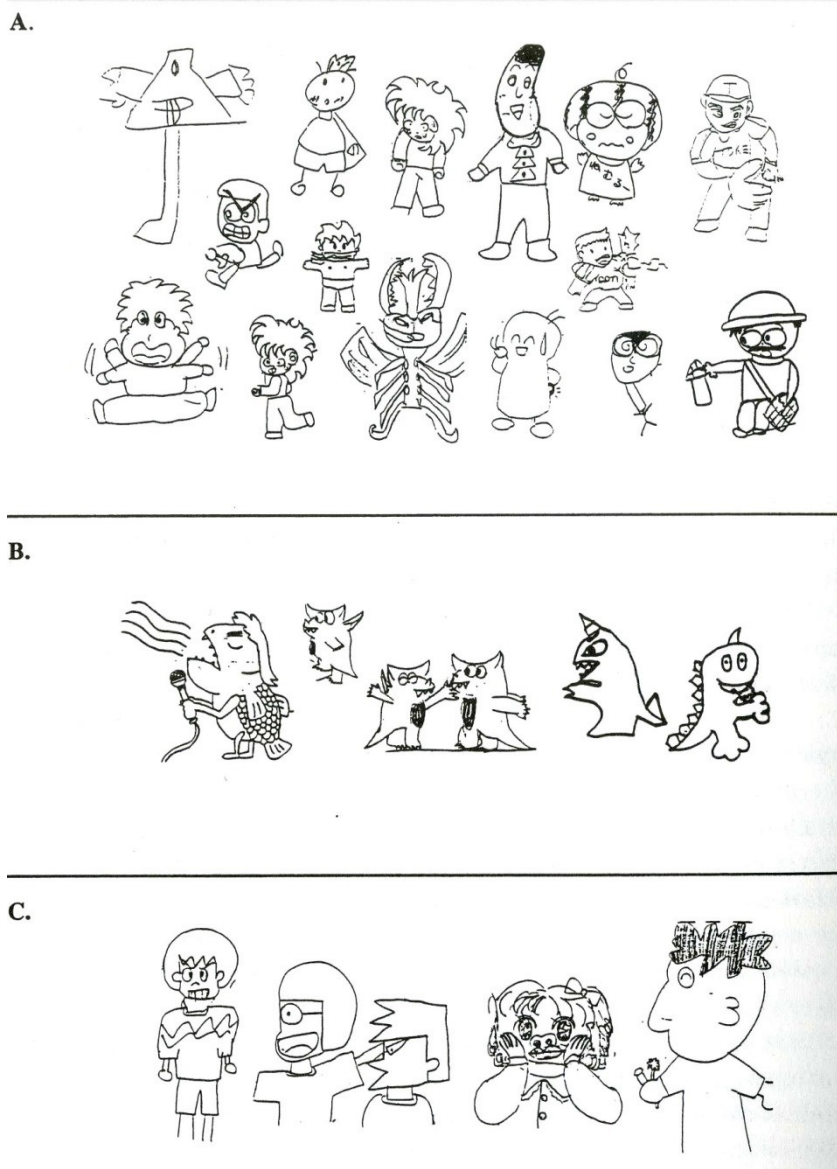
(fig 34) (A) Other Mangam types, (B) Monsters, and (C) Comic Figures

Wilson, (2000) Brings to attention that Japanese children's drawings already when entering Kindergarten, reflect one or more of several distinct styles of manga and influence that becomes ubiquitous as Japanese children grow older. Wilson continues to add, that preliminary analyses of Japanese Children's graphic narratives already revealed that most drawings were influenced by the popular media, especially manga and anima (anima refers to animated cartoons).

Wilson (2000) In his study of the manga influence in Japanese children's narrative drawing, he worked with over a thousand children in the four groups, (Kindergarten, Second, Fourth, and Sixth grad). After a deeper analysis of the presence of the manga-type characters in the drawings, it was concluded that, 46 percent of Japanese children's drawings in the sample show the direct influence of manga. And when this is added to the mixed type, two thirds of the Japanese drawings are influenced by manga. However, Wilson believes that the influence of manga is probably even higher than what is revealed in the data. He believes some of the realistically drawn sports characters and things such as automobiles, space ships and architectural structures found in manga, but not easily identifiable as manga style, must surely

have affected the children's drawings. Manga characters appropriated by children reveal the complexity of learning what it means to be Japanese, and Japanese children's drawings reveal how quickly and how thoroughly children model the complexities of being a Japanese person in Japanese society (Wilson, 2000 p.176). Wilson adds, because of manga models, Japanese children draw differently from children in other cultures- and far more skillfully than most.

Lindström (2000) in his comparative study of the Cuban and Mongolian children points out that the image of Cuba fencing off the country, to protect it from US aggression, is most likely borrowed from the world of political posters and pamphlets. And the Mongolian clouds drawn in the sequential drawings collected by him, are modeled on the visual world of Buddhist thankas and ruyi scepters. (Alland, 1983) in his study of six cultures, working with children from Bali, was also taken by the strong influence of the Balinese visual culture on the drawings made by the children. Balinese culture is known for its high degree of artistic productivity. "The Balinese love color and show this love in the flowers they grow, wear, and combine into sacrificial offerings, as well as in their weaving and the imported batik cloth form which their clothing is made" (ibid. p.27). Alland also adds that because of tourism many Balinese make their living apart from making baskets and jewelry by producing paintings of variable quality and even though the children are not specifically taught all these, or taught to paint and have no access to paint until in their teens, but this is the kind of environment that Balinese children grow up in. In the drawings collected from 2.6- 8- year- old Balinese children Alland noticed that the most characteristic feature of the pictures was their over density. That the pictures produced by these children were packed from edge to edge, usually with a large number of small to medium independent (no touching) marks or, simple units such as circles but all in a wide range of colours.

3. Drawing development theory and children's representations

Unfortunately often enough, children's drawings are taken in to consideration by adults quit late in their life, some time around three years of age, when the forms on the pictures could be interpreted as something more than just scribbles. Where as among psychologists and researcher's of child art it has long been acknowledged that children's long struggle to draw, and acquiring the complex drawing skills starts long before that.

There have been many theories about the development of children's drawings, most well known and influential theory has been put forward by Piaget. Piaget's theory has influenced many researchers of child arts and psychologists However, other theories introduced by Gardner and Freeman have also been accepted and studied by many students and researchers of art and have influenced to a large degree the way child art is observed and the teaching of art in schools. However, the history and roots of all these theories go back much further and were first incited by other psychologists.

For this study it was also important to focus on the drawing development theory by Piaget and drawing as a problem solving process. In the following theories which will be discussed often influences such as culture, living environment or media have been totally ignored or underestimated. Unfortunately often enough the theorists were so concentrated on proving their finding that other important influential factors in child art were overseen. The Piaget's drawing theory, the U-Curve by Gardner and the Problem solving drawing process, even though can be seen often as justified explanations for the way children draw, can not be the only explanation. Many factors influence a way a child draws and the stages the drawing develops.

It is most commonly believed that younger children draw what they know and older children draw what they see. Ricci (1887)[21], one of the earliest writers on children's drawing, suggested that children are not attempting to show the actual appearance of objects but, rather, are expressing their knowledge about them. This was further developed by Clark (1897)[22]. Clark asked 6- to 16-year-old children in four different schools to draw an apple with a hatpin stuck through it. In the first group with the average of 8-years, children drew a rough circle for the apple with the pin drawn visibly across the apple. Clark concluded that children draw things as they are known to be, not as they appear. A 6-year-old does not notice that part of the pin is out of sight, or does not draw it so if he does, because he is trying to show not appearances but facts. Kerschensteiner (1905), claimed that children include those features in a drawing which are central to their concept of that class of objects.

Bühler (1949) even though agreed with Clark in the sense that children draw what they know, but explained it in a different way: He believed the root of this method of drawing lies in the formation of concepts, which begins as soon as objects are named.

The idea that children draw what they know rather than what they see was elaborated by (Luquet 1927/ 2001) in his theory of Intellectual and Visual realism. Luquet divided children's drawing development into four stages: fortuitous realism, failed realism, intellectual realism, and visual realism. After the child has spent a certain period exercising scribbles, the child notices some resemblances between his traces and some of the objects. Then he comes to name his drawings, this is the first stage which Luquet (1927/ 2001) calls the fortuitous realism. After this follows the failed realism stage, in which the child

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[21] Ricci, C. (1887). L'arte dei bambini. Bologna, Italy: Zanichelli. *See also*, Eng, Helga. (1999). The psychology of children's drawings. London: Routledge & Kegan Paul. & Willats, John. (2005). Making sense of children's drawings. Mahwah, NJ: Erlbaum.
[22] Clark, A. B. (1897, July). The child's attitude towards perspective problems. Studies in Education, 283-294. *See also*, Eng, Helga. (1999) & Willats, John. (2005).

announces his intention to draw a certain object, but is unsuccessful in producing it whether due to lack of graphic control or limited discontinuous character of the child's attention (Luquet, 2001, p.93). "Children think of the details of an object in a certain order corresponding to the degree of importance they attribute to them, and they will continue to add them as long as their attention moves from those details which have already been drawn to a new one" (Luquet, 2001, p.94).

Luquet (1927/ 2001) has stated that before reaching the stage of visual realism, children draw what they know, not what they see. Luquet called this mode of drawing Intellectual realism (originally it was called logical realism by Luquet), the idea being that the basic details and structure of an object or scene are shown but not from one particular viewpoint. The child's intention to provide the "most faithful and complete representation of the object (Luquet, 1927/2001, p.122). In this stage, intellectual realism, children are able to realize their intentions. The child's idea of realism differs from that of an adult. For an adult, if a drawing is to be realistic it must be "a kind of photograph...in short, the object has to be depicted in perspective" (Luquet,1927/ 200, p.102). In contrast, the child's idea of realistic drawing is that it must show all the details, whether or not these can be seen from any particular viewpoint. Transparent or x ray drawings and mixed view points are typical of this stage.

In their next stage, visual realism, children's transparency drawings give way to the representation of occlusion and mixed view point to perspective. The transition is gradual, and the same drawing may contain a mix of intellectual and visual realism.

Arnheim (1974) argued that children's drawings are not failed attempts at realism but instead are intelligent solutions to the problem of depicting a three-dimensional world on paper. Arnheim interpreted children's drawings as graphic "equivalents" that are clear and readable and no more "deficient" than non-realistic art produced by adult artist throughout the centuries.

Freeman (1980) asserts that children draw what they know only if they don't know enough to draw in a different way. Schuster (1993) argues that children draw according to their knowledge about how an object is depicted and by copying drawing schemata from other pictures, and not necessarily according to their knowledge about the real world referent. Thomas (1995) further adds that drawing is not a problem of seeing or knowing, it is a problem of drawing per se, that is, knowing the rules for translation knowledge and perceptual experience of real objects into forms on the page and as Goodnow (1977) terms it, creating graphic equivalents of real objects. One reason for the loose relationship between what is seen and what is drawn, in particular by young children, is that children's spontaneous drawings are usually not drawn from life or by looking at the drawing object, but by relying on memory or by copying from other pictures "Milbrath (1998) and Thomas (1995)".

Cox (2005) believes that even though as Luquet states children draw what they know and not what they see, children do not draw every thing they know and only what is important to them. Willats (2005) defines an effective representation as one in which some thing specific can be seen and recognized clearly and unambiguously. However, Praiser et al., (2008) claim that children in many of their pictorial efforts, even those which are unrecognizable to other viewers, seek to attain effective representations.

3.1 Piaget & the linear theory of drawing development in Children

Piaget's theory of children's art development has been the most influential theory in psychology as well as of art education for more than a half a century. However, as much as it is strongly hailed by many, it is also strongly rejected by many psychologist and pedagogues. Each of course it is own right providing strong discussion to support or to discard the theory.

Piaget did not develop a separate theory of children's drawing development and was interested in them only to the extent that they provided evidence for his account of the development of the child's conception of space. Piaget and Inhelder's (1956) studies of children's drawings were influenced by (Luquet 1913, 1927), and exemplify this 'deficiency/progressing toward realism' tradition. They saw the development of drawing as guided by the child's developing understanding of space. Piaget accepted Luquet's account of intellectual realism but also added his own account of the young child's conception of space.

Following Luquet, Piaget's stage theory hypothesized that all children progress through four stages and that they do so in the same order: First the sensorimotor period, then the preoperational period, then the concrete operational period, and finally the formal operational period. The sensorimotor period typically spans the period from birth to roughly the second birthday. At birth child's cognition system is limited to motor reflexes. Within a few months, however, children build on these reflexes to develop more sophisticated procedures. During the first stage of sensorimotor development, children learn to form mental representation of objects and actions- a form of knowledge Piaget called object permanence.

The preoperational period encompasses the age range from two- to six- to seven- year-old. The greatest achievement of this period is the acquisition of representational skills, language, mental imagery, and drawing. In the preoperational period, children begin to understand, create, and use symbols to represent things that are not present through drawing, pretending, and talking. Dorn (1999)Thinking at this stage, according to Piaget, is dominated by intuition to guess rather than by rational thought. Piaget / Inhelder (1969) described a progression characterized at age 3 to 4 by synthetic incapacity in which children draw bounded objects (e.g., a closed circle) but ignore size and shape. Children at this age draw the human figure as a tadpole, and this figure was understood by Piaget and Inhelder to reflect not deficient perception but deficiencies in spatial representation. From age 4 to about 7 or 8, children were said to enter the stage of intellectual realism where they draw what they know not what they see. The child however is still not able to perform operations; tasks that the child can do mentally rather than physically. Thinking is still egocentric: The child has difficulty taking the viewpoint of others. Although there is an advancement in progress, there are still limitations such as egocentrism and animism. Egocentrism occurs when a child is unable to distinguish between their own perspective and that of another person's. Children tend to pick their own view of what they see rather than the actual view shown to others. Several studies have given support to the theory that young children cannot visualize a scene from a vantage point other than their own. One experiment Coie et al, (1973) had children look at a model of several small houses. Then a doll was moved to a location away from the children, who were asked to pick out from a series of photographs what they thought the doll would see. This task was almost impossible for four year olds to accomplish. Usually the children selected photographs that looked like what they themselves saw. However, the responses improved up to the age of eleven, which was the oldest group tested. The same stages of development can be seen in children's drawings. Young children drew everything positioned in relation to themselves. It would almost appear that they have no concept of space removed from themselves; that is, they are egocentric and are not able to take another's point of view, although photographs and three-dimensional drawings utilizing perspective have certainly been part of their environment (Lowenfeld 1987).

The concrete operational stage is the third of four stages of cognitive development in Piaget's theory. This stage, which follows the Preoperational stage, occurs between the ages of 7 and 11 years and is characterized by the appropriate use of logic At the concrete operational stage, children were said to be able to draw in a realistic way, reflecting their understanding of Euclidean geometry and their emergence from spatial egocentrism. Piaget and Inhelder argued that at this stage the child could represent the third dimension (through occlusion and perspective). Thus, they saw drawing stages as progressive and assumed the desired endpoint to be visual realism.

The formal operational period is the fourth and final of the periods of cognitive development in Piaget's theory. It commences at around 11years of age (puberty) and continues into adulthood. Formal operational period which is attained at roughly age eleven or twelve and is the crowning achievement of the stages. Individuals move beyond concrete experiences and begin to think abstractly, reason logically and draw conclusions from the information available, as well as apply all these processes to hypothetical situations.

To progress from on stage to another according to Piaget three processes are crucial: Assimilation, accommodation and equilibration. Assimilation refers to the way in which people transfer incoming information so that it fits within their existing way of thinking. Siegler (1991) a psychologist atones that "An inability to assimilate new information to existing ways of thinking sometimes prevents people from forming any meaningful representation of the new material" p.22. Accommodation refers to the ways in which people adapt their ways of thinking to new experiences. Equilibration encompasses both assimilation and accommodation. It refers to the overall interaction between existing ways of thinking and new experience. "It is also the keystone of developmental change within Piaget's system" (Siegler, 1991, p.22). According to Piaget, the development of schemata is guided by two processes: organization and adaptation. Organization is the combination and integration of separate schemata into more complex patterns, and adaptation is the modification of the schemata that occurs with experience, which includes the processes of assimilation and accommodation (Dorn, 1999)

It is very common for teachers or parents to try to teach children to draw certain symbols, frequently the stick figure. Occasionally the seven or eight year old can even master a system of representing a box in perspective, but in all these cases, the symbol is drawn automatically without a real understanding of the reasoning involved. Therefore, according to Lowenfeld learning takes place in the context of that which is known. The brain assimilates new information that is only understood in relation to information it has already processed. When new learning is insufficiently anchored in an existing structure of knowledge, the details become obliterated by generalities and are soon forgotten (DiVesta, 1974). Learning to draw is like learning to speak for children (Willats 2005) Just as children would need to go through all the stages of making strange noises with their mouth, before they can learn to pronounce words and later learn complex language rules, they would need to go through an almost a similar phase but in the visual world. It seems that some things cannot be taught until a child is cognitively able to grasp the concepts. Brittain (1969) attempted to teach preschool children the simple task of copying a square. Although he tried to do this with a variety of means thoroughly saturating nursery school children with the square concept, he was not able to improve their square-making ability. However, at the age of four, children that he worked with did accomplish the task of copying a square successfully. But those children who were not s lucky as to be taught square making abilities also accomplished the task successfully at the age of four (Brittain, 1969)

Piaget did a series of studies and research on children to further prove the validity of his claims. In a study Piaget and Inhelder (1967) asked children to draw the level of water in a container that was tipped at different angles, children from four to seven represented the water as parallel to the base of the container, whatever its position. Only after the age of eight did children begin to represent the water level as being constantly horizontal (Ibid, 1967). Piaget tested Luquet's theory of intellectual and visual realism by asking children of various ages to draw a stick presented to them in both foreshortened and nonforeshortened positions. He found out that the younger children below the age of 7- or 8-years use a line or long region to represent the stick, whatever its position, whereas older children were able to represent foreshortening by a change of shape.

Drawing skills and the drawing developments have been studied since late 19th century. Most studies present development as passages through a series of stages, each one being the prerequisite for what followed. "Piaget / Inhelder (1967) and Lowenfeld (1987)" also shared a belief in the linear and unique

pathway that all neophyte draughtsman and women must reach visual realism at its highest manifestation to reach the natural terminus for graphic development. "These two models of graphic development proposed that children's graphic apprenticeship was narrowly confined and culturally invariant process, one in which the child followed a single path that led to the achievement of naturalistic imagery" "Milbrath, 2008, p296".

Piaget/ Inhelder (1956; 1967) claimed that the young child's internal representation of space, and thus their drawings, are based on topological geometry. Drawings based on topological geometry represent only the most elementary spatial relations such as touching, spatial order, and enclosure, which are instinct to the scene and independent of any particular point of view so a drawing containing transparency is an evidence that children are using topological geometry as a basis for their drawing during the intellectual realism (cf. Willats 2005).

Reith (1996) also is on the same level of thought as Piaget considering children's drawing intention. According to him, child's intention when drawing is to produce a more or less realistic representation of the referent; that is to depict specific objects and spatial relations with a concern for accuracy and clarity.

Piaget (1977), mentions "Figurative thought and Operative thought". Figurative thought relates to the mental reproduction of objects, events, and relationships experienced in the world, not to their transformation, and includes perception, imitation and the constructed visual image (Milbrath, 1998, p.11), and unlike figurative thought operative thought acts on objects, events, and relationships experienced in the world to modify or transform them, and includes logical, mathematical, spatial, and causal reasoning (Milbrath, 1998, p.11). For Piaget, figurative thought was increasingly informed by operative thought in the course of a child's development. Piaget states "that a direct analysis of operations shows that the irreducible elements they bring to figurative organizations supports (a) Hypothesis ... of an autonomous development of intelligence from action (sensory-motor activities) accompanied by a continuous enrichment of perceptual structures under the influence of the development of structures of action and of intelligence" (Piaget, 1969, pp.310-11). The graphic equivalent even at its most realistic, therefore, is never simply a reproduction of the referent because it always includes the transformative actions the child performs a) in the remembered referent, b) to render 3-dimensional spatial relationships in a 2-dimensional space, and c) in the intentional and non-intentional transformations that serve the child's expressive, narrative, and/or aesthetic goals. Nevertheless, the degree to which children coordinate figurative and operative modes o f thought may differ. For example, some children discover rules for graphic equivalents that produce more realistic visual equivalents because they appear more sensitive to the visual world.

Seidel (2007) a great supporter of Piaget and her analysis of children's drawings are based on Piaget's theory of development states in her book that "the child mainly at the beginning of his drawing development follows his inner images that have an age-related cognition and emotional-social processing of external perceptual impressions included" p.125.

3.2 Critics on Piaget's development theory

Piaget and Inhelder's (1956) description of the shift from intellectual to visual realism, and their assumption that the oddities in children's drawings reflect what children know about an object rather than what they see, pervaded theories of children's drawings for many years. Many psychologist, and art pedagogies have rejected the assumption that the errors children make in their drawings are direct windows into their level of conceptual understanding. Winner (2006) adheres that even adults know far more about an object that they can show in a drawing: We can recognize our errors but simply have not

acquired the rules for drawing complex objects or scenes. She further adds another critic on Piaget's theory of drawing which sees realism as the ultimate object in visual art "Such a view also reveals a Western-centric assumption of realism as the end state in the history of art. This assumption is misguided

because the earliest human art (the art in the caves) is exceptionally realistic and because many cultures did not develop realistic art" (Winner; 2006; p.862)

"Davis (1991, 1997a, 1997b); Gardner / Winner (1982); Kindler / Darras (1997, 1998); and Wolf / Perry (1988)", are some who reject the notion of a simple and steady linear ascent from incoherent scribbling to realistic image-making.

"Gardner / winner (1982) and Davis (1991, 1997a, 1997b)" invoke aesthetic/expressive accomplishments rather than realism as a criterion for assessing drawings and as a possible endpoint for graphic development. " ...a number of deficiencies in the Piaget position have been so often noted that their eventual rectification has become a virtual certitude in post-Piagetian psychology. Among these gaps are Piaget's indifference to individual differences; his reluctant to deal substantively with issues of learning and pedagogy; his inattention to the role of specific sensory systems; his neglect of affective and motivational factors; his difficulty in explaining novelties in development (e.g., transitions); and his failure to develop an adequate conception of languages, and of language's role in thought" (Gardner,1982a, 2006, p.37). Gardner further concludes that there are in his opinion two main critical defects in Piaget's theory: first, even though Piaget has claimed to study the development of the mind, he has embraced a surprisingly narrow end state for cognition. In Piaget's view, mature cognition is no less, and no more, than the domain of logical-rational thoughts; accordingly, his end state is the competent scientist. "The second central deficiency derives from Piaget's disregard of the particular materials, media of presentation, or symbol systems in which a task is posed, and a response secures. As far as one can ascertain, Piaget seems to believe that the topics he investigates can be approached with equal vigour and accuracy irrespective of the physical materials used (beakers of water, balls of clay, building blocks or billiard balls), symbol systems employed (language, pictures, gestures, or numbers), media of transmission (human voice, picture book, three-dimensional models), and mode of response tapped (verbal, pointing, sensory-motor actions, or some combination thereof)" (Gardner 1982a, p.37). Gardner (2005) considered the way in which Piaget examined development one sided. He notes that Piaget's model of development has hardly taken non western and forth literate into consideration and it can perhaps be applicable to a minority in the western world. Piaget totally ignores other steps which lead to competence in other abilities such as artists, lawyers, athletes, or politicians, to exclusively put emphasis on certain forms of thoughts. Gardner / Winner (1982) hold the ground that preschool children have seldom been characterized in a positive fashion. "According to most texts, they are distinguished chiefly in terms of deficiencies: They are preoperational, illogical, and intuitive rather than rational. But perhaps nowhere in psychology do we encounter a greater disjunction between the authorized account of preschool children and their actual daily peregrinations. Watch a 3- or 4-year-old in our culture, and you will encounter a remarkably competent and energetic individual. At this age the child already talks in a highly fluent, adult-like manner; sings with increasing skill and clear signs of pleasure; finds her way around, making wants known and solving problems encountered in every day experience. Already across the threshold of representational drawing, the preschooler will soon be producing works of art holding considerable interest for others" (Ibid, 1982, pp.159-160). Winner (2006), atones the assumption that the errors children make in their drawings are direct windows into their level of conceptual understanding is wrong. Even adults know far more about an object that they can show in a drawing: We can recognize our errors but simply have not acquired the rules for drawing complex objects or scenes "Golomb, (1973); Morra, (1995); Thomas, (1995)".

Kindler (2003, 2004) also in various studies has tackled the issue of children's drawing development and the various theories presented by other psychologists and researchers of children's art. She rejects both the linear and the U-curve development theory. "Art education has long been committed to linear

notions of artistic development. From Lowenfeld's (1947) drawing stages to the U-curve models "Gardner & Winner, (1982); Davis, (1997a, 1997b)", artistic development has been conceptualized as a growth within a rather narrow set of understandings and abilities. Aside from the fact that these models focus on development within a single graphic medium (drawing), rely on culturally-selected endpoints and define development in terms of people's ability to conform to particular sets of aesthetic preferences (e.g., visual realism, expressive quality, etc.) that may or may not be relevant under different historical and socio/cultural conditions, they do not adequately account for the fact that pictorial behaviour, as a semiotic activity, may be guided by different purposes and may be subject to different perspectives of interpretation" (Kindler, 2003, p.290). Kindler and Darras (1998) Propose a network model of graphic development that, even thought there may be stages in the development of graphic competence, there are a multiplicity of graphic repertoires, and thus a multiplicity of paths. Kindler and Darras built on the speculations of Wolf and Perry (1988), who suggested that graphic development involves the exploration of different repertoires. This model acknowledges that there are different impulses, reasons, aims and purposes behind pictorial acts and it claims that they lead to experimentation with and development of multiple pictorial repertoires. Kindler and Darras propose that one should conceive of graphic development as "... an increase in pictorial repertoires rather than as a cumulative linear growth within a system that has a single endpoint." (Kindler, 2004, p.234).

Golomb (2002) also concurs that "... one has to reject a unilinear view of developmental progression towards realism in artistic development. Art comprises a special domain. In drawing and painting, the nature of the two-dimensional medium plays a significant role in determining what and how things can be represented" (Golomb, 2002, p. 48). She rejects the photographic realism as a universal acquired representational competence and doe snot believe it to be the goal of every gifted child. She adds that basing our analysis on a supposed progression toward optical realism is not justified through data, nor is it supported by art historical analyses or by contemporary art scene. "Projective realism is a cultural achievement and represents the values ascribed to the inventions of the Renaissance artists, ... it is only one of many possible styles of depiction" (Golomb,2002, p.46). "Pictorial representation involves perception and cognition; it is a problem solving mental activity and as such presents a cognitive achievement, but it does not find a satisfactory explanation in Piaget's framework or even in a revised version of it by "Case, (1991); Dennis, (1991); Lange-Küttner / Reith, (1995); Milbrath, (1998)" (Golomb, 2002, p.46). Golomb includes that Piaget underestimates the preoperational child's competence in several domains, including perspective taking, communicative ability, the distinction between mental and physical events, the child's theory of mind, and symbolic play. "The changes we can observe in the work of some ardent six- or seven-year-old child can be seen as the result of thoughtful reflection, the desire to learn the tricks of the trade, and the intention to revise the drawing. Progress in the differentiation of figures and their composition is due to the desire to eliminate ambiguity, to achieve greater articulation of ideas and expression of feelings, to motivational, attentional, and aesthetic factors, as well as to the cognitive reversibility (the ability to mentally return to a starting point and coordinate actions) that characterizes the concrete operational period" (Golomb, 2002, p.47). Golomb (2002) further adds, "a representational theory of drawing development sees representational drawing as a truly creative activity of the child who, in every generation, invents a basic vocabulary of universally similar and meaningful graphic shapes. The drawings children produce at their different levels of pictorial competence are complete within their system of representation, for example the tadpole figure composed of a big circle, some facial features and legs represents a person, globally conceived" (p.18). "Cognitive development is also a relevant factor as children critically review their work, consider whether or not to invest energy into changing the drawing, and weigh alternative solutions. Many children, especially younger ones, accept their limitations and merely comment on their observation" (ibid, 2008, p23).

Wilson/ Wilson (1982) have challenged Piaget's assumption of children's drawing development in a series of studies, they have pointed out that if children's drawings unfolded through a series of universal

stages the graphic productions of children coming from different cultures ought to be essentially the same. Wilson/ Wilson (1982) found that the occurrence of the two-eyed profile in children's figure drawings which was as high as 70% in Italy in 1883, had declined to 5% in the United States in 1923 and by 1950, under the influence of the advent of cheap picture books and comics, had altogether disappeared. They also showed in their study of the American teenage memory drawings, that every image was derived from popular printed media and not imagination. In their study of children's drawings in Japan they noticed the same influence of the printed media 'Mangas' even on the primary school children. The Wilsons related their findings to the theory advanced by Gombrich (1987)[23], in Art and illusion that artists' pictures are almost always derived from pictures by other artists rather than from imagination or direct observation. According to this theory, the first crude approximations to pictures are gradually shaped toward illusionistic, or at least realistic, representations by a process that Gombrich called 'Schema and correction'. In the same way according to Wilson and Wilson, children's drawings are derived from other pictures rather than from views of objects or from what they know about objects. According to Wilson/ Wilson the developments we see in children's drawings do not reflect changes in their internal representations of the world but rather the child's attempts to improve his or he first crude schema by adopting corrections derived from the drawings of other children, or from picture books and the popular media.

Kirchner (1999) also is amongst one of the art pedagogies who criticize Piaget's drawing development theory, she asserts that "Piaget's theory is based on laboratory testing of individual children, in which the relevant situation is excluded. Situational experience and specific socialization conditions superimpose the results of the laws of child development, therefore, individual characteristics and social factors are left out in favor of the generalization" (p.144). Kirchner (1999) states that development takes place continuously and not in step-like phases. Specific environment situations can affect the course of development in many ways, this is a dispute against a fixation of certain stages of development. Kirchner (1999) adds that mental development is closely intertwined with the child's emotion, the pursuits,, desires and fears and can not be seen independently. Piaget's developmental studies have focused entirely on cognitive processes, in his studies he over looks the mutual dependence of physical mental and cognitive processes, content interests, emotional needs, and etc. With the above explanations for the formation of the ability to create symbols the connection between affective and cognitive structures in the aesthetic behaviour could be demonstrated. Physical, emotional and social development are inextricably intertwined with each other and with the mental operations. Kirchner (1999) concludes "Fantasy and imagination, mimetic behaviour and symbolic thinking are relevant in interaction with the individual social environment and are constitutive conditions for symbol formation, which is anchored in the body" (p.145).

Arnheim (1969, 1974)challenged the conception of art as copy of reality; he contrasted the nature of representation with that of replication. Unlike replication, which aims for a faithful rendition of the elements that comprise an object, representation requires the invention of forms that are structurally or dynamically equivalent to the object. Arnheim's position is based on a representational theory that is intimated connected with the domain of the arts and with a thinking and the gestalt laws of perceptual organization at its centre. According to Arnheim the naive notion that reality can be copied rests on an inadequate analysis of the nature of representation and ignores the impact of the medium. In drawing and painting, the medium is a two dimensional surface, and its tools are pencils., markers, crayons, ink, paints, and brushes. The constraints of this medium preclude any real attempt to copy the three dimensional solid world, and the child or adult artist has to invent structurally adequate forms that can stand for the complex object. According to Arnheim, artists do not aim for a one-to-one correspondence of elements, nor do they aspire to copy a scene. All artistic form is based on abstraction, and it differs from the model by reproducing some of its essential features in a structurally purified way. For Arnheim

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[23] Gombrich, Ernst H. (1987). Art and Illusion, Oxford: Phaidon Press.

pictorial art rests on the invention of forms of equivalence that can stand for the object. Pictorial representation begins with global forms, the circle and the line, that represent its object in a very general way, where one entity can stand for another more complex one. Arnheim also believes on a linear development and emphasises that it is from the start orderly and meaningful. At an early level of development, abstraction or simple generalized forms are the only options available to the inexperienced artist; inexperience, not childhood, is the true starting point for representational development.

Trautner and Milbrath (2008), believe it to be naive to assume that children's drawings are a direct reflection of how they understand reality or of their representation of reality. On the contrary most researchers today assume that the mental representation of an object drawn and the manner in which an object is drawn are rather independent of each other (p4). They give reference to Reith (1996) and Bremner (1996) who emphasis that there are several processes involved mediating between object (referent) and drawing, i.e., perception of the object, knowledge about the object, conceptual, visual (mental) images, experiential knowledge, representation of the drawing, knowledge of graphic symbolization systems, motor skills, graphic planning, execution and monitoring of the drawing process and product. The symbol-referent relation described by Reith and Bremner bear upon the relationships between seeing, knowing and drawing (Milbrath, 2008, p4). Reith (1996) Further stresses that children when drawing intend to produce a more or less realistic representation of the referent; that is to depict specific objects and spatial relations with a concern for accuracy and clarity. However, there might be other intentions behind children's drawings than a representational intention (Trautner / Milbrath 2008, p.5). The production of the drawing may aim to convey certain emotions or to induce specific effects in the observer (expressive intention). The child may want to tell a story or an episode with her drawing (narrative intention), or the main purpose of the drawing may be to produce a composition of form and colour that is pleasing or that serves a decorative function (aesthetic intention). Because cognitive approaches are mainly concerned with drawings as representations, the drawings are usually analyzed under the implicit assumption that the drawing follows a child's intention, to assume a representational intention. As the drawing itself does not reveal the child's intention, to assume a representational intention is only justified when the child directly expresses a representational intention, or when the instruction for a drawing task warrants such an intention.

Dorn (1999) "Researchers have found that infants possess a set of search skills that are more sophisticated than what Piaget observed. Errors that children make in searching are not caused by a lack of basic concepts of objects and space, but can be attributed more to the lack of coordination of movement- as even a child of 5 months may know an object exists when its view is blocked. Also challenged is Piaget's view of infants' lack of object permanence, attributing the failure to represent objects out of sight as being more a case of children's' perceptions of objects in three-dimensional space when they do not realize that two objects can be in the same place if one is put on top of the other" (p.61).

A recent challenge to Piaget's theory is a new theory called Ecological Systems Theory. This is based on the contextual influences in the child's life like his/her immediate family, school, society and the world, and how these impact the child's development (Bronfenbrenner, 1979).

3.3 The U-curved theory of drawing development in children

Gardner and Winner (1982) made a claim about artistic development. They noted that the visual art of young children and mature artists seem to share certain important features: authenticity, directness, formal inventiveness, and expressive force. Winner, (1982) states "There are resemblances between the adult artist and the young child under the age of nine or ten. The drawings of the preschool and

early elementary school child are unrealistic, free, balanced, and beautifully coloured. The resemblance of young children's art to that of modern masters can readily be seen in the works of preschoolers" (p.169). A resemblance between child and adult art would not have been noted few centuries ago, when the Western artistic ideal was one of realism. However, with the re-emergence of non-naturalistic and non-representational art in the twentieth century, as well as the discovery of the art of the primitive cultures, the works that entered twentieth century museums began to bear intriguing resemblances to child art. "Arnheim (1974), the leading spokesperson for the aesthetic view, argued that children's art had its own aesthetics and was not just a sign of children's underdevelopment. He pointed out that many of the distortions and oddities found in children's drawings (e.g., fold-out drawings, lack of depth, transparencies) can be found in non-Western art (Paleolithic, Egyptian, South Sea Island, Kwakiutl Indian art, or pre- Renaissance Western art), showing us how many ways there are to represent and how much tolerance we have for lack of realism" (Deregowski, 1984, pp. 120–122).

Twentieth century artists have often noted the resemblances between their art and that of the young child. Artists such as Kandinsky, Klee, and Picasso used child art as sources of inspiration for their own art "Gardner, (1980); Golomb, (2002)".The child is seen as a genius, the early years of life as a golden period in artistic development that will soon fade, and the freedom of originality of early childhood as gifts to be regained only by those few individuals who go on to become artists.

The Gardner and winner theory of graphic development posits a developmental path that is not linear, but U-curved. The developmental course of graphic artistry appears to follow a "U-shaped curve" (Gardner / Winner 1982). The drawings of the very young resemble those of the adult artist and are prized by adults; those of the middle childhood years possess no such resemblance and seem to be less appealing. U-shaped curves have been found in many cognitive domains (Strauss, 1982). "Gardner (1973, 1980) Gardner / Winner (1983)" described the process of artistic development in a U-Curve which was based on their findings from the Project Zero at Harvard University. Project Zero was a series of studies that had researched among other fields the artistic development of children since 1967. Generally, with a U-shaped development it is meant a development course, which includes (roughly) three phases: In Phase 1 a behavior emerges and it then disappears in Phase 2 and Phase 3, this behavior occurs again.

"The early years of childhood contain intimations of artistic behaviors. The child fashions many drawings and painting, at least some of which exhibit expressive power and appeal. During the early school years, an apparent decline can be observes in both domains. Children draw less, and what they draw appears to be more conventional and thus less striking and original. But even as children's artistic productions hold less interest during the years of schooling, their comprehension of the artistic process seems on the increase. Only during this period do we find evidence of children's alertness to aesthetic qualities of works" (Gardner / Winner, 1982, p.159). It is important that the basic framework for this non-linear model of artistic development is the aesthetic value of the graphic image, not necessarily its realism or technical mastery. The theory was challenged from the start because of its clear Modernist bias in favor of abstract, expressive work "Wilson & Wilson, (1981) Duncum, (1986); Korzenik, (1995)".

Gardner and Winner (1982) add that the central element in the child's growth during the preschool period is mastery of the symbol systems of the culture. "By the age of 4, 5, or 6, on they have attained a 'first-draft' mastery of the major symbol systems: number, gesturing, oral language, story-telling, musical expression, dance, two- and three dimensional depiction, and the like. They can produce legible instances in these symbol systems, decode them, and even display an emerging awareness of how these systems are best used or not used" (ibid, 1982, p.160). Gardner / Winner (1982) further attained that the preschool years is the attainment of an initial measure of mastery in various symbolic domains. "Since children begin with no specific knowledge and yet can construct considerable knowledge in a

short period of time, their nervous systems must be designed to allow rapid and effective exploration of several such domains" (ibid, 1982, p.162).

Davis and Gardner (1993) maintained that 'young children came to school exhibiting a certain form of mastery in symbolic representation that is all too frequently lost throughout the early years of schooling.

Davis (1991) was the first to demonstrate empirically the existence of the u-curve in aesthetic development. Davis (1991, 1997a, 1997b) provided an empirical basis for the theory by demonstrating that, under the right experimental conditions and with the right judges, children's work and that of adult artists are indeed seen as equally aesthetic. Davis (1991) made an empirical demonstration of the proposed U-curved graphic developmental trajectory. She elicited drawings by the following groups: Those presumed to be at the high end of the U-curve in aesthetic dimensions of their drawings (5-year-olds), those presumed to be in the depths of the literal, conventional stage (8-, 11-, 14- year-olds and adults, all non artists), and those presumed to have moved beyond the literal stage (14-year-old self declared artists and professional adult artists). Participants were asked to make three drawings under the following instructions: Draw happy, draw sad, and draw angry. The drawings were evaluated by two judges trained in fine arts who used a scoring protocol developed by Davis. The scoring procedure incorporated elements of Goodman's (1976) symptoms of aesthetic and formal visual concepts from Arnheim (1974). Judges blind to group scored the drawings for overall expression, overall balance, appropriate use of line as a means of expression (e.g., sharp angled lines to express anger), and appropriate use of composition as a means of expression (e.g., asymmetrical composition as more expressive of sadness than a symmetrical composition).

Scores for the adult artists' drawings were significantly higher than scores for the works of children ages 8, 11, 14 (nonartists) and adults (nonartists), but did not differ from the scores of two other groups—the youngest children (age 5) and the adolescents who saw themselves as artists. Thus, only the 5-year-olds' drawings were similar to those by adult and adolescent artists, revealing a U-shaped developmental curve for aesthetic dimensions of drawing. While the adult artists often depicted a mood through nonrepresentational drawings, all but one of the 5-year-olds drew representational works. Thus, artists and young children used different means to achieve equally clear expression. Davis's cross-sectional research provided positive support for the Gardner _ Winner hypothesis. There were indeed strong and measurable parallels between the aesthetic qualities of drawings by youngest children and drawings by adult artists (Davis, 1991, 1993).

Gardner / Winner (1982) insist that the relations between the young child and adult artist ought not to be minimized or trivialized. "In both populations, one finds at work an insistent exploratory spirit; a willingness to ignore what others are doing and to pursue one's own personal agenda; a pleasure at the sheer (Physical) act of creation and exploration; a willingness to try out diverse combinations, again and again if necessary, and not to rest until a desired outcome has been achieved" (p163).

3.4.Critic's on U-Curved theory of drawing development

Davis (1991) made an empirical demonstration of the proposed U-curved graphic development trajectory. She asked 5-, 8- and 11-year-old children as well as artistic and non-artistic 14-year-olds and adults to make three emotion drawings of happy, sad and angry. The drawings were evaluated by two judges trained in fine arts who used a scoring protocol developed by Davis. Davis's cross-sectional research provided positive support for the Gardner-Winner hypothesis. With Davis's cooperation, Praiser and van den Berg (1997) replicated Davis's study, using two Montreal judges who had been trained in art in China, and two judges trained in Western art that were chosen by Davis from the Boston area. One hundred and sixty-four drawings were requested from adults and children of the Montreal

Chinese community and these were evaluated by both sets of judges. Praiser and van den Berg made two key findings. First, the Western-trained judges from Boston did not rank the drawings in the same way as the Chinese-art trained judges. In fact, the Boston-based judges ranked the drawings in such a way that they created a U-curve, once again equating the aesthetic merits of the youngest children's drawings with those of the adult artists. One of the Boston judges remarked that even though she could not tell what the image was all about, she knew it was the work of a young child and was thus hugely original and expressive. The Chinese -Canadian judges did not find a similar aesthetic equivalence between the youngest children's work and that done by the artists. Instead of creating a U-curve, the Chinese judges' rankings created an ascending line that attributed higher value to the drawings of older participants.

In 2000, Kindler replicated part of the Praiser/ van den Berg (1997) study in Taiwan, using the same 165 drawings collected for the Montreal study and the same method to elicit the judges aesthetic rankings. Her findings suggested that the aesthetic value of different types of drawing may be assessed in different ways by judges who belong to different groups, according to age and schooling. For example, the youngest judges showed a preference for expressive drawings. In other words, when faced with a range of pictorial repertoires, the endpoints of graphic development were not consistently identified with demonstrations of realistic drawing.

Praiser et al. (2008) signify that the findings by Kindler (2000) reinforce their earlier findings of cultural differences between the Western judges from Boston and judges from Montreal-Chinese community, it brings to attention that there were multiple sorting patterns even among judges from the same educational cultural background and that these different patterns were a function of the judges maturity and experience and that it is vital to look more closely at the relationships between pictorial repertoires and notions of pictorial development that formed at different stages of a person's life.

Pariser / van den Berg (2001) also further challenged U-curve findings as representing cultural aesthetic judgements, rather than universal trends. They showed that Chinese judges consistently scored drawings by the youngest children below other groups, while Davis's findings reflected modernist Western aesthetics. Further investigations by Kindler, Pariser, van den Berg, Liu and Dias (2002), with adult and child judges from Brazil, Canada and Taiwan, supported this view and revealed other models. Canadian and Brazilian eight-year-old children showed a preference for the art of the next-oldest age group and produced an overall inverted U. Furthermore, the other Brazilian judges produced an upwardly tilting line that suggested a link between technical skills and aesthetic merit. Praiser / van den Berg (1997) already had their doubts about the U-curve theory and had expressed it in their article " The u-curved trajectory may be an objectively existing phenomenon but in modem Western art only. It is the result of the fact that modernist artists have quite deliberately imitated and borrowed from what are considered spontaneous and creative features of children's art. In modem Western high art circles, there is a century long tradition of looking to children's work for artistic inspiration" "p.160".
Korzenik (1995) also shared the same level of thinking as Praiser, van den Berg; Wilson and Wilson suggested that young children's graphic representations were regarded as art because adult society took them to be so, rather than as a function of children's artistic development and expression.
Wilson / Wilson (1981) suggested that the u-curve in aesthetic development might be a cultural artifact. (cf. Praiser/ van den Berg; 1997)[24]

In his comprehensive critique of Gardner's hypothesis about aesthetic development, Duncum(1986) reviewed much of the then current material. He came to the conclusion that Gardner's hypothesis could be questioned on at least three grounds. First was the vagueness of the actual period indicated as the

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[24] Wilson B., & Wilson, M. (1981). Review of Artful scribbles: The significance of children's drawings, by H. Gardner Studies in Visual Communication7, (1),86-89.

trough of the 'U' in aesthetic development. Duncum pointed out that none of the adherents of the U-Curve agreed on when the actual developmental slump occurs. Second, there was little agreement among researchers as to what features of the children's artwork decline. Third, Duncum argued that the u-curve is a normative description based on modern / Abstract Expressionist notions of the aesthetic. He concluded: "I have argued that the 'u' curve is based on confusion and stylistic prejudices. I have been particularly mindful that not all artistic end points conform to the stylistic biases of self-expression theorists and aesthetic formalists" (Ibid, 1986, p. 54).

Praiser et al. (2008) maintain that an underlying reason that Western-art-educated judges and others like Gardner and Winner (1982) find the work of the youngest children so aesthetically strong is a legacy of Modernism, in which modernist artists such as Klee, Miro, Picasso, and other collected young children's drawings and paintings and in their quest for non-academic and authentic forms, these modernists saw the work of children as a rich source of potential imagery. In a further study Praiser et al. (2008) asked 240 children and 120 adults from three countries: Brazil, Canada and Taiwan to do four drawings. Drawings were made by 5-, 8-, 11-, and 14-year-olds children, adult art-novices, and adult artists. Participants in each of the six age/expertise groups were asked to make one of the following two sets of drawings:

Set one consisted of a control drawing (a free drawing of anything they wanted), and then three successive emotion drawings: Happy, Sad and Angry. For set two, they were requested a control drawing from each individual and then three assigned drawings: the first showing the route of the draughtsman/woman from home to school or work, the second showing the draughtsman/woman's favourite cartoon or comic book character and the third showing people engaged in some activity. Praiser et al. (2008) found out that the largest number of judges (60%) rated the drawings by older subjects better than those by the younger subjects, suggesting connection between age and graphic mastery. The most important finding by praiser et al. (2008) was that if we assume the top-ranked repertoire for each judge group is understood as a desired developmental goal towards which the judges graphic activity is directed, then we obtain some interesting insights into the personal graphic endpoints envisioned by the various judge-groups. In this context, it is possible to interpret their ratings as an indication of the endpoints towards which or judges believe their own drawing activity should be directed.

Therefore, while the U-shaped curve is generally regarded as representing a Western model of artistic development, it is in fact more closely linked to modernist aesthetic values than to models of children's artistic growth. While Davis judged children's drawings, the children themselves were invisible, as were sociocultural contexts, drawing experiences and intentions. Children's responses to their own drawings were of no consequence in Davis's findings, and attributing young children's art with modernist art qualities privileges adult perspectives, as children tend to be critical of their own drawings if they lack realism or precision (Richards, 2003a, 2003b, 2004). Furthermore, the voice of the young art-maker is silenced in these models as they often do not prefer their own drawings "Kindler et al., (2002); Richards, (2003b, 2004); Rosenblatt / Winner, (1988); Winner, (1997)"; and children often lack full control of the aesthetics effects they produce. Nevertheless, Davis's research and similar appeals to modernist aesthetic values have influenced attitudes towards children's art and notions of development. Just as the term 'child development' has become reified in Australia and now 'represents a static and monocultural view of children, notably Western middle-class children and their families' (Fleer, 2005, p. 7), so too do notions of artistic development.

3.5. Drawing as problem solving

In the eighties, several books were published that proposed a view of children's drawings as a problem solving. Of special importance were the books strategies of representation by Freeman (1980), Visual order by Freeman and Cox (1985), and Drawing and Cognition by Van Sommers (1984).

"Freeman (1980); Cox (1985); Van Sommers (1984)" propose a view of children's drawings as problem solving. According to Freeman (1980) The problem solving process consists of four sub-processes: planning, decision making, execution, and monitoring. If a child, for instance, is asked to make a drawing of "my friends and me", she has to solve at least the following problems: how many people to draw, in which situation, what figure first, what further sequence of figures, where to place each figure, which spatial relations and perspective of figures and objects to draw, what size to make each figure and figure parts, which sequence and details of each figure to draw, and what order, and which sequence and direction of strokes.

Freeman's (1980) experimental approach to children's drawings helped to revive the study of child art and to bring this study into the arena of cognitive developmental research. Freeman argued that children's drawings reflect production problems rather than conceptual limitations. For example, he argued that tadpole figures, which appear to have no body, stem from the strategy of drawing in linear fashion from head to legs. This causes children to fall prey to the serial order effect, remembering the first and last items of a list (head, legs) but forgetting the middle (trunk). Hence, his "production deficit" hypothesis of children's drawings diverges from Piaget and Inhelder's (1956) view that drawings reflect deficiencies of spatial representation. Willats's (1995) information-processing theory of picture production (based on Marr's, 1982, theories of the visual system) also brought the study of child art into the arena of experimental cognitive development. Both Willats and Freeman (1980) distinguished between object-centered descriptions (in which shapes are not distorted) and viewer-centered descriptions (in which shapes are distorted to show how they look rather than how they actually are). What develops, for Willats, is a set of different drawing systems, from topological relations to various kinds of projection systems, with the final one being linear perspective. He also argued that denotation systems develop with two-dimensional regions first standing for volumes and later for surfaces of objects, and with one-dimensional lines ultimately standing for edges and contours. "Willats's and Freeman's view that drawings develop from object-centered to viewer-centered descriptions parallels Piaget's view of the movement from intellectual to visual realism. Willats stands out however in his focus on the acquisition of drawing-specific rules for the emergence of visual realism" (Winner, 2006, p.862).

Freeman (1980, 1985) who has challenged Piaget's emphasis on conceptual deficits in children's drawings, has proposed that the child's understanding is not impaired or immature and that the "defective" drawing reflect production problems. Children's planning strategies are limited; they do not access all the information that is available to them; and inborn biases will lead to odd body proportion effects, omission of parts due to serial order effects, and preference for canonical views. Canonical representations convey structural information about an object and display its most easy recognizable features. The faulty drawings of young children are but imperfect expressions of a complete and coherent underlying image and are not due to a failure in perceptual analysis or conceptual understanding of spatial relations. Although, according to Freeman, the concept is complete, the child draws from an internal generic exemplar or model and not yet a visual model.

Freeman was the first writer to make a clear distinction between the mental processes that underlie the production of drawings and drawing development and the role played by graphic skills. In a study by Freeman and Janikoun (1972), children from 5-9 years-old were asked to first draw a cup from imagination and then later were asked to draw a cup that was placed in front of them; the handle was turned out of sight but a flower design on the side of the cup was clearly visible. In the first drawings

nearly all the cups had a handle attached to the side. In the second drawing the younger children- aged 5, 6 and 7 drew a handle on the cup in their pictures. This inclusion of the handle declined with age; few 8 year-old and no 9-year-olds drew it. Very few 5-year-olds drew the flower but the numbers gradually increased until, at age 9, all the children included it. These findings provide supporting evidence for Luquet's claim that there is a shift from intellectual to visual realism around the age of 7 to years. Freeman (1972) pointed out that we need to make a similar distinction between competence and performance in drawing because the drawings children actually produce do not necessarily reflect the young child's competence directly but may, like their speech, "show numerous false starts, deviations from rules, changes of plan in mid-course and etc" (Luquet, 2001, p.4).

Willats (1997, 2005) points out to child's endeavour to transform and translate a three dimensional form onto a two dimensional surface. This includes knowledge of denotation rules and graphic conventions, and how they relate to objects and scenes, that is, how children understand the relationship between the lines they draw and the objects they are drawing, as well as their knowledge of denotation rules associates with graphic representation. Willats (1985) gives an example of denotation system in children's figure drawing. Considering a tadpole, consisting of a head and arms and legs, he further describes the drawing process by the child as follows. "To begin with, the drawing seems to be based on three different kinds of systems: a rounded region denoting a rounded volume (the head), lines denoting long volumes (the arms and legs) and a rounded regions denoting rounded surfaces" (Willats, 1985, p.92).

Van Sommers (1984) reports a longitudinal study of children drawing repeatedly the same objects, which documents various aspects of conservatism in drawing. His participants ten to maintain the overall visual appearance of a drawing over repeated performance, although they may change the presence, the position or the shape of some details. They also often change the temporal order of drawing various parts of an item, or the order and direction of the strokes, even though they can have favourite start points; thus, the scheme that children store in their long-term memory is not a motor program. Van Sommers regards drawing alike Freeman as a problem solving activity, and concludes that what a child remembers and replicates is the visual appearance of a previous satisfactory solution to a pictorial problem. For instance, when a child has found a satisfactory way to represent a pram, the visual aspect of that solution is retained as a visual figurative scheme and reproduced on need. If a child eventually encounters a new problem in representing a pram, then the adequacy of that scheme may be called into question, and thus the scheme could be modified, or in the extreme, a new, alternative scheme can be created.

Morra (2008), "claims that drawing involves executive functions such as planning and sequencing, inhibiting and releasing inhibition, and aspects of metacognition, such as awareness of goals and task demand, ability to select strategies and revise one's plans, and monitoring the ongoing activity. Also individual-difference dimensions, such as field dependence and divergent thinking, are relevant to drawing" (p.81).

4. Research questions and the structure of the empirical research

1. Children's expression of feeling in their drawing, e.g. through colour, facial expression etc. Children can recognize emotion far earlier than they can draw it themselves. The expression of emotion in their drawings comes after they have mastered their schemas. One of the factors studied is how do Iranian children in the both groups express emotion in their work, what elements do they use. In studies by "Jolley, (2010); Cox, (1993, 2001, 2005); Winner,(1989); Golomb, (1992, 2002)" (mentioned in chapter 1 & 2) we see how children between the ages 5-7 all use facial features to show emotion, but for example, the Chinese children seem to be far more skilled in drawing other elements to add to the mood of the drawing. In this research the focus is on studying the drawings by Iranian children to see how they show the emotions (happiness and sadness), if literal or non-literal ways are used by them to express emotion. It is important to see what elements do they use in comparison to one another. If living in two different countries their interpretation of a happy or sad theme and ways of expression differ to one another or are they the same. Which cultural or social traits used to express emotion can be found in their works.

2. Cultural or social factors in children's drawings. Symbols presented or drawn by children that are culture specific and belong to a certain region, religion or maybe country or culture. Children's understanding of them and their ways of representing them. Other representational factors, such as use of ornament, decoration and jewellery.

3. The amount and type of inference making in response to the drawing themes "happiness & sadness" and in talking about the two paintings. Children interpret social themes in the drawing theme and in the paintings the same way they understand and comprehend other social matters, according to their prior knowledge. Children talk about the drawing themes and the paintings according and based on their personal experience. It was important for me to see what inferences do these children make in response to the drawing themes? Do they refer to the same experiences? What influences these children's inference making? When looking at the pictures do they make any personal connection with the drawn theme and if yes what inferences do they make when talking about the two paintings?

4. Children's understanding of the expressive character of pictures. Children are bombarded with pictures and images. Every where they look, on billboards, newspapers, children's story books, photographs, posters on the wall, their own drawings, or drawing by other children are surrounding them. Naturally children observe, understand and even interpret these two dimensional images. Children can understand and talk about emotions before they have acquired the necessary skills to draw it. It was important for me to see how these children grown up in two different countries observe and interpret pictures. When looking at the paintings can they talk about the feelings and moods expressed in the work based on the colours and motives? Do they understand the expressive natures of the works? what factors do they pay attention to, such as movement, colour, or form?

4.1. Target group and region

In Germany one of the countries with the highest number of immigrants in Europe, Iranians make a small minority. The Iranians are one of the small minorities who started to come to Germany in the 60s, in the hope of further education. This number dropped later but again with the Islamic revolution, and its aftermath it raised. According to Ghasemnia the number of Iranians raised from 19.516 in 1978 to already 77.451 in 1987 and it continued to rise. They who fled to Germany were mostly students or who

wanted to study but because of the Cultural Revolution were denied the possibility. Many Iranians immigrants also fled to Germany due to the brutal reaction shown by Iranian government to its oppositions.

4.1.1 Definition of the Target group

6- & 7- year- old Iranian children

Two groups of Iranian children. First group consisted of Iranian children born and living in Iran and the second group consisted of Iranian children born and living in Germany.

The Iranian children from both groups were all chosen from middle class families. The one main difference among the two groups of children that I focused upon was, that one group were born and raised in Iran and the other group were born and raised in Germany. All the Iranian children in Germany came from families with both parents Iranian, except for one girl, who had a German mother and an Iranian father.

The first group consisted of Iranian children with Iranian parents, born and living in Iran. These children were all from middle class families, with a working father in all cases and the mothers working in more than half cases. The children all had brothers or sisters and contact with other family members and relatives. Apart form two cases, which will be mentioned in chapter five when introducing each child.

The second group were Iranian children from Iranian parents but born and living in Germany. They were also chosen from middle class families, with both parents working. The contact to family members was limited in this group of children due to being immigrants living in a guest country far away from other relatives living back at homeland. The contact with family members was mostly possible once a year during a visit to home land except of one half German/ Iranian girl.

To make my group as heterogeneous as possible I tried to work with different sexes, boys and girls and also with different ethnic or religious backgrounds. My group consists of Muslim and Christian children as well as a Kurdish ethnic minority living in Iran (Tehran) and Iranian children living in Germany (Munich) with both parents Iranian or one German parent.

I tried to work with children all in an environment where they felt relaxed and were familiar with so they would not feel uncomfortable during the interviews or drawing.
The time children enter nursery school and the time when all children begin formal education in the first grade is a time of great intellectual growth (Lowenfeld, 1987). Obligatory education system begins in both countries at the age of six. It is a time of great important changes in the life of the children. But even the ones which have not yet been to school, they have experienced kindergarten. The children experience their first encounters as individuals with the society between the age of five-six. They are learning to adapt them selves to the life out side the family circle and to slowly form their own opinions, based on what they have learnt and home and what they are learning in school and from peers. Also children at this age have already had a great visual experience, either from TV, books whether story books or drawing books and even drawings by others or themselves. They have already had some years of experience in drawing and have learnt to tackle many obstacles.

I worked with 12 children in Iran, 9 of which will be presented here, some interviews could not be used due to some problems. For example two children were only present in the first interview and did not show up for the next two sessions. The group in Iran are mostly the Muslim children consisting of three boys and 3 girls. The Christian group two girls and one boy, but here only the two girls will be presented

because the boy did not come for the last two sessions and even one of the girls did not come for the Interview about the two paintings but I still decided to include her in the study since she was present for the drawing sessions. Also there were many problems and difficulties to persuade the Christian families to let me work with their children. Due to the pressure put upon other religious minorities by the government in Iran, and recent death sentences for people who have converted to Christianity, there was very little trust shown by the families to me. I could only get to work with a couple of kids, through a Christian friend who kindly put me into contact with the members of the Protestant church. I was required to go to the church every Sunday and I would get a limited time to work with the children in a small room next to the play room provided for children while their parents were present in the church for mass. The average age of the children I worked with in Iran was six years and half for both Christian and Muslim children.

It proved to be difficult to access exactly 6- to 7- year- old Iranian children in Germany. First of all the Iranian community in the south of Germany is much smaller than north and also many families who have migrated here in the 1980s have older children. And the younger generation are mostly still single or have just formed families with very young children. To find families whose children were born and raised here and were still in the required age demanded a lot of time and contacts. The average age of the children I worked with in Germany was in two cases less than 6, and in one case over 7. I worked with 5 children out all of which will be presented here in this research since two of those children were still in their fifth year of life. .

4.1.2 Research Region

Tehran/ Iran & Munich/ Germany

Iran and Germany are two countries situated in two different continents with very different governmental, social, religious and educational background.

The focus of this research is on children's expression of emotion (Happiness & Sadness) use of symbols and understanding of pictures coming from the same country but growing up in two different societies. The aim is to compare the drawing development and understanding of the first group of children growing up in their homeland with the second group growing up in a guest country. Therefore, Iranian children born and grown up in Tehran were chosen as the first group (growing in their home land) and the Iranian children in Munich were chosen as the second group (growing up in the guest country).

Germany, officially the Federal Republic of Germany is a country in Central Europe. It is bordered to the north by the North Sea, Denmark, and the Baltic Sea; to the east by Poland and the Czech Republic; to the south by Austria and Switzerland; and to the west by France, Luxembourg, Belgium, and the Netherlands. The territory of Germany covers 357,021 km² and is influenced by a temperate seasonal climate. With over 82 million inhabitants, it has the largest population of any member state of the European Union and is home to the third-largest number of international migrants worldwide. Germany is a federal, parliamentary, representative democratic republic. The German political system operates under a framework laid out in the 1949 constitutional document known as the Grundgesetz (Basic Law). Christianity is the largest religion in Germany, with around 49.4 million adherents (62.8%) in 2008 of which 24.5 million are Protestants (29.9%) belonging to the EKD and 24.9 million are Catholics (30.0%) in 2008, the remainder belong to small denominations (each (considerably) less than 0.5% of the German population). The second largest religion is Islam with an estimated 3.8 to 4.3 million adherents (4.6 to 5.2%) followed by Buddhism and Judaism, both with around 200,000 adherents (0.3%).Hinduism has some 90,000 adherents (0.1%) and Sikhism 75,000 (0.1%). All other religious communities in

Germany have fewer than 50,000 (<0.1%) adherents. Responsibility for educational oversight in Germany lies primarily with the federated states individually, whilst the federal government only has a minor role. Optional kindergarten education is provided for all children between three and six years old, after which school attendance is compulsory for at least nine years. Primary education usually lasts for four years and public schools are not stratified at this stage. In contrast, secondary education includes three traditional types of schools based on a pupil's ability as determined by teacher recommendations: the Gymnasium enrolls the most gifted children and prepares students for university studies, and attendance lasts eight or nine years depending on the state; the Realschule has a broader range of emphasis for intermediate students and lasts six years; the Hauptschule prepares pupils for vocational education.

Iran, officially the Islamic Republic of Iran is a country in Central Eurasia and Western Asia. The 18th largest country in the world in terms of area at 1,648,195 km^2 (636,372 sq mi), Iran has a population of over 74 million. It is a country of particular geostrategic significance owing to its location in the Middle East and central Eurasia. Iran is bordered on the north by Armenia, Azerbaijan and Turkmenistan. As Iran is a littoral state of the Caspian Sea, which is an inland sea and condominium, Kazakhstan and Russia are also Iran's direct neighbors to the north. Iran is bordered on the east by Afghanistan and Pakistan, on the south by the Persian Gulf and the Gulf of Oman, on the west by Iraq and on the northwest by Turkey. The political system of the Islamic Republic is based on the 1979 Constitution. The system comprises several intricately connected governing bodies. The Supreme Leader of Iran is responsible for delineation and supervision of the general policies of the Islamic Republic of Iran. The Supreme Leader is Commander-in-Chief of the armed forces, controls the military intelligence and security operations; and has sole power to declare war or peace. Most Iranians are Muslims; 89% to 90% belong to the Shi'a branch of Islam, the official state religion, and about 8% belong to the Sunni branch of Islam. The remaining 2% are non-Muslim religious minorities, including Bahá'ís, Mandeans, Yarsanis, Zoroastrians, Jews, and Christians. The latter three minority religions are officially recognized and protected, and have reserved seats in the Majlis (Iranian Parliament). The Bahá'í Faith, Iran's largest non-Muslim religious minority, is not officially recognized, and has been persecuted during its existence in Iran. Since the 1979 revolution the persecution of Bahá'ís has increased with oppression, the denial of civil rights and liberties, and the denial of access to higher education and employment. Iran is home to the largest Jewish community in Muslim World. Iran is also the place where the Zoroastrian community once was the majority religion though today they number only in the tens of thousands. Education in Iran is highly centralized and is supervised by the Ministry of Education. Primary school (Dabestan) starts at the age of 6 for a duration of 5 years. Middle school, also known as orientation cycle (Rahnamayi), goes from the sixth to the eighth grade. High school (Dabirestan), for which the last three years is not mandatory, is divided between theoretical, vocational/technical and manual, each program with its own specialties. The 1979 revolution continued the country's emphasis on education, but Khomeini's regime put its own stamp on the process. The most important change was the Islamization of the education system. All students were segregated by sex. In 1980, the Cultural Revolution Committee was formed to oversee the institution of Islamic values in education. An arm of the committee, the Center for Textbooks (composed mainly of clerics), produced 3,000 new college-level textbooks reflecting Islamic views by 1983. Teaching materials based on Islam were introduced into the primary grades within six months of the revolution.

Tehran is the capital city of Iran, and a mega city with a population over 15 million. It was impossible to find a city of such size and population in Germany. Munich with 1,260,39, is the third largest city in Germany. Children from both group were chosen from these two cities.
Tehran is Iran's largest urban area and city, one of the largest cities in Western Asia, and is the 21st largest city in the world. In the 20th century, Tehran was subject to mass-migration of people from all around Iran. Tehran has a diverse range of peoples, cultures and religions, notably a sizable Armenian

community. Many languages are spoken within its boundaries as a result. The city is home to many historic mosques, churches, synagogues and Zoroastrian fire temples.

Munich is the capital city of Bavaria (Bayern), Germany. Modern Munich is a financial and publishing hub, and a frequently top-ranked destination for migration. Germany is one of the European countries with the highest number of immigration. In Munich there are many immigrants from Turkey, Italy, Poland, Russia, Tunisia, Morocco and also Iran.

Tehran and Munich as two important and large cities in their own right and being home to different cultures and languages and religions proved to be the right choice for the research region, even though being so different in so many structures such as political and religious as mentioned above. These similarities and differences, provided the suitable research region, since the role of such variables as influential factors are part of the focus of this cross-cultural study. Like some other comparative studies, the focus is to understand a group of children growing up in their country with another group growing up in a guest country through comparison with one another, and other theories about children (in this case Piaget & some other researchers of child art, Golomb, Jolley, Cox, etc.)

4.1.3 Reason for studying Iranian children's drawings

The cross cultural aspect of this study was to explore the influential role of two different living environments, culture and family on children's expression of emotion (Happiness & Sadness), uses of symbols and motives and choice of drawing themes as well as their understanding of the expressive nature of the pictures. It was also important for me in this study to observe what inference's children make when confronted with the drawing themes (Happiness & Sadness). There were no hypothesis made before hand, it was significant to work with each child individually to observe the drawing process and the decisions made by the children to reach the final drawing. To monitor their usage of the schemas, their flexibility to change them if necessary, their understanding and usage of colour depending on the theme to be drawn. Children's development in drawing was chosen as the basis of this study and its relation to growing up in their homeland in comparison with children growing up in a guest country as well as conducting personal interviews with the children to learn about their inference making about the themes sadness and happiness.

4.1.4 Immigration

Immigration is a common theme and one of the most up-to-date subjects of discussion in the world of today. People are constantly on the move and in search of a new home due to various causes. We are daily confronted with reports of the rising number of immigrants. The immigrants apart from having to adapt to the new living environment, and learning the language have to become accustomed with many different aspects of life in the new country. And no matter how different are the reasons for the immigration and the duration, from the immigrants an enormous adaptation ability is expected. Life in the guest country is different in many respects with the life in their homeland. Therefore, the immigrants need to make radical changes in their previous living style to adapt themselves to the new living environment. Under the phrase migration are concealed many personal fortunes or misfortunes. However, the perception that the guest country and the immigrants have of one another does not derive much from direct contact with one another, as images portrayed in the mass media. (Han, 2000) believes that leaving all that is familiar to one and starting new in a new environment is like a break in the biography of ones life. In addition to all the difficulties in respect to adaptation to the new living environment the immigrants especially in the early stages of the immigration phases are faced with unfavourable residential and working conditions, isolation, exclusion, insecurity, discrimination and etc.

The children of these families are no exception in this case, they are also torn between the living culture of the family as well as the one offered by the guest country plus having to adapt themselves to the school life and study and unfortunately in most cases they can not have the help or support of the family members, like parents, because they themselves are so occupied with the above mentioned dilemmas. In the guest countries even though we witness the changing of the demographic maps, the governments and educational ministries are unwilling to accept this and in most cases, education in guest countries continues to reflect only the language, culture, religion, race, gender, sexuality, norms, attitudes and values of the majority. The minorities and their way of life, or culture or difficulties on their way in adapting themselves are over looked and they are expected to follow the norms of the majority. Most often the minorities are made to feel ashamed of their culture or are pushed aside for being different. In 2005, UN announced the number of immigrants to be some thing around 190 Million and since then we are only a witness to ever increase in this statistic. We are for ever more in the need of a multicultural education system that gives every student an equal chance or one that provides an opportunity for the minorities to express themselves. And to do that no matter where in the world, and if the minorities are immigrants from other lands or natives with different religion or culture, it is significant to find out more about their believes, ways of thinking, expressions and customs, to understand their needs and to be able to discover possible ways of promoting their self development. It is necessary to gain insights into their children's world, to learn how their children build up their knowledge how do they analyse and observe the happenings around them. One way to do so is to conduct comparative studies of children living in their homeland with the children from the same country but living in a guest country. Comparative studies help us to create an understanding of the children's development in various environments and to find ways to improve their living and learning settings. To improve and develop a multicultural society, in which multiculturalism is promoted and one in which all children disregard of their origin would be given equal chances and a society in which the children would have the possibility to have a better life in spite of all the family misfortunes due to immigration, difference of belief or any kind of handicap.

Iranians even though do not make up the largest number of the immigrant children in the world and also in Germany, but due to recent upheavals in Iran and in middle east they are also growing in numbers. The first Iranians came to Germany in the early 19th Century, during the Weimar Republic there were around 1000 Iranians living in Germany. In 1939 there were 642 Iranians living in Germany the number dropped during the second world war, most of which were students. After the second world war we see a rise in the number and in the 1960s mostly students and doctors and dentists. After the Iranian revolution (1979) and the first Golf war (1980-1988) between Iran and Iraq this number raised again and there are between 100 000-120 000 Iranians living in Germany. The Iranian families and children living in Germany experience the same circumstances as all the other immigrants where as many do not have the choice to go back to their home land due to the political situation in Iran. The children of these families have to learn and adapt them selves totally to their new home in every way if they want to have any future.

For a society to function people need the active participation of all the members of the society and their respect and understanding of the existing culture. Toyama-Bialke (2000) concurs that "every person is born into a culture and during the growing up passes himself on the behaviour that is requested of the members" (p.1). Children also like all the other living creatures do not live in isolation. They are surrounded by people and are a witness to others actions, speech, belief and way of life. As children grow up they learn and develop according to the norms of their society and adhere to it. They form values based on their social life, they make relationships and they rely and learn from them. Consequently they are also observant of the visual culture of the society they live in. And as they get older they gradually learn to express those learning and show them through drawings or remarks they make.

4.2 Empirical method of gathering data

"Empiricism is a research that is based on experience. That is, one does not read books on a particular topic or problem, but goes out into the world and collects there, experiences, impressions, materials and data. The collected data is then considered using different analytical methods. The result of this analysis leads to a new understanding, a realization that is not primarily derived from the studying of books, but is achieved from the interpretations of people's comments based in their social and educational knowledge from their environment" (Kirchner, 2009, p.43).

To gain information into Iranian children interpretation of the themes, 'sadness' and 'happiness', to observe their drawing process and their visual representation of the two themes as well as their understanding of the expressive nature of the pictures based on their social-cultural environment and upbringing, the empirical research method was chosen.

After the research questions were further studied and developed it became clear to arrive at the right answer and to be able to have a deeper understanding of the children's drawings it was necessary to have direct contact with each child and to give each child enough time to express her self or him self freely with out any kind of strain. Also it was necessary to combine a variety of methods of data collection as well as analysis for deeper and more thorough results. For this reason the following methods were chosen.

4.2.1 Qualitative research method

This research was designed and conducted by myself. I tried to get as close to each child personally and to avoid any other interference during the interviews and drawing period. It was essential for the research to have every thing videoed and documented for further analysis and reference even though I was present at all the sessions my self and noted down every thing during the sessions including what the children said during the interviews as well as their drawing process and their body movement or facial mimics.

Qualitative research due to its flexible and open features is highly common and supported method of conducting research among students and researchers of social studies. Due to their two different characteristic natural sciences and social sciences have evolved two different ways of conducting studies. In qualitative research method, researcher's role and his reflexivity is of high importance. It is possible to have a variety of approaches and methods to gather data, (e.g. interviews, photos, drawings, videos, etc.). And where as in Quantitative research the study is totally impersonal and statistical, in qualitative research the perspectives of the participants and their diversity are a high merit.[25] Qualitative research provides the possibility to modify protocols as one goes through the study, there are the possibilities to develop or even make changes (Lichtman, 2006).

To choose the best suitable method of study, it is important to first decide what is to be studied and then to agree upon the right method. Since in this study, the focus was upon each child's personal development in drawing as well as their interpretation of the two themes, 'sadness' and 'happiness', and each child's understanding of the expressive nature of paintings, it was necessary to rely upon a research method that would best provide the possibilities to reach the answer to the research question. In reference to the research questions, qualitative research method was chosen to conduct the research.

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[25] See also, (Flick, 2006; Lichtman, 2006)

"The main purpose of qualitative research is to provide an in-depth description and understanding of the human experience" (Lichtman, 2006, p.8). "Babbie / Mouton, (2001); Du Plooy, (2001)" also describe qualitative research as a paradigm that allows the researcher to obtain an insider perspective on social action.

There are a number of ways that children can grant us an insight into their ways of thinking, their ideas and their opinions of things happening around them, How they see things, what factors influence or affect their views, and how they develop cognitively in different social settings. For this study, all the four research questions, it was necessary to make use of a qualitative research paradigm for its flexibility and openness to the use of different materials for gathering data which was necessary for this research. The qualitative approach focuses on understanding the people studied in terms of their environment, and their perception of their context. Further more to stress on the importance of qualitative method used for this study I must add, qualitative research methodology lets the researcher view behaviour in natural surroundings, qualitative research is flexible and allows the researcher to practise new ideas of concern that might rise from the development of the work or to use a variety of methods to gather data. Most importantly in qualitative research the participants are active and involved in the whole process of gathering data. Qualitative research method made it also possible for me to be in direct contact with my interviewees, to learn to understand them and to also be active in the whole process of the collection of the data.

4.2.2 Qualitative Interviews

Interviewing is the most common form of data collection in qualitative research. "The purpose of conducting an interview is the same no matter whether you use a structured and formal style or select an unstructured, conversational style. You are gathering information from your participant about the topic you are studying" (Lichtman, 2006, p.117). Whether the aim is to find out how the interviewees think or feel about a certain thing or theme, or to find out what they believe in or to gain access to their inner thoughts after a certain stimuli (a film, a radio broadcast, a picture) or to explore shared meanings that people of the same race or culture or people who live together might have an interview has proven to be a successful and compatible part of qualitative research (Rubin / Rubin, 1995). It is important as an interviewer to set up a situation and in case of focused interview to form the right questions, so that the person being interviewed will reveal his or her feelings, emotions, beliefs, experiences and etc.

Qualitative interview is focused on the problem or better to say on the research topic, and offers the interviewer a chance to have a direct contact or face to face communication with the interviewee. It is very important for the interviewer to be attentive but not to impose any kind of opinion or influence on the interviewee and to stay neutral. The foreknowledge of the researcher (his insight to the theory and information in the studied field) during the survey phase will be used for the structuring of the interview questions (Witzel, 2000). Children just as well as adults can be interviewed, Heinzel (2000) supports the idea of qualitative interview as a method of gathering data and doing research on children.
It was important to interview each child personally and to sit with him through all the four interviews to find out directly what each child thinks or how he observes sadness or happiness, Neuß (1999) also very clearly emphasises on the importance of interview with each child, he makes it clear that collection of their drawings with out a personal conversation with the child about the work and the process would be neglecting the research. It was necessary to interview the children personally about both paintings to evaluate their understanding of paintings and not to rely on the information that might be provided by parents or teachers.

It was important for me to try to get as close to each child and to try to make a bridge between us for the child to relax and to trust me. Most of these children I met for the first time and had not known before. So

even though I tried to visit them in a known environment to them to give them a feeling of security, still these children felt some pressure. They had to sit through a session with an unknown person, to answer her questions and to draw for her, as well as having a video camera focused on them through the whole process. Some times I tried to lessen the burden on some of the shy kids by stating that the camera is off. However, they mostly did very well and superbly dealt with the whole unfamiliar situation and maybe some even enjoyed this extra attention.

4.2.3 Children's drawings giving us an insight into their world

Studying children's drawings for various pedagogical or psychological research has a long history. Drawing is a nonverbal means of communication which can open our horizon into the child's world. Children while drawing can grant us a look to their world without the pressure of narratives and words. "Drawing is another specific way of sharing among children. Children share their fantasies and imagination through drawing. They like to show each other their pictures and tell each other the stories contained in their picture" (Chen, 2009, p.27). Children's drawings as an important source of information and an important research material has been atoned by a number of scientists. Children's drawings can grant us a vision into their fears, dreams, hopes, will fullness and as well as their comprehension of visual factors in drawing, including use of colours or composition. Through their drawings we can gain a deep and thorough vision into their abilities and the way they see or analyse the world. Their drawings give us a visual picture of their personal experiences. Often enough many things that they can not put into words or express verbally are expressed through their drawings. They feel more relaxed while drawing and open up to the adults and grant us more information about the way they see things, since many children like to talk while drawing. However, it is important to not only focus on the finished drawing but to take the whole process into consideration. Neuß (1999) insists that children's drawings are not just successful or failed representation of reality, but an image of the perceived reality and its relation to the child. Neuß (1999) refers to Staudte [26] who also believes the function of children's drawing is to make the invisible, visible (p.50). Children's drawings thus, in the eye of man child art researchers are not just samples to evaluate children's drawing development but works which reveal to us a lot about the child's life and his perspective and relation to the events in his life. Schoppe (1991) adds how individual contacts with the environment are the psychological basis of the semantic structure of children's drawings and the drawing process is an educational product. Therefore the focus of this study has not been only on the Iranian children's drawing development but on the relation of the drawing development to the environment as well as the construction of happiness and sadness by children. It is a qualitative study of children's drawings, of their interpretation of the drawing themes, of their remembrance of the events and their experience. It is a study of their reconstruction of the reality, their use of symbols and their efforts to make the drawn image communicative.

During the course of drawing children have to focus on a number of things, such as where to put certain objects, how to fit in every single thing, what colours to use, what to draw and what things to exclude, how to adapt their drawing skills to depict the new theme, which schema to use all of which can help us not just to observe their drawing development, their drawing abilities and the influences from various factors but to comprehend the message they want to transfer. Observation of the drawing process in addition to the finished picture helps in understanding the child's comprehension of the theme and his interpretation of it, and his struggles to envisage the invisible.

Chen (2009) gives three reasons for studying children's drawings:

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[26] Staudte, Adelheid: ZEichnene und Malen nach Eorbidern. In: Grundschule, (11) 1986, pp.34-38.

1. Drawing is a special kind of symbolization as well as representation that can express what other sign systems can not in meaning-making.
2. Children are active and creative meaning-makers who make great attempts to understand and communicate in the world.
3. It is important for researchers and educators to keep exploring children's drawings in order to unfold the underlying principles at work.

To perceive children's attempts in expressing happiness and sadness visually, to learn about their use of symbols in relation to one another and their living environment, to understand their struggles to produce communicative pictures and to observe their drawing development I relied a great deal on the drawings by the children in this study, but to avoid any kind of false or incorrect judgements not just the final drawings but also the whole process of the drawing was studied in addition to the personal interviews with each child.

4.3. Planning the different stages of the research

In this research to gain an insight into children's drawing development and the other four research questions, (their expression of feeling in their drawings and understanding of the expressive nature of pictures as well as attempting to consider children's inference making and social and cultural factors), I chose to rely to a large degree first on their drawing process as well as the finished drawing. The observation of the development of the drawing the questions the children are faced with while working, the decisions they need to make, the kind of reflections made during the process of drawing, all of which influence the final work were important and needed to be taken into consideration to arrive at any kind of conclusion. Also individual interviews with the children help us to see through each child's eye, and they open up a door into their world of thinking. Interviews help the researcher to see from the child's perspective. This would not have been possible in a quantitative research method, where the emphasis is on numbers and statistical analysis, where as in qualitative method, interest is on words, and personal contact, visual data and coding and themes.

In qualitative research method, photographs, films, and videos are increasingly used as genuine forms and sources of data. In my work, the research is based on the analysis and coding of the interviews as well as studying and analysis of the drawings produced by the children on my request. All three sessions with each child were videoed which, were used for the later observations and reference to the development of their work as well as their interviews about the drawing themes and the paintings.

The purpose of a comparative study is not to arrive at conclusions about which system is better than the other but to enhance understanding and reassess strengths and weaknesses so as to find ways to improve them. This is contrary to Quantitative research method which sets a hypothesis, and it will either be proved right or wrong.

4.3.1 Drawing theme

Three of the research questions are focused on the Iranian children's drawings, first children's ability to depict feelings of sadness and happiness in their drawings, second depiction of motives and symbols and third inference making in response to drawing themes (Happiness & Sadness). In this study it was quit appropriate to work with the children personally and to provide them with the chance to work in an atmosphere where they could relax and concentrate on their work without any interruption.

Since the focus of the research was on the drawing development as well as expression of emotion by children and social and cultural influences on children's drawings, a theme had to be chosen that would provide the children with the possibility to communicate through their drawings with out also imposing much limitation and providing enough freedom for each child to express his or her personal ideas. I had to find a drawing theme that would act as an stimuli as well as help me to interview the children to gain a deeper insight to their way of thinking. It should have also not limited the children and given them the possibility to express themselves also verbally as well as visually with out imposing much limitation on them. I wanted the theme to be broad enough so that the children could interpret their understanding of the topic, and a theme that it would have helped me to observe how these children express emotions in their drawing in comparison to one another as well as how they interpret these themes in reference to their living environment.

Two themes were chosen for the children to draw:

1. Happiness
2. Sadness

The themes 'sadness' and 'happiness' have often been studied by researchers around the world, (See also Jolley, 2010; Jolley, Cox, & Barlow, 2003; Praiser & Van den Berg, 1997; Davis, 1997) to observe methods employed by children in various countries to depict emotion. This obviously offered me a chance to gain a perspective into methods used to express emotion by other children and gave me the possibility to later compare Iranian children's drawings from both groups, with other children for developmental differences, or similarities, similar or different method to express emotions in pictures as well as studying the trans-cultural indications in the drawings.

'Happiness' and 'Sadness' inspired the children to think deeper of what they would interpret as a sad or happy experience and it encouraged them to make endeavours to translate their verbal expressions into visual forms.

4.3.2 Preliminary interviews before the start of each drawing session

Each drawing session was first started with a short interview with each child about the theme of the drawing. The first interview and drawing session was about 'happiness' and the second about 'sadness'. Each child was interviewed individually on each theme after which he was given time to draw what he had said. These interviews were conducted to gain information about the children's interpretation of the themes 'sadness' and 'happiness'. The interviews functioned as an stimuli before the start of the drawing session but most importantly as a way to gain information into how children interpret these two themes, and how they possible might have come to this meaning making. It was important not to just focus on what these children might draw based on their personal interpretation but to give them a chance during an interview to express the reason for this interpretation.

The short interviews usually comprised of the following questions:

1. What makes you happy.
2. What is happiness?
3. Why does this make you happy?
4. So now can you draw what you talked about?
5. With what colours do you like to draw this?

The interviews give an insight to the roots of the source of the drawings. The whole interview was child-oriented and effort was given to encourage the children to fully express themselves. During the whole interview measures were taken not to have any influence over the answers given by the children.

4.3.3 Drawing material

To analyse children's drawings it was important to provide all the children the same drawing material to avoid any kind of disadvantages or further complications in analysing the works due to usage of different techniques.

The children were given the same material to work with. A box of 24 colour oil pastel and a blank white A3 paper. The paper were laid in front of the children and they were told they could turn the paper in any direction they like or that they would think would suit their drawing theme better.

4.3.4 The selection of the two art works (paintings)

It was important for me to choose paintings for this research, and not any other forms of artistic expression, since it is closer to children's world of creation in most developed countries. Children are used to drawing from a very early age, they start almost by the end of the second year of life to draw and to experience with crayons or other materials to create traces of their hand movement on any surface. They soon learn to control their aimless movements upon the surface they are working and to slowly develop recognisable forms. By the age of 6 or 7 they have obtained the necessary skill and schemata to draw almost any subject and they have even before that acquired the knowledge to understand and talk about different aspects in a picture (refer to chapter 1 for more information). Above all I could have avoided any kind of misinterpretation or confusion for the children by introducing them with a totally new mode of expression, which they had not heard of or seen before or experienced.

Two artists from Iran and Germany were selected for this research, to study if the children's understanding of these two paintings by two artists from the two different countries Iran and Germany and obviously different cultures, had any relation to the environment in which these children were living and to the kind of visual culture they were used to. The paintings were chosen from contemporary artists, Morteza Darebaghi, and Georg Baselitz.

Both paintings even though some what ambiguous in form and style but were still chosen for their figurative character. This was meant to make it easier for the children in the study to perceive familiar shapes, in order to make better connection with the works of art and to avoid any kind of indistinctness for them due to abstract character of the paintings. The works chosen were also selected based on their colour difference, and dynamic or still structure. This was specially to see children's response towards other people's use of colour in their work and their understanding of the expressive character of paintings and colour. Since many child art researchers believe that young children use colours idiosyncratically, without much regard for their realistic value. The study was aimed at studying the factors that attract children's attention most when looking at a picture. The factors that help children recognise the feeling presented in the painting. If they pay attention to the colours usage and if they comprehend the reason behind the usage of the colours or how they interpret this all. What factors help them to comprehend the picture, if they do relate to the pictures through personal experience or just simply as a picture. In this study it was important to see if these children living in two different countries did vary in their understanding of the expressive nature of the paintings and if yes how or why.

The first painting

Morteza Darebaghi: In his work great yearning for the past traditions and ancient civilizations is responsible for the emergence of certain motifs and elements, such as fretwork, figures of Persian painting and geometric forms.

The painting below by Darebaghi, was chosen for its contrast of warm and cold colours. The light blue back ground with the warm colours used in the foreground as well as the profile figure of the woman in the foreground inspired by Persian painting create a lively atmosphere in the work. The bright colour silhouette profiles of the birds on the top right hand side also add to the hopeful character of the painting. The colours used are clear and bright and the use of the dark brown adds to the strength of the other colours used.

Morteza Darebaghi

The above painting by Darebaghi, was chosen for its contrast of warm and cold colours. The light blue back ground with the warm colours used in the foreground as well as the profile figure of the woman in the foreground inspired by Persian painting create a lively atmosphere in the work. The bright colour silhouette profiles of the birds on the top right hand side also add to the hopeful character of the painting. The colours used are clear and bright and the use of the dark brown adds to the strength of the other colours used. There is a kind of dynamism created with the brush strokes and the placement of forms around the painting, as if every thing is in the process of changing, and this is a view caught in a second of a moment. The reason for choosing this certain picture (the painting by Morteza Darebaghi) was to see how children interpret pictures, what influences their interpretations of the pictures. If children are conscious of the feeling represented in this painting. How do they recognise the mood represented in the painting and what factors do children pay attention to reach their answers. If when interpreting the mood of the pictures would they pay attention to the colours used or do they totally focus on other means to interpret the picture such as shown in other studies mentioned in chapter 2 like facial gestures. And since here the facial features are not shown what other factors do they rely on to interpret the painting. Their knowledge of the colours, not just their names, but also the kind of feeling or emotion they represent. It was also important to observe if personal experiences did influence children's answers.

The second painting

Georg Baseltiz: In the 1970s, Baselitz was part of a group of Neo-Expressionist German artists, occasionally identified as "Neue Wilden," focusing on deformation, the power of subject and the vibrancy of the colors. He became famous for his upside-down images. He is seen as a revolutionary painter as he draws the viewer's attention to his works by making them think and sparking their interest. The subjects of the paintings don't seem to be as significant as the work's visual insight.

The figures in the painting by Baselitz have facial features which can help the children in maybe recognizing the emotion represented in his work. Apart from the facial features the colours used are darker and muddy in comparison to the clear bright colours used by Darebaghi.

Georg Baselitz

There is no dynamic in the picture which could also adds to the gloomy character of the painting. Every thing is still, it is as if we have suddenly arrived at some one's death bed. The figure laying on the white background on the top right hand corner of the painting with closed eyes looks too still and motion less. And the two figures hanging up side down, with their glances frozen looking down on the figure laying. In the midst of all the dark and muddy colours, the two red lips stand out, but not showing any smile or laughter. The questions concerning this painting were the same as above, to see if children notice the felling expressed in this work. If they pay attention to the colours or notice the still character o this work in comparison to the work by Darebaghi. Their personal experience and its role in interpreting the picture etc.

4.3.6 Interviews about the two paintings

After the two drawing sessions, children met with me for another individual interview, this time about the two paintings. The interview was conducted in two parts. Each painting was given to each child separately one at a time and each child in an individual interview was given enough time to look at the work from any direction they liked. They could turn the painting around until it was facing them in the way they thought was right. The interview always began with a greeting and then the child was asked to look at the painting. They were told they can choose from which side they would like to look at the picture.

The questions for the Interviews were taken from Project zero, from Harvard university.[27] These questions were selected from a series of questions developed by project zero to study children's understanding of the arts and to promote the learning of the art during museum visits. They were a long list of questions from which the following were selected, according to the research questions. The research focuses on children's understanding of the expressive character of the pictures, as well as their inference making about the themes happiness and sadness. Therefore, when designing the interview about the two paintings it was important to ask the children question regarding the visual structure of the picture. Elements that help to create and express a certain feeling. Such as colours, forms, and movement. It was important to see if the view they have of the work (Beautiful or not) had any effect on their judgment of the picture. The children were also asked if they believed the two paintings were telling any kind of story? and if yes what? Later on they were asked if the picture reminded them of any kind of personal experience. This was important for the research to see if there were any connection between the story said in the beginning and the personal experience related with the picture for any kind of inference making by the child.

Sample questions:

- Look at this painting what do you think about it?
- What story do you think is being told?
- What makes you think of this story?
- What draws your attention most in this picture?
- Why does this element attract your attention?
- What colour do you see most in this painting?
- What colour do you see the least?
- Look at these colours again, why do you think the artist has used these colours?
- Is this a beautiful painting?
- Why do you think it is beautiful or not beautiful?
- Is this painting showing a certain feeling?
- Whose feelings is it showing?
- Does this painting remind you of any thing in your own life?
- Is this a happy painting or a sad one?
- If a painting is not beautiful is it still a good painting?

These questions helped to see how children understand the pictures, their expressive character, how they interpret them. If they pay attention to the expressive nature of paintings. What elements help them to interpret the pictures. Does their personal taste, such as beautiful or ugly picture influence their opinion about the picture?

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[27] Project Zero: In the late 1960s and early 1970s the eminent philosopher Nelson Goodman founded and directed Project Zero, a research group housed at the Harvard Graduate School of Education. Under Goodman's leadership, Project Zero focused on the nature of artistic knowledge and the ways in which artistic skills and understanding can be enhanced through well-designed programs in schools and museums.

4.4 Data Analysis

4.4.1 Qualitative content analysis

After conducting the two interviews with each child concerning the drawing theme and the two interviews regarding the understanding of the expressive nature of pictures it was then crucial to decide upon a system to work with the gathered data. It was necessary to analyse and study the interviews to access further and deeper information into each child's inference making and understanding of pictures. To obtain the needed information it was fundamental to choose the right method for that. Qualitative content analysis makes it possible to go through the qualitative data collected and to divide it into smaller sections in reference to the research question. Qualitative content analysis (Mayring, 2000a, 2000b) is a qualitative oriented method that applies different techniques for a systematic analysis, mainly of text material gained e.g. by interviews, diaries, observation protocols, or documents. Qualitative researcher perceives concepts in the qualitative data and constructs them as meaningful words that can be analysed to provide an in-depth understanding of the phenomenon.

The selection of the right systematic method for deriving information from the interviews plays a crucial role on the outcome of the survey. "The goal of qualitative analysis is to take a large amount of textual data that may be cumbersome and without any clear meaning and interact with it in such a manner that you can make sense of what you have gathered" (Lichtman, 2006, p.166). Qualitative content analysis offers an empirical, methodological, controlled analysis of texts. Qualitative content analysis represents a rule guided method. The analysis of the material follows a step by step and rule guided procedure dividing the material into content analytical units. Lichtman calls this the three C's: coding, categorizing and concepts. The idea is to have a content analytical model that is broken up into smaller units. Thus, the central analytical units are categories. Following the research question, categories are developed based on specific theoretical aspects (Mayring, 2000a).

During the content analysis it is important to determine what are the objective of the analysis, the research questions should always be kept in mind. Concepts are the last step of the analysis, (Lichtman, 2006) puts stress on the fact that it is better to have fewer well-developed and supported concepts. The concepts are then the focal point upon which the research shall further develop.

4.4.2 Content analysis of the interviews

The interviews are first separately each studied to create the initial coding, "Going from responses to some central idea of the responses" (Lichtman, 2006, p.168). Through the use of the comments function in the word processing program I could have insert my initial codes, a method suggested by (Lichtman, 2006).

Initial coding is called "summarizing Content analysis" by (Flick, 2006, p.313). The aim is to decompose the interview (text) into smaller parts related to the research question and to make it easier to work with. Afterwards the initial codes are listed in to codes (which are a shorter summarised version). According to Flick (2006) coding includes the constant comparison of phenomena, cases, concepts, and so on and the formulation of questions that are addressed to the text. Codes are attached to the empirical material and are formulated as closely as possible to the text and later more and more abstractly (Flick, 2006). From codes then the categories are selected by grouping the codes around phenomena discovered in the data, which are particularly relevant to the research question. Categories are further from which, the concepts are drawn. This is all based on the Qualitative Content Analysis method from, "Mayring, (2000); Lichtman, (2006); Flick, (2006)".

The aim is to move from the Interview into first summarizing content analysis, (paraphrasing the material), that is the less relevant passages and paraphrases with the same meanings are skipped, and then similar paraphrases are bundled and summarized. "This is a combination of reducing the material by skipping statements included in a generalization in the sense of summarizing the material on a higher level of abstraction" (Flick, 2006, p.313). The final step is to move from categories to concepts. "To identify key concepts that reflect the meaning you attach to the data you collect" (Lichtman, 2006, p.170).

So if the child had said in answer to the question, what makes her happy?, as seen above" ...to play, to run, to make plans with your friends,...." This was first summarized or put into codes, then later it would be categorised, into 'Friendship' for example, later after finishing the whole interview, with all the other categories derived, then again following the research questions concept or concepts of the interview will be developed.

The Initial coding and categorizing are done for both interviews before the drawing sessions, and the interviews about the two pictures as well as for the dialogues through out the time the child is drawing, for each separately, in the end by looking at the categories derived from the analysis of the all the interviews from both themes, 'happiness and sadness', the concepts are drawn. The observation and notes were all collected at the time of the interview and the drawing process. For more reliability at the same time every thing was video recorded, for later reference. This made it possible to refer again to the material during the analytical work, specially at times of ambiguity.

The concepts derived out of the content analysis of all four interviews with each child were then put in to the two groups (The Iranian children living in Iran and the Iranian children living in Germany). Then these concepts were compared to find similarities or differences between the two groups, and possible explanations and reasons for that.

4.4.3 Analysing children's drawings

It is becoming more and more important in studying and analysing drawings (also other artistic creations), by children, not to just look at the finished work, but also to observe the whole process, since there are many important decisions that a child makes during the course of drawing that should not be underestimated. Trautner / Milbrath (2008) also held the view that " to learn something about the way a child passes through the series of problem solving steps one has to analyze the drawing process. Analyzing only the end product of the drawing, may result in too quick an interpretation of certain details of the drawing, like the number, size, or the distance between figures in a drawing of 'my friend and me'. Observing the process during the making of a drawing, may reveal that a figure has been drawn small or far apart from another figure, because of previous decisions that, for instance, led to the consequence that there was little space left for the final figure" (p.7).

Furthermore children might find it easier to express visually formed experiences that can not be expressed sufficiently verbally through drawing. Studying children's drawing and the analysis of their drawings by art educationists or psychologists and anthropologists is not some thing new and quit common also for this age group. As mentioned before drawing is a common free time activity as well as a favourite subject during the preschool and school years.

Neuß (1999) adds that during the drawing process a non-verbal interpersonal communication and reflection of an experience takes place. The interview before the drawing process prepares the child for the deeper reflection for the drawing process, which helps the child to be more reflective of what has to be drawn and what needs to be included.

I have consciously chosen to rely both on children's drawing process as well as their finished drawing in my attempt to gain perception into their drawing development and the ability to express emotions in their work. The most important part in this phase of the work was to decide upon a method to analyse the drawings. Due to the research questions, different aspects had to be observed and studied in the drawings by the children. It was important to decide upon system or systems of analysing the drawings to find answers to the following question:

- **Iranian children's ability in the visual expression of emotion.**
- **Iranian children's use of symbols and motives in relation to living environment.**

The children's drawings were also used as a central instrument for understanding the children's inference making and understanding of the themes, 'sadness' and 'happiness' in addition to the information revealed in the interviews.

One important factor was to decide upon a method for analysing the drawings. After studying different analysing methods by various child art researchers, I decided on the qualitative method offered by (Neuß, 1999 p.87). Neuß suggests a qualitative study of children's drawings and the linked symbols in five stages. "These stages are equally a result in their own right as well as a requirement for the methodological understanding of the symbolic processing operations" (ibid p.87). The following table has been offered by (Neuß, 1999) for the qualitative analysis of children's drawings.

5. Symbolisation & Biographical background
- What does the child demonstrate with his self found symbols?
- Is there a double meaning?

4. Times
- What is simultaneously drawn or imagined, or takes place one after the other?

2. Imagination	3. Action and Communication	1. Representation
• What is associated to the items or people invisible in this picture or not directly drawn.	• What happens in the picture? • Who or what is it? • What dialogues or speech are thought or presented in the picture.	• What is to be seen? • What is drawn directly • Which colours and forms are represented

stages in children's drawings, Neuß 1999, p.87

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The four stages (1-4) form the stage 5 of the chart. Neuß,(1999) has further explained each stage which helps to better understand the aim for each of the (1-5) stages represented in the above chart.

1. **Representation**: what colours, or forms are represented or designed on the surface. All the visible elements and their specific effect on the viewer. This includes the division of paper, the use of colour, the relation of each element to one another, etc. Also due to the research question, I needed to observe and pay attention to the methods selected by each child to represent happiness or sadness.

2. **Imagination**: refers to imaginations and fantasies of the child with his own drawing. Imagination is a perception-like impression, that happens due to external stimuli, but exists only due to conscious state of mind. Again due to research question, factors such as culture, society, pictures or themes inspired by certain events that are entirely cultured based or typical of a certain region.

3. **Action and Communication**: every single picture element. We see a picture by a child, with a house, a tree, a car, a rain bow and a sun. It seems like a friendly picture by a child. Viewers often link the single picture element with one another to form a harmonious whole. Before one can discuss the picture elements and their relation to one another one needs to ask what happens in the picture. Then can one translate the rain bow as sign for the sky or hope and etc.

4. **Time**: it focuses on the time representation in the drawing. It depends on the drawing quality to represent the scenes that happen one after the other or at the same time. This is of course important for Neuß on the basis that he studies the influence of the television on children's drawings. And so even though it is presented here due to the chart by Neuß but it is not included in the later analysis in this research.

5. **Symbolisation & Biographical background**: The analysing of the picture in the stages offered by Neuß in addition to the interviews conducted before and during the drawing process, offer the answer to this stage of the drawing analysis.

In the first phase of studying the drawings, a detailed description of the drawing process was conducted for each child. Then the finished drawings were studied one by one separately with reference to what was said in the interviews for each child in the stages offered by (Neuß, 1999).

5. Conducted Research

5.1(Children in Iran)
(Girls)

5.1.1 Dialogue with Mahdis

6-years-old, has been to pre school but has not started first class of primary school. Her father is self employed but her mother is a housewife. She has one older sister and is taking art lessons during the summer holidays at a school where she will be starting in autumn her first year of primary school.

5.1.1.1 Talking about happiness

00.00-02.54

1. A: What makes you happier than anything else?
2. M: She waits for a second to think and then says, " to become a bride"
3. A: To be a bride? Interesting! Have you ever tried on a wedding dress?
4. M: Yes, at my Uncle's Wedding.
5. A: So if you want to draw some thing showing what makes you happy, what would
6. that be?
7. M: A wedding
8. A: Alright, then I will give you some paper to draw me that
9. M: I cant draw a bride
10. A: How come you say you cant draw a bride
11. M: Our teacher has not taught us yet
12. A: Your teacher hasn't but I am sure if you think about it then you will know how to
13. draw it.
14. A: Whose wedding are you going to draw, your own?
15. M: I don't know, probably my uncle's
16. A: Your uncle's!?

5.1.1.2 Drawing happiness

02.54-18.44

She starts her work by drawing a big hump looking like a hill standing on the bottom axis of the paper.
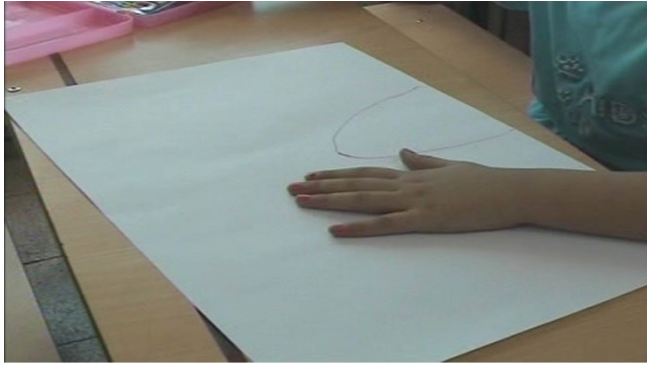
Then she draws a square shape above the hump, and then she puts down the pink pastel takes a black on and draws two thin parallel lines, and in the end a circle above the lines, standing for the head. (A very interesting way of drawing, since children mostly first draw the head) The figure is quit large and extends across the width of the paper, covering almost two third of it.

    17. M: I can only draw the face round
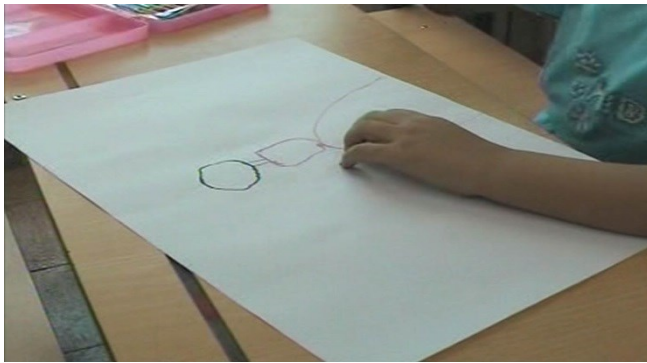
Then she takes the colour orange, and draws two circles for the eyes and colours them in. Using the same colour she draws the mouth first a curved line standing for the bottom lip and then a second curved line, creating a sharp tipped oval shape. She also colours in the mouth. Then with light green draws in the eyebrows.

Once again she takes a pink and draws circles on the skirt. And then takes a purple and continues to draw more circles but smaller this time. She is constantly changing her colours. She takes a blue and starts putting in more small circles on the skirt. Creating a kind of pattern.

In response to my question, does she draw often at home she says,

    18. M: we have an extra bedroom where I often draw. (She likes o explain everything in detail and likes to talk while working, and tells me a whole story of the people who lived in their flat before and how they have one extra bedroom, which she can use as a room for drawing or painting in.)

    19. A: Who is the bride,
    20. M: My Auntie, but she is much more beautiful than this, but I can not draw her more
    21. beautiful. My sister can draw the face more beautiful than this.

She always takes her time to look at the colours and choose the one she wants.

After finishing the patterns on the skirt, she takes the light green and draws the two arms on both sides, first just two lines and then colours them in, with the same colour. After putting the patterns on the blouse of the bride as well, she takes pink and starts colouring it in. She can not be bothered to colour carefully and go round her patterns and therefore goes over them with the pink pastel.

After finishing the dress, she starts drawing a geometric contour of a shape.

22. A: what is it that you are drawing?
23. M: It is a car.

She puts a small square inside the form probably standing as the car window and the three small circles under the form, also probably standing for the wheels. And a wavy line at the back of the car, most likely showing the smoke coming out of the car.

24. M: Now I have to draw in the groom.

So she takes the black pastel, draws in two almost straight lines with a few centimetres between them coming down to the bottom of the page, then she continues to colour between the lines completely black. Then with the brown pastel she draws an almost square form on top of the black form she has created. She always works from bottom to top. Then she draws the contours of the neck and the head, both together, with one line, where as in her first figure she first drew the neck and then the head, both separately. She draws in all the facial features with the same colour this time.
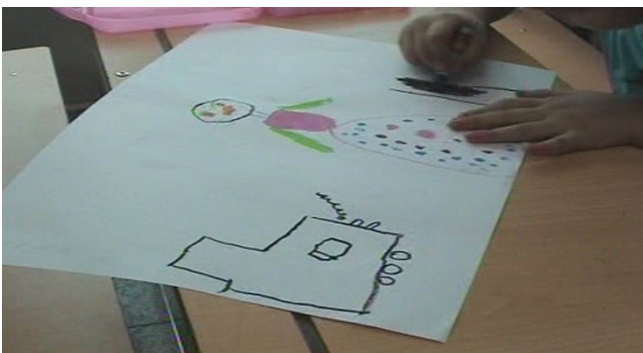
Two dots as the eye, a line standing for the mouth, and two lines as the eyebrows. Taking a while too look at the face, then remembering the nose, she puts a dot for the nose and takes a look at her other figure and does the same for her. She then starts to colour in the shirt.

While colouring she tells the whole story about getting ready and dressed up for the wedding, and how her mother puts on her makeup. She draws in the hair for the groom, with black, but this time she does not remember to do the same for the bride. Then she draws in the arms with the same colour she had in her hand, trying to join the bride and grooms hand with a thin black line, to show they are holding hands.

She moves to the top of the page and draws a black line across the page only a couple of centimetres from the top diving the paper to two. She turn the paper around to have a better control over the paper.

25. A: What are these you are drawing?
26. M: The coloured lights.

On the line she starts to draw small circles and colouring them with different colours, showing the coloured bulbs used as decoration in ceremonies and celebrations. The circles get bigger little by little in size. Sometimes she uses a different colour from the contour to colour them in.

Above the line and the bulbs with the light blue she draws in a circle with facial features and lines emerging out of it.

27. A: what is it? Is it the sun?
28. M: Yes

Then she takes a darker blue and colours above the line and around the sun blue, to show the sky. She then with the yellow pastel colours inside of the sun and once more goes over what she had drawn earlier, covering the facial features. However she makes sure all the sky is completely coloured blue and no white part is left.

She then asks herself what else should I draw? And decided to draw the decoration on the wedding car. And with yellow draws some flowers on the car.

29. A: When was your uncle's wedding?
30. M: Two weeks ago.

After drawing the flowers she once more asks herself what else should she draw? And decides to colour the two bumps at the back of the car and the three wheels all black.

She then once more asks her self what else should she draw, and replies nothing, I have finished.

I asked her if she does not want to put in any thing else, and asking her if she does not want to complete any thing about her bride and groom, since she has not put in the hair, and she replies no.

5.1.1.3 Analysis of the drawing Happiness

Mahdis has drawn two tall figures on the right hand side of her drawing. One female and one male figure. The female has a long skirt with pink outline and with colourful dots as pattern. The top of the body is drawn in and coloured in pink and the arms are drawn in green. However, no hands are drawn. A separate neck is drawn to connect the body and the head to one another. The eyes and the mouth are drawn in orange. The eyes are drawn as two large dots and the mouth is a drawn full and coloured in, not just as a line. The eyebrows are drawn in green, but other features such as ears and the hair have not been drawn. The male figure is drawn just as tall as the female figure. First are drawn the long legs. The legs are drawn as just one long vertical black rectangle. On top of it we see the body in brown, which is then connected to the head through the neck. The neck and the head are drawn with one

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contour. All the facial features are drawn with pink and the eyes are just two small dots and the nose as one small dot. The mouth is drawn as one curved line. She has drawn a series of small circles on the top of the page, starting from right going to left. The circles have grown in size as she has moved towards the centre of the paper. The circles are very bright and colourful. She has patiently drawn a different colour contour for each circle and has also coloured it in differently inside. Towards the end of the series she has then started to use only one colour, purple. The car is drawn on the right hand side of the page, much smaller in size compared to the figures. It has only three tires. It is decorated with flowers and there is smoke coming out of it. The car schema is not as developed as the human figures. Above the coloured circles she has drawn the sun with facial features and has coloured the sky blue.

Mahdis has used the whole paper, she has divided the paper into three parts. The figures are drawn so large that they cover half the page. The sky line has been drawn but no visible presentation of the ground. The figures are drawn on the bottom edge of the paper but the car is standing on the middle of the paper with out any significant signs of ground where it is standing. The colourfulness and the patterns add to the cheerfulness of the picture. The figures are standing next to one another and holding hands. The mouth of the male figure is drawn in an upward curve a common method used by children of this age to show happiness.

From what Mahdis has told us we know that the picture is of her uncle's wedding (lines: 4, 15, 20). It is her interpretation of the theme happiness. She has already mentioned this in the interview before the start of the drawing process (lines: 2, 4, 7) *" to become a bride"*. For her wedding celebration and bridal dress are representation of happiness. The importance of the bride and the groom is stressed by their size and the attention paid to decorate the bridal dress. She has already been to a wedding and has tried on a wedding dress line (line, 4). The drawing is based on her personal experience. Mahdis is inspired by her auntie's beauty at her wedding and she wants to show it in the picture, (Line: 20) " *... but she is much more beautiful than this, but I can not draw her more beautiful"*. She draws the car, one more important sign of a wedding, a decorated car with flowers. The colourful circles, are another sign of a happy event, they represent colourful light bulbs which are used in feasts to lighten up as well as brighten up the atmosphere and the location. They are often used in weddings, and probably have impressed her also so that they have stayed in her mind, and are then included in the picture.

For Mahdis the drawing of her uncle's wedding is very important, she tries to include as many details as possible. The bridal dress, the bride and the groom, the car with its flower decoration, the light coloured bulbs, and her pain taking endeavours to make the bride beautiful, she even states that her sister can draw the aunt more beautiful but still continues to draw and even though in the beginning she says her teacher has not taught her how to draw a bride, but she is so inspired by the theme that she totally forgets or ignores this comment and goes on with her drawing. She has tried to bring all the elements she has seen in the wedding which were for her important and have inspired her into the drawing together and has created a whole composition. The drawing does show happiness, and not just through the curved up mouth of the groom, but also because we know the theme of the drawing as well as the colours and the combination of elements such as flowers and the light bulbs and the presence of the bride and the groom.

5.1.1.4 Talking about sadness

00.00-02.12

31. A: Last time you drew what made you most happy, but this time, I want you to tell me
32. what makes you very sad?
33. M: Staying at home.

34. A: Staying at home? Not being able to go out?
35. M: Not going anywhere!
36. A: Why does that make you sad?
37. M: When we go out, it is good for the change of air, and I can play.
38. A: How can you show this?
39. M: I will ask my parents to take me to a park.
40. A: How can you show this in your drawing, showing yourself sitting at home and
41. being sad, because you can not go out?
42. M: I can't draw myself at home!
43. A: Yes I am sure you can, I saw your drawing the other time,
44. M: Yes my sister has taught me!
45. A: I am sure you can also do it your self, so can you draw your self at home?
46. M: Yes!

5.1.1.5 Drawing sadness

02.12-22.44

She starts with two thin lines from the bottom of the page, almost in the middle, then a circle oval shape as the abdomen, and then the neck and head follow. She draws every thing in black. She puts in two small dots as the eyes and then two line above them as the eyebrow and the mouth with one short black line. Takes a while to look over her work, and after a few seconds, turns over the paper.

47. M: I have to start again, I have made a mistake.
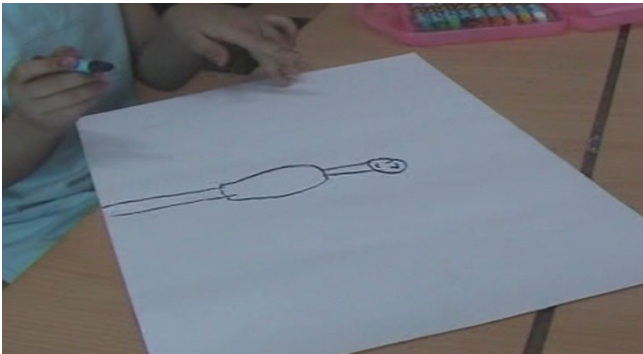
48. A: But it was beautiful!
49. M: I had drawn it wrong, it should fit in it's house!

Again, she starts drawing in the same order the same schema, but this time, much smaller in size. On each side of the figure she draws a square, reaching up to somewhere just above the legs.
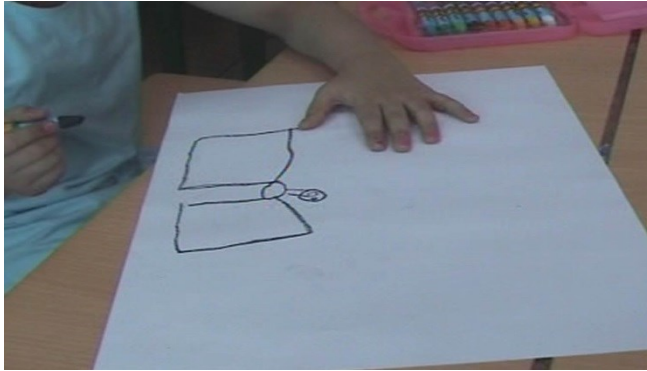
Then trying to solve the problem of the head sticking out she draws a semi circle above the head, starting form one corner of one of the squares to just the other side of the figure. Taking a look at how every thing looks, she comments on her own work, saying,
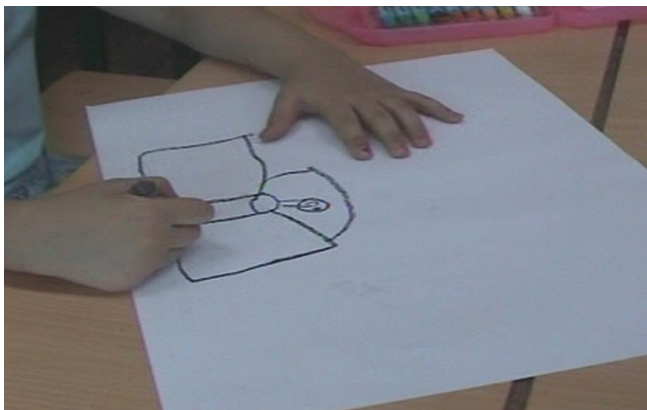
50. M: As if I have come out of the house.

Then she draws another kind of semi circle on the other square.

51. A: Is this your house?
52. M: Yes

Then after looking everything over again, once more, she puts the black pastel back and takes the light green.

She is kind of hesitating what to do next. She first wants to draw some thing on the right hand corner of the page, but then decides against it, and moves to the shape in the middle of the page and draws a small square on the top right hand corner of the square on the right. Colours it in with the light green. Then she draws a small door just under the window.
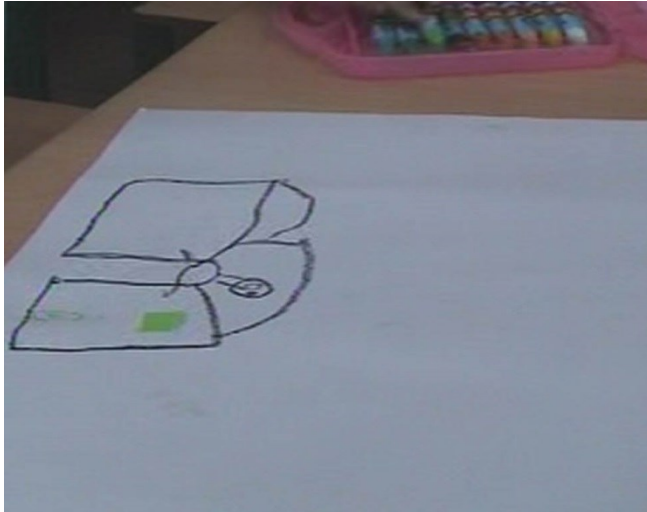
Then taking the dark green she colours the whole bottom part of the page on the left side of the house, then with brown, she draws two thin stripes to show the tree trunk, and then with the light green she draws and colours the tree top.

Then pausing to look at her work again, she takes the dark brown and colours the tree trunk in but just up to the grass, even though the lines indicating the trunk. Then with the pink she colours the roof on the one side. Then with purple she colours the other roof top, pausing in between to look at her work.

She then colours the space between the two thin black lines indicating her legs light blue. Then picks up orange and colours her body with it. She is constantly changing her colours.

53. A: Is the blue part your skirt?
54. M: No it's my trousers
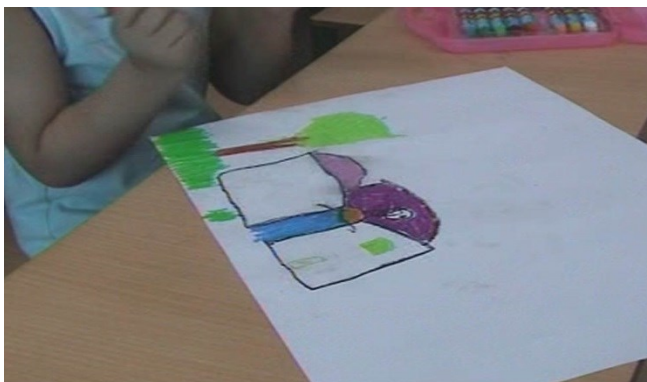
Then with yellow she draws the sun on top of the page in the middle, and puts in all the facial features, the eyes, eyebrows, the nose and mouth, and then all the sun rays emerging from the sun. Then she colours inside the sun going over all the features she had just drawn. A kind of tendency seen before.

Every thing is mostly situated towards the left hand side of the paper. After colouring the door red she draws two big clouds with light blue right on top of the page on both side of the sun, and this is the first time, she is getting close to the right border of the paper. She colours in both clouds light blue.

She takes a few seconds to look at her work, and then takes the dark green again, and start putting more green underneath the house. The green colour showing the grass and at the same time suggesting the ground, was some thing she did at different stages. She did not simply take the green pastel and colour every thing green the whole way, but a little bit every time, and always stopping, taking time to look at her work and continuing.

55. M: I will also draw a bride walking over the grass.

After colouring the grass until the edge of the house, she takes the red pastel and colours the right hand side of the house red, going over the door once more. And then again starts to colour in the rest of the grass but half way through noticing she has coloured over the door, takes the colour orange and goes over the door again, and then once more continues with colouring in the grass till the edge of the paper.

After finishing the grass she colours in the left side of the house grey.

Looking at her work, she asks herself

56. M: What else should I draw?

And then taking black draws a black line and then with pink the petals of a flower and then colours it in with purple and in the end draws a leaf.

Again once more she asks herself what else she should draw!

57. M: What should I draw now?
58. M: I will draw a person walking over the grass.

She starts from the legs, drawing two black thing line and then the stomach and the neck and the head follow one after the other.

Then the arms and the eyes, the mouth and the eyebrows follow. And just as she puts the black away she remembers she has not drawn in the hair, so picks up the colour again and turns her paper around and draws in the hair. She colours the skirt pink and the blouse purple, and then the tip of the arms a little bit purple and the rest of it orange.

She asks herself the same question what she should draw again? And remembers to colour the face of the figure in the house. Going over the facial features. She takes her work in to her hand, looks at it carefully and colours on last part the neck of the tall figure dark blue and states confidently that her paining is finishes.

5.1.1.6 Analysis of the drawing Sadness

A tall figure is drawn on the right hand side of the page, all in black contour. The skirt is coloured pink and the shirt is purple. The facial features are drawn in black, two dots as the eyes, eyebrow and a small curved up mouth. The hair is also drawn black. The house is much smaller in size in comparison with the figure. The smaller figure is inside the house surrounded by the walls. Each part of the house is in a different colour. The figure inside the house is drawn very simple to the other figure, it is very much like the tadpole figures. The only small details included are the body coloured yellow and the trousers coloured blue, (line: 54) *"No it's my trousers"* . The grass on the bottom of the page is drawn in dark green which emphasises on the life outside of the house and the ground, the tree is drawn with a flower on the left of the house close to the edge of the paper. The tree consists of a brown trunk with a light green top indicating the foliage, a pink, lilac flower is drawn next to it and on the top of the page two large blue clouds on each side of a large yellow sun, with the yellow rays diverging from the sun.

The picture is inspired by Mahdis' wish to go out of the house. It is her sad drawing, and is drawn to my wish to present visually what makes her sad. looking at the picture in the first glance it looks like a normal drawing by any child of this age. A house, the sun shining, the figure outside strolling in the fresh air, the tree and flower all signs of a happy and sunny day. However, we know this is not what Mahdis is trying to express. She specifically states that (lines: 33, 37) *" Staying at home."* and *" When we go out, it is good for the change of air, and I can play."*, so her portrait stuck inside the house, between the walls are not a sign of safety and security as interpreted often about the depiction of the house, but her wish for fresh air, for playing outside. The clouds and the sun shining, with the grass, tree and flower all stress her wish for being outside. She emphasises on this wish by drawing a figure out side walking on the grass, breathing the fresh air, which she has been denied sitting at home, (lines: 37, 58) *"I will draw a person walking over the grass."*. The drawing is very colourful, and from the use of colour or the

smiling face of the figure outside we can not expect much about the theme or aim of the drawing. When the drawing is observed on its own, with out the information given by Mahdis before and during the drawing, it would be hard to guess the child wanted to express sadness or what makes her sad. The depiction of the usual elements that can be found in children's drawings, as well as the colours used, do not guide us to the aim of the drawing, it becomes ever more clear how the interview and the monitoring of the drawing process have helped to a deeper and better understanding of the drawing as well as a false and quick judgment. Mahdis is in constant dialogue with her self and her picture. She is always taking time to look at her work and always asks her self what she can do next or draw next (lines: 55, 56, 57).

Drawing her self at home, is for her a new challenge (line: 42, 44), *"I can't draw myself at home!, Yes my sister has taught me!"* which she tries to tries to tackle. She starts with drawing a figure in the middle of the page which is as tall as two third of the page. looks at it and then turns it over, saying she has made a mistake and must draw it again so it would fit in the house. It is clear that she is reflecting on her work and what should be done or how, for her it is a matter of combining what she knows to create some thing new. And even though if the drawing in the end does not successfully represent a sad drawing to what we expect to see, but it is a successful example of a child's struggles to depict a new combination of her already known schemata as well as to express what makes her sad. And when keeping in mind the theme and what she has said during the interview, we see the depth of the emotion in the drawing.

5.1.1.7 Qualitative analysis of the interviews (Happiness and Sadness)

	Generalized Category	Distinction	Line numbers	Comment
Theme „Happiness"	„Happiness" based on personal experience.	Becoming a „bride" associated with happiness	L.2, L.4	
	„Happiness" based on personal experience.	Personal experience „Wedding" associated with happiness	L4, L.7, L.15	Uncle's wedding
	Assessment of ones ability (Drawing)	Negative assessment: (I can't draw this picture)	L.9, L.15	
		Negative assessment: (I can't draw a certain feature). (Face)	L.15	The child knows there are better representations
		Negative assessment: failure at depicting realistic picture	L.20	
		Negative assessment: based on comparison(with sister)	L.21	
	Drawing ability is seen dependent on teacher.	Teacher has not taught her.	L.11	
Theme „Sadness"	„Sadness" based on personal experience.	Staying at home associated with sadness.	L.26	
	„Sadness" based on personal experience.	Describes a lack of something with a positive attribution: (Fresh air, playing)	L.30,	
	First idea to represent sadness is to draw a positive situation.	Wants to draw herself in park	L.32	
	Assessment of ones ability (Drawing)	Negative assessment: (I can't draw a certain feature). (being at home)	L.35	
		Positive assessment: Her sister has taught her.	L.37	
		Negative assessment: drawn image does not match the intended image.	L.41	

Main Category	Category		Distinction	Line numbers	Comments
Associated with emotional state	Wedding and bride dress based on personal experience.	„Happiness" based on personal experience.	Wedding and bride dress associated with happiness	L.2, L.4, L.7, L.15	
	Staying at home based on personal experience.	„Sadness" based on personal experience.	Describes a lack of something with a positive attribution: (Fresh air, playing)	L.30, L.32	
			First idea to represent sadness is to draw a positive situation.	L.32	Wants to draw her self in park.
Assessment of one's ability	Positive assessment.	Her sister has taught her.		L.37	
	Negative assessment.	general: (I can't draw something).		L.9, L.17, L.35	Bride, face or herself at home
		(I can't draw a certain feature). (Face)		L.17,	The child knows there are better representations.
		(I had drawn it wrong, it should fit in it's house)		L.41	
		Realistic comparison (My aunt is more beautiful)		L.20	
		Drawn image does not match the intended image.		L.41	The person does not fit in the house
Acquisition of competence	Positive assessment	Her sister has taught her..		L.37	
	Negative assessment	(Drawing ability in not sufficient) Drawing ability is seen dependent on teacher.	Teacher has not taught her.	L.11	

5.1.1.8 Talking about the first painting with Mahdis (Darebaghi)

1. A: Look at this picture, what do you think it is about?
2. M:[…] I think it is an angel from God!
3. A: what is the story of it?
4. M: I think this is the angel that every one get out of their graves?
5. A: Get out of what?
6. M: An angel that has a whistle and blows into it, and every one get up
7. A: What has made you think that?
8. M: She is holding her hands towards God.
9. A: What shape drew your attention most?
10. M: The wings of the angel
11. A: What colour do you see most?
12. M: Two blue birds
13. A: Do you see any other colour also used a lot?

14. M: Two dark orange hands
15. A: What colour do you see less used?
16. M: (She points to a small orange spot and says that is less used marked with a
17. white rectangle)
18. A: Do you think things are moving in this painting?
19. M: No,
20. A: Is this a happy painting or a sad one?
21. M: Sad
22. A: Why
23. M: Because one thinks it is Gods angel and is sad
24. A: Do you like this picture?
25. M: Yes
26. A: Does it remind you of a some thing in your own life?
27. M: Yes, my aunt some times draws angels but not very often.
28. A: Your aunt draws them?
29. M: Yes
30. A: So it reminds of your aunts drawings?
31. M: Yes
32. A: Do you think there was a reason to use these colours?
33. M: Yes
34. A: What?
35. M: So that the picture will be beautiful

5.1.1.9 Talking about the second painting with Mahdis (Baselitz)

1. A: What do you think is the story of this picture?
2. M: She want to go swimming
3. A: Do you like this painting as well?
4. M: Yes

5. A: Which one do you like more?
6. M: [After thinking and looking at both works for a while she picks up the first
7. painting]
8. A: Which one is happier?
9. M: [Again she points to the first painting]
10. A: Why?
11. M: Because it has different colours
12. A: So the second one is not happy?
13. M: No
14. A: What colour do you see most?
15. M: [Pointing to the section marked A she says Green]
16. A: What colour do you see least?
17. M: [She points to the part marked B and says Blue]
18. A: What shape draws your attention most
19. M: That all the waters of the seas is white
20. A: Why do you think this painting is sad?
21. M: Because it is black, and the way the child looks
22. A: Do you think this is a beautiful work?
23. M: No
24. A: Why do you think the artist has used black?
25. M: So we know there is rubbish in the water
26. A: What does it remind you off?
27. M: when we went to sea with my mom, dad and our relatives.

5.1.1.10 Qualitative analysis of the Interviews about the two paintings

First painting (Darebaghi)

Category	Content	Distinction	Line numbers
Religious motive	Attributed to God	Painting attributed to religious belief (an angle from God)	L.2; L.8; L23;
	Attributed to angel		L.2; L.4;L.6; L.10; L.23; L.27
Religious action	Getting out of grave; Blowing into a whistle	Reference to a religious based story from Koran	L.4; L.6f
Colour	Two blue birds; Two dark orange hands	Mentions the colour with motive	L.12; L.14
	Motivation for the creation of the painting		L.35
Ambiance	Sad	God's angle referred to as sad	M.L.21
Personal recollection		Her aunt's sometimes draws angles	M.L.27; L.30f
Personal taste		She likes the picture	M.L. 26

Main category	Category	Comment	Distinction	Line numbers
Attributed to religion	Religious motive	Attributed to God	Painting attributed to religious belief (an angle from God)	L.2; L.8; L.23;
		Attributed to angel	(an angle from God)	L.2; L.4;L.6; L.10; L.23; L.27
	Religious action	Getting out of grave; Blowing into a whistle	Reference to a religious based story from Koran (The dooms day)	M.L.4; L.6
	Ambiance	God's angle referred to as sad	Religion associated with sadness	L.21
Assessment	Colour	Two blue birds; Two dark orange hands	Mentions the colour with motive	L.12; L.14
		Motivation for the creation of the painting		L.35
Attribution based on personal experience	Personal recollection		Her aunt's sometimes draws angles	L.27; L.30

Second painting (Baselitz)

Category	Comment	Distinction	Line numbers
Action	Swimming	The girl wants to go swimming	L.2
Personal taste	She likes the second painting	Makes assessments based on comparing the two paintings	L.4
	She likes the first painting more		L.6; L.7
	Does not think it is a beautiful painting		L.23
Ambiance	Happy, Sad	She makes judgments based on comparison and colour	L.9;L.11;L.21
Colour	Variety of colours, green, blue and black, white	She identifies colours and interprets them	L.11; L.15; L.17; L.19; L.21
Motivation	So we know there is rubbish in the water	Colour black attributed to dirt	L.25
Personal recollection	A family outing	Going with family to sea	L.27

Main category	Category	Comment	Distinction	Line numbers
Attribution based on a personal experience	Action	Swimming	The girl wants to go swimming	L.2
	Personal recollection	A family outing	Going with family to sea	L.27
Assessment	Personal taste	She likes the second painting	Makes assessments based on comparing the two paintings	.L.4
		She likes the first painting more		L.6; L.7
		Does not think it is a beautiful painting		L.23
	Ambiance	Happy, Sad The use of the colour black and the impression on the girls face and the variety of colours all that she refers to	She makes judgments base don comparison and colour	L.9;L.11;L.21
	Colour Black as a sign of dirt, and white attributed to the sea	Variety of colours, green, blue and black, white	She identifies colours and interprets them	L.11; L.15; L.17; L.19; L.21
Motivation	The urge to show rubbish in the water as a motivation to use black	Rubbish		L.25

5.1.1.11 Summary

Mahdis draws very well. Even though she her self is always negatively evaluating her drawing skills, but still manages to draw many scenes that she says she can not draw or that she has not been taught by her teacher or her sister, (lines: 9, 11, 17, 21, 42 & 44). She uses a wide range of colours, her attention to details, such as coloured light bulbs or her drawing of separate body parts. She is a careful drawer and takes time to evaluate her work and always takes time to decide what needs to be drawn next.

Her expression of emotion is not through colours or facial features, since in both drawings we notice a great variety of bright colours, and upward lips, expressing happiness are drawn for both themes. Actually she expresses the theme sadness or happiness but mostly through the subject drawn. This is normal of most children at this age not to pay attention to the emotions or feelings that could be inspired or expressed by colour. Both her drawing themes were based on her personal experience and in the interview she also referred to them. The depiction of the colourful light bulbs also is the result of this personal experience, which is a very common for celebration in Iran.

Looking at the first painting by Darebaghi, when asked why the artist had used these colours, she mentioned to make it beautiful, and when I asked if this is a happy drawing, she mentioned it is sad, and not because of the colour, but because of the theme, which she thought was of an angel. Only later when both paintings were put next to one another, did she say that the first painting is sad, and she mentioned because of its different colours. So whether drawing or looking at pictures, she tended mostly to express emotions or to notice them through the theme of the work. In her interviews about the two paintings, she points out to personal experiences and we see that they make up the basis of her

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understanding of the paintings. For the first painting by Darebaghi she says she sees an angel, and this is because her aunt draws angels some times and she relates angels to God and she even specifically mentions, *" An angel that has a whistle and blows into it, and every one get up"*. She interprets the picture sad, because it is a drawing of an angel, and for her this is not a happy theme. She tells a story from Koran, about an angle that blows in the whistle and all the dead get up. When I met with her mother she looked very religious from her hair covering and clothing, and probably Mahdis is also brought up in a very religious house hold with deep belief in what is said in Koran. Looking at the second picture, she relates it to a happier event going to sea a family outing, but then mentions that because of the use of (Black) which refers to the dirty sea water and the impression on the girls face it is not a happy painting. It is her second reference to colour to express emotion.

5.1.2 Dialogue with Melika

6-years-old, has not started primary schools yet. Her father is a general physician and her mother is a primary school teacher. She has one older brother and visits art class during the summer holidays.

5.1.2.1 Talking about happiness

00.00-02.05

6. A: What makes you happy, what is happiness?
7. M: ... to play, to run, to make plans with you friends, to see how you can keep them
8. occupied.
9. A: So this is happiness?
10. M: Yes
11. A: So you like to be with your friends?
12. M: Yes
13. A: That's it?
14. M: Yes
15. A: With what colours do you like to draw this?
16. M: My drawing?
17. A: Yes, if you want to draw your self with your friends?
18. M: Pink, red, gold, black, no not black because it is not an ugly colour, silver, grey,
19. white; yellow gold, and white gold
20. A: So now can you draw what you talked about?
21. M: to draw it, you mean, as if the children have held each other's hand like in a circle?
22. A: Well what makes you happy, and that is happiness, draw that for me with the
23. pastels here.
24. Ok

5.1.2.2 Drawing happiness

02.05-18.00

Starts her drawing from top left hand side of the paper. She takes a purple pastel and starts to draw a line with a centimetre space between the paper edge about 15 centimetres long.

25. M: Can my brother come in now?
26. A: Not yet, try to draw a little bit for a while, then can your brother come in.
27. M: After I have drawn the picture frame, can I then ask my brother to come in?
28. A: No just draw for a while and then I will get your brother.
29. M: I draw slowly, so the line would be straight. Because my hand shakes
30. M: So it won't be like you know when you want to draw a cloud, or a necklace. what a
31. pity I forgot to wear my necklace.
32. M: My brother one day tore one of my necklaces, and it was gold, but my mother has
33. got me a silver one now.
34. M: What a pity I can not write yet, or I would have written
35. A: No, I want to see your drawing, that you will also do later.
36. M: When you draw, do you give yourself a present?
37. A: Yes if it is good
38. M: I also have oil pastels, and water colour and colour pencils and gauche

She takes her time to draw the purple column on the top left hand side of the paper.
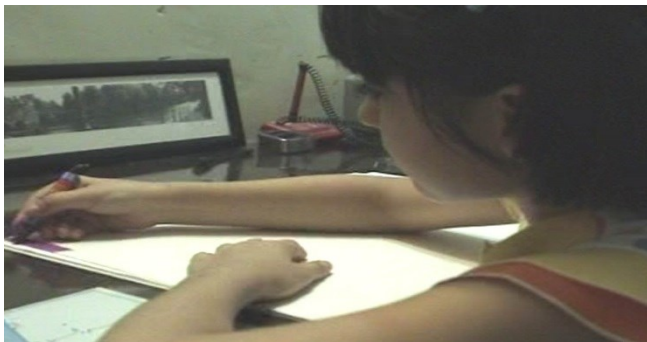
39. M: Is this straight do you think? (referring to the purple column)
40. A: Yes it is straight, what is it?
41. M: It is a frame
42. A: A frame around your drawing?
43. M: Yes
44. A: So this is supposed to be your drawing of your happiness with your friends. So
45. come one draw it,

She goes over the purple column again, making sure the edge of the column is straight.

46. M: Is the frame enough? (The column comes about half of the paper),
47. M: I want to colour the rest in another colour so it would look pretty.
48. M: What colour do you think would be good?
49. A: This is your drawing I can not say anything

She takes the colour orange and continues further down the page continuing the picture frame. Two centimetre long, and then she changes to colour yellow and draws the rest of the frame until the bottom edge all in yellow.

50. A: It is already very colourful
51. M: I want it to be colourful, so it won't be only in one colour, in drawings there are
52. always many nice colours.
53. A: Yes very nice
54. M: I have forgotten to bring my drawings from my drawing class, I have nice

55. drawings there.
56. A: Do you go to drawing class in your kindergarten?
57. M: No, it is almost the end of our course, now we are going to paint with gauche
58. A: Will you draw other things as well in your drawing
59. M: Yes but first I have to draw my frame
60. A: How do you know you have to draw a frame?
61. M: From my art class
62. M: It is annoying to have to draw a frame

She turns the paper and starts colouring the frame on the other side of the paper, continuing from the last spot, using the colour orange, and then using blue

63. M: we are not speaking
64. A: Yes we did speak, I am waiting to see what will you draw next
65. M: Look I do not go over the line, (Drawing a line and colouring inside it to further
66. continue the frame round the paper)
67. M: Oh my hand aches (Changing to her left hand, trying to colour with it, and then
68. again changing to right hand)
69. M: Some people can draw with this hand, and some people can draw with the other
70. hand

She then again changes her colour from blue to peach.

71. M: I want to draw, you, my mom, my father, my mom's mom, my grandpa, my
72. grandma, my aunt, my mom's father, all our family, all my father's friends, all my
73. mother's friends, I want to draw every one
74. A: Why do you want to draw all these people
75. Because they are our relatives
76. A: And what does this mean to you
77. M: It means happiness
78. A: Interesting

She then take s the colour grey and colours the rest of the frame until the paper's edge grey and then she uses dark blue to draw the frame on the other side of the paper.

79. M: I will draw my own hair with pony tails, and my mom's hair coming down from on
80. side
81. A: Good, draw it, and let me see it
82. A: Will you draw a frame on the bottom edge as well?
83. M: On the bottom of the paper I want to draw grass
84. M: Should I draw the grass dark or light?
85. A: What ever you like, do you want to draw the grass first or last?
86. M: First, but this is not the frame
87. A: Fine

Taking the dark green she draws a patchy line, with zigzags across the paper to show grass.

88. A: So who will you draw first?
89. M: My self
90. M: Shall I draw with pink?
91. A: If you like

18.02-23.43

She first draws a pink circle presenting the head and then taking black draws the hair on both sides. Then again taking the pink again she says she wants to draw her earrings and then she adds her neck.

92. M: My earrings, and this is my neck

Taking red, she draws the features in her face, first her lips, the semi circle looking up, then her eyes and nose. Two dots as eyes and a straight line in the middles as the nose. Then with black again she draws her fringes. She draws her body with pink and then with red she draws a long skirt for herself. All just the outlines. With purple she draws her arms and then her hands. She colours her shirt pink. She colours inside the skirt and the arms orange.

23.43-31.07

93. A: So who will you draw next
94. M: I will draw my mom, holding my hand, but I don't know how to draw her bag, but
95. yes I remember, I will draw and colour it brown and then put the handles over the
96. shoulder, I learnt it from my art teacher.
97. M: I have to draw my dad

98. A: Draw him
99. M: With what colour should I draw my mom?
100.   A: With what ever colour you like
101.   M: With red, and tall

She draws a circle with the features inside it.

102.   M: What colour is my mom's hair
103.   A: She has light colour hair
104.   M: I will first put yellow and then on top of it black or brown.

She draws the hair on one side with yellow and then goes over it with brown
105.   she has put her hair on one side

She takes the colour pink again, first draws the neck and then the shirt and colours inside it pink, and then draws the arms with the same colour. Going over the hair again with black and then yellow and then brown again to create the right hair colour (Hair mother has blond high lights).
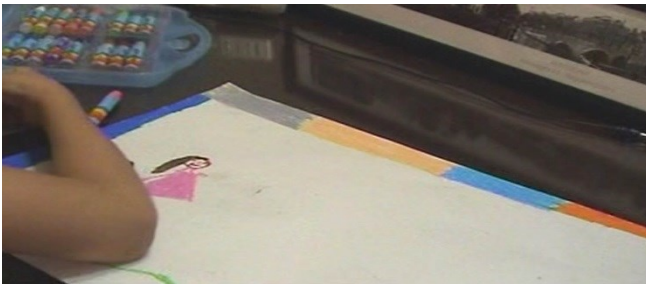
She draws the hands with black. With blue she draws the legs. First one leg and colours it inside and then the other one. After finishing the legs, she goes back to the hair and adds a bow to her mother's hair.

106. M: She is wearing jeans
107. A: It looks really nice

She then goes back to the legs and with purple draws the shoes.

108. M: she is wearing high heels
109. M: I will colour the shoes pink, after drawing my dad can I go and get my mom?
110. A: No try to first finish your drawing.

31.07-39.29

Taking the light green she starts colouring the grass inside the dark green contours she has drawn first. Half way through she decides to draw her father and then to finish the grass

111.   M: I will finish the grass later, I will draw my dad now
112.   M: My dad is tall, (Drawing her father's head higher than the others.

She first draws a circle with brown indicating the head, then with black she draws the hair, and then taking the brown again she draws the facial features

113.   M: Can I just draw my own family, it is so difficult to draw every one
114.   A: OK; you don't have to draw every one, after drawing your brother see who else you
115.   want to draw.
116.   M: I want to draw you

She then draws the neck and then the body with brown and colours it.

117.   M: What colour should I draw my dad's trousers, he never wears jeans
118.   M: I will draw him in black trousers, he doesn't wear black trousers but I will draw it anyway.

She draws the trousers black, and then adds the shoes in grey.

With yellow she draws the arms, always drawing the arm, and then the hand in black and then going to draw the next arm. Then with brown she draws her father's briefcase.

119.   A: So are you going some where or just being together makes you happy?
120.   M: Going some where

39.29-45.20

She starts drawing her brother. First draws a circle, and then she draws his hair with black and then with ochre she draws the facial features. She draws the neck and then the body in red. The legs she draws in light blue.

She colours the legs in light blue. Then she draws the shoes.

121.   M: I won't draw heels for him, he isn't a woman

After drawing the shoes she goes to the top of the page and draws a large circle with yellow and colours it inside with yellow. Indicating the sun. Then she moves back to her brother and colours inside the shirt with blue and then with purple she draws the arms and the hands in black.

45.20-52.39

122.   M: Now I have to draw the sky and the clouds.

Taking the light blue she starts colouring the top of the page with light blue.

123.   A: So what else do you want to draw?
124.   M: Clouds, and when I colour the grass and draw the flowers then it will be finished
125.   A: Ok

She draws clouds on both side of the paper.

126.   M: I also need to draw a tree, but I will not draw my brother's bag

At the right end hand side of the paper near the picture frame she draws first the brown trunk and colours it and then the green on top of the tree. She draws red spots on the tree to show the flowers on it.

127.   M: I have learnt from my brother to draw a tree like this

She goes back to the grass and starts colouring it green

128. A: This is very nice, so is it finished?
129. M: No,
130. A: what else is needed
131. M: Flowers
132. A: Ok
133. M: First I have to draw some dark green around my tree
134. M: After drawing the flowers will it be finished
135. A: This is your drawing you should know
136. M: Well then it is finished

She starts putting some large red spots on the grass indicating flowers with equal distance in between them, and then fills the space in between again with some more red spots but a bit smaller. Looking at her work and then announcing that her work is finished.

5.1.2.3 Analysis of the drawing Happiness

Melika has drawn a colourful frame all around her work, which we know she has learnt in her art class (L:56). She has drawn four figures, her self, her mother, her father and her brother. Above the figures just below the frame she has drawn the sky blue with the sun in the middle and two clouds. The ground (grass) is drawn in light green with red dots as the flower and a small tree on the right hand side of the page.

This is Melika's happy drawing. She started with wishing to draw every one she knows, (L:66) grandparents, relatives, family and friends. However, more than half way through the drawing process she realized she this is no easy task and resigned to just drawing her family.

The frame which is drawn on three sides of the paper embraces the whole work and because of the bright colours intensifies the emotion expressed in the work. Before starting her drawing in the preliminary interview Melika has stated to draw a happy picture she wants to use colours such as, Pink, red, gold and etc (L:13), she mentions she does not want to use black because it is an ugly colour. The choice of various bright colours does give us an image of a happy picture.

The figures are drawn next to one another in a row, first has she drawn her self, then her mother taller and next to her mother stands her father, the tallest figure, but she has done this intentionally she states that her father is taller (L:107), and then is her brother. Drawing her figures she draws every single body part separately such as the arms, legs, hands, feet. She pays attention to many details and decorative details as well. Drawing her self she includes her necklace and earrings (L:87). She talks a lot about what she wants to draw next or what needs to be drawn before hand, she says how she is going to draw her own hair, long in a pony tail, even though she has short hair, and how she is going to draw her mother's hair.

Even though she does to some extent try to use colours in relation to reality, like blue sky, green grass but this is not only limited to nature, because we see when drawing her figures she also ponders and tries to draw what it is in real life, like her mother's hair colour (L:99) or she mentions her father never wears jeans so she needs to draw black trousers for him.

She has certain criteria that need to be drawn before she can announce her work finished, such as a tree, the clouds or the flowers. Even though the depiction of the frame has added to the picture quality and in spite such complicated human figures with the inclusion of details such as jewellery, show style (High heels), but her flowers are drawn very simple, just as small red dots on the back ground of the grass and the tree. The tree as well is drawn like an ice on an ice cream cone, which she says she has learnt from her brother.

The drawing shows her family all going out together, which we can easily interpret as a happy picture, due to the drawing subject, the use of colours, the turned up lips and the beautiful sunny day. All the elements tree, grass, flowers, family members, the sun, the blue sky and the radiant colours intensify the emotion and the subject. We can see a happy family together standing in front of us as if posing for a family photo. The picture inspired by a question but based on real experience of the child with her family.

5.1.2.4 Talking about sadness

00.00-02.29

1. A: Do you remember last time we talked about what makes you happy, now I want to
2. know what makes you sad?
3. M: Fighting
4. A: Fighting? Between who?
5. M: Between my self and my brother
6. A: Aha, what do you fight over,
7. M: My brother doesn't let me play "Play station" some times.
8. A: So, then you fight over it, If you want to draw a sad painting what will you draw?
9. M: It also makes me sad if an old woman or an old man is run down by car, or a child
10. who is run down by a car. For example a boy who wants to get his ball and then he is
11. hit by a car. Like the boy who was waiting for his parents, but then he was hit by a
12. car.
13. A: So will you draw this as a sad painting?
14. M: I can't draw a car.
15. A: Yes you can, you just need to think about it and then you can draw it.
16. So which one of the things you talked about will you draw as your sad painting?
17. M: .....
18. A: Some one getting run over by a car?
19. M: Yes
20. A: So think about the colours you want to use
21. M: I won't draw a frame this time

5.1.2.5 Drawing sadness

02.29-12.32

She starts from the left hand corner with the blue pastel drawing a slanted line.

22. M: Can I draw a river here
23. A: You wanted to draw a sad painting
24. A: So what is this you are drawing?
25. M: It is a river and on the other side is the desert
26. A: And then what will you draw
27. M: I will draw a child who is going into water and gets drowned
28. A: So this makes you sad, not the car?
29. M: Yes that also makes me sad, but I don't draw a car
30. M: Can I also sing while painting?
31. A: Yes you can

She starts singing, a song about a doll. While colouring the stream she keeps on singing.

32. A: So this will be your sad drawing?
33. M: Can I not draw a sad painting but instead draw a happy one?
34. A: Draw another time a happy picture, this one is your sad picture.
35. M: No the girl will not drown in water
36. A: So what will happen, to make this picture sad?
37. M: A mother and father go out and they loose their child

She draws a blue line almost close to the top of the paper from left to right and then turns the paper up side down and draws another line almost half way in the middle of the paper with the light blue pastel again across the page. And starts colouring it light blue

38. M: Clouds are white and I will draw my clouds white
39. A: What is this you are drawing?
40. M: It is the sky
41. M: Let us talk about happy things so the picture will have a good feeling
42. A: It is ok, once a happy drawing and once a sad one, so we can see what you think

She uses the pastel from its side to faster manage to colour the big space.

43. M: My brother can draw better than me, but now I can draw better than him
44. A: Do you still go to an art class
45. M: Yes, but I don't want to go, I think my drawing is better now
46. A: But, maybe it can get also better, do you also go to your ballet class?
47. M: Yes, I like my ballet class better, I don't like my drawing class, I don't know why I
48. told my mom I want to go?
49. A: Did you tell your mom you want to go to art class?
50. M: Yes, I told my mom I want to go to drawing class
51. M: Can I see my film?

52. A: I will put it on a CD and then you can watch it on your computer
53. M: Can I also watch it in the camera
54. A: Yes, but later
55. M: My brother knows how to drive, I also know how to drive
56. A: Really
57. M: Yes when you want to decrease your speed you have to take your foot off the gas
58. pedal

Finishing the sky and while looking at her work

59. M: Does it look good?
60. A: Yes, now you can start drawing the sad part, what makes you very sad

She takes the dark blue pastel and draws starts to draw a cloud under the sky, then she takes red, yellow and orange pastels. She draws a big yellow circle under the sky close to the right hand side of the paper. And colours it in with yellow.

61. M: We can also go down into the garden to get some fresh air, if you want
62. A: After you have finished your drawing.

12.32-18.39

After finishing colouring the circle. she takes the orange pastel and draws a line emerging out of the sun, and then changes to yellow, and then orange again, changing randomly, in the middle of this work she takes red and draws the facial features on the sun, a happy smiling mouth and eyes and the nose. Then she takes the yellow pastel and goes round the sun putting all the yellow lines and after doing that, she takes the orange line and adds all the orange lines around the sun. She then colours the bottom right hand side of the page a little bit green. Then goes to the other side of the page and colours the other side on the bottom axis of the paper blue.

63. M: My friend draws the water like this (Showing with her finger a from on the paper)

64. She hasn't learnt how to draw yet. In this water we can see the shadow

She takes the colour purple and draws over the grass

    65. A: So what is this
    66. M: A mat to sit on, and here is their tent

Then she draws with the purple a triangle shape. She colours the tent light blue leaving a triangular space uncoloured, and colouring it in with dark blue. Then she takes the black and draws a line on the dark blue patch

    67. M: This is the zipper, the line for zipper to close it

She draws a stick figure on the right hand side next to the tent, Consisting of a dot for the head, with two thin lines showing the head and the arms. Even though she chooses one of the simplest schema to show the body but then she draws the hands, every thing is drawn in red.

    68. A: Who is this?
    69. M: The mother
    70. A: what is she holding?
    71. M: It's her hand
    72. M: I can also draw a real person, its no problem
    73. A: Its ok
    74. M: Here is her head, and her dress is also red,

She draws a circle above the stick figure to identify the head, then she adds the neck, and then draws a semi triangular form to show the dress. The dress covers the stick figure.

75. M: The girl goes to play at water and she falls in, then her mother goes to help her
76. A: Will you draw this?
77. M: It is so difficult
78. A: I am sure you can, otherwise how will we know what happened

She patiently changes her colours and moves from one detail to the next. She draws the facial features including the eyelashes, but when she later colours the face, they get smudged and can not be seen

18.39-21.52

79. M: The rest are sleeping
80. A: OK, fine

She starts to draw another figure next to the water. Starting with the face.

81. A: Who is this?
82. M: She is the one who falls in water, and all her friends are gone home
83. A: No one is there to help her?
84. M: Just one of her friends and she comes quickly
85. A: This is really sad

She draws a small circle , then she draws with red a pony tail on one side of the head and then another one on the other side, and then taking a look she joins them together and fills the space with red.

86. M: It is a girl
87. A: The one who fell in water is a girl?
88. M: Yes

With light blue she draws he neck and then two lines coming down her neck with a dot at the end of it.

89. A: Is this her arms?
90. M: Its her necklace
91. A: Her necklace

With pink she draws a form as the body, a slanted form leaning towards the water to the left. She then divides the body in the middle saying the bottom part it is her skirt. Going back to the other figure to draw the arms.

92. M: I will draw her mother's arms.

She goes back to the first figure and also draws the mother's ears and earrings.

93. A: Are these the ears and earrings?
94. M: Yes

She goes back to the girl's figure and starts drawing her arms.

95. M: Her arms come together like this, she has also picked some flowers
21.52-25.08

On the left hand side of the paper she draws a blue circle

96. A: What is this
97. M: It is a small well, I will draw around it brown so it will really look like a well
98. M: The water would have had then take her here

She then puts some red dots on the grass

99. M: Have you seen the flowers in grass
100. A: Yes the little ones
101. M: She has picked all the large ones

With green she draws some green lines in the middle of her hand and puts some red dots above them. She colours the skirt yellow and then moves to the other side of the paper and next to the mother she draws some forms with the yellow colour indicating they are their shoes.

102. M: Their shoes are here

Then she draws the moon on the left side of the paper under the sky. She takes some time to look at her picture.

25.08-29.30

Then she makes a decision to draw her friend

103. M: I will draw her friend
104. A: OK

She draws a tadpole figure again, next to the mother, a very small head, every thin gin pink, and then adds the face and the air in red. Indicating every detail verbally while drawing.

105. M: This is her legs, and this is her hair

She goes back to the figure of the mother and makes her hair longer

106. A: Do you like long hair
107. M: Yes, but my mother always has my hair cut.
108. M: Aren't faces cream colour?
109. A: Yes
110. M: Then I will colour her face cream.

She colours the face and the neck of one of the figures cream, and then goes to the next, realizing she has already coloured it yellow, she colours her neck cream

111. A: Is it finished?
112. M: I want to draw some stars as well

Then she colours the cheeks of the sun orange. Once more looking at her picture carefully, then she says it is finished.

5.1.2.6 Analysis of the drawing Sadness

She has coloured half the page in light blue indicating the sky, then below that we see a large sun on the right hand side of the page with colourful rays in yellow and orange. The sun has facial features and is smiling. Next to the sun she has drawn a cloud with blue outline but has left white indicating clouds are white (L:38). She has drawn a slanted form starting from the left hand corner of the page coming down to the bottom of the paper dividing the paper once more into two parts, this is the river (L:22, 25). She has also drawn a half moon and some stars. We see two figures, one in red and one in yellow, mother and daughter. Next to the figure in red (the mother) is another figure hard to identify, because it hardly looks like the complicated schemata she has used till now, which is the friend of the girl (L:103, 105). On the left hand side of the picture we see a blue surface and a blue circle on it, which she says is a well (L.97).

This is Melika's sad drawing, a girl drowning in a river while picking flowers. She could not in the beginning what to draw, she had many ideas, such as arguing with her brother, or some one getting run down with a car (L: 22, 25, 27, 37) but finally decided to draw this one reason because she said she can not draw cars. But even while drawing this picture she insisted on wanting to draw some thing happy. She wanted to talk about happy things so her picture would not have a sad feeling, or insisted on going down to the garden to get fresh air. She was trying to avoid the theme or that she was requested to draw a sad picture.

Looking at the picture we see bright happy colours the same as the ones used in the happy drawing. Beautifully drawn figures with details such as earrings and necklace, attention paid to hair styles and even one has her hand full of flowers. The sun is also smiling down on the wonderful scene below it. None of the elements or the objects, nor the composition and the colours help us to interpret this as a sad drawing. Without the help of what has been said in the interview and the drawing process this would

be impossible. However, we know this is an image of a girl picking up flowers on a pick nick day somewhere with her friends and family near a river and while doing so she falls inside the river (L:75, 82). She only gets saved because her mother and her friend were near to help her. Of course then it makes sense to have such a beautiful weather, with the blue sky, sun shining, the tent and the happy bright atmosphere, since this is the way every thing was until the sad accident happened. The child's wish to avoid drawing some thing sad as well as trying to show a wonderful day in nature prevent her from expressing or drawing a sad picture. Instead we have a colourful image in front of us which is inspired by my request to draw some thing sad. Of course, when we do think about the theme, a girl falling in water, helpless to save her self and only relying on the others then we see the deeper fear of a child and her dependence on others.

5.1.2.7 Qualitative analysis of the interviews (Happiness)

	Generalized Category	Distinction	Line numbers	Comments
Theme Happiness	Happiness attributed to being with Friends	Time spent with Freinds	L.2, L.5, L.15	Playing, holding hands, running, and making plans are all attributed to happiness
	Colour black	Attributed to ugliness	L.12	Does not want to use black in her happy drawing
	Pink, red, gold, silver, grey, white, yellow gold, and white gold	Attributed to happiness	L.12, L.13, L.41	Wants to use these colours for her happy drawing, diversity of colour
	Assessment of ability	Lack of writing ability	L.28	Stating she could write better about the theme as drawing it, if she could write
		Lack of self assurance	L.33, L.40, L.42, L.78, L.93	Asking if the drawn line is straight, or if it is the right size or the right colour
		Positive assessment of her ability	L.48, L.49	Nice drawings in my book
		Negative assessment of ability	L.88	I can't draw the bag
	Assessment of drawing	Colourful	L.45	I want it to be colourful, so it won't be only in one colour
	Drawing ability dependant on art class	Frame, Bag	L.55, L.90	The teacher has told her to draw frames for her drawings
	Drawing ability dependant on brother	Tree	L.121	I have learnt from my brother to draw a tree like this
	Happiness attributed to being with family, friends, and relatives	The presence of known people creates a happy scene, going somewhere	L.65, L.66, L.67, L.69, L.71, L.114	
	Planning the process of her work	Hair style	L.73, L.77, L.111, L.118, L.125, L.127, L.128	Having a clear plan of what should be drawn next, and how
	Stressing on the importance of the mother	Colour, size, and hair style, Shoes	L.95, L.99, L.102	
	Creative solution for the creation of the hair colour	Child's realization that the colours variety at hand do not provide the hair colour	L.98	I will first put yellow and then on top of it black or brown
	Assessment of the task	Realistic realization of the task	L.111	I just draw my own family, it is so difficult to draw every one
	Differentiation between male and female clothing		L.115	I won't draw heels for him, he isn't a woman

Main Category	Category	Distinction	Line numbers	Comments
Friendship	Being with Friends	Time spent with Freinds	L.2, L.5, L.15	Playing, holding hands, running, and making plans are all attributed to happiness
Understanding Colour	Bright Colours, Colour diversity	Attributed to happiness	L.12, L.13, L.41	
	Dark colours	Attributed to ugliness	L.12	
Self Assessment	Assessment of ability	Lack of writing ability, Positive assessment of her drawing ability	L.28, L.48, L.49, L.88	
Preset criteria for a finished drawing	Planning the process of her work	Hair style, flowers, grass, tree,	L.73, L.77, L.111, L.118, L.125, L.127, L.128	Having a clear plan of what should be drawn next, and how
Visual Understanding	Assessment of drawing	A drawing should be colourful	L.45	
Family and relatives	Happiness attributed to being with family, friends, and relatives	The presence of known people creates a happy scene, going somewhere	L.65, L.66, L.67, L.69, L.71, L.114	
Dependence on others opinion		Lack of self assurance,	L.33, L.40, L.42, L.78, L.84	Asking for opinion
Male and female dress code	Differentiation between male and female clothing		L.115	I won't draw heels for him, he isn't a woman
Peer influence	Drawing ability dependant on art class		L.55, L.90	
Sibling influence	Drawing ability dependant on brother		L.115	

Qualitative analysis of the interviews (Sadness)

	Generalized Category	Distinction	Line numbers	Comments
Theme Sadness	Fighting attributed to sadness	Based on personal experience	L.3, L.5	Fighting between brother and sister
	Getting hit by a car		L.9, L.10, L.11	old woman or an old man is run down by car, or a child
	Negative assessment of ability	Based in comparison with brother	L.14, L.29, L.43, L.77	I can't draw a car, My brother can draw better than me
	Thinking independently	Not following the instructions given by the art teacher	L.21	I won't draw a frame this time
	Asking for other's guidance		L.22	Can I draw a stream here
	Positive assessment of ability	Aware of her development	L.43, L.45, L.55	I can now draw better
	Drowning attributed to sadness		L.27, L. 75	
	Keen to draw happy picture	Creating a positive mood or picture Describes sadness with some thing positive. (She has picked flowers)	L.33, L.41 L. 95, L. 101	
	Getting lost	New attribution for sadness	L.37	A child losing her parents
	Realistic representation	Clouds are white Faces are cream	L.38 L. 108, L.110	
	Assessment of drawing competence of others	Critic view	L.64	She hasn't learnt how to draw
	Assessment of her drawing competence	Knowing the figure does not represent totally a human figure	L.72	I can also draw a real person
	Mother to help her child	A sad event that is resolved by the help of the mother	L.75	
	Help given by a friends	A sad even that is resolved by a friend	L.84	
	Attention to detail	Ornamental details	L.90	
	Drawing competence	How the hands should come together to hold flowers, Knowing how to make the well looking more realistic	L.95 L.97	
	Expressing what she likes	Long hair (some thing she does not have)	L. 107	

Main Category	Category	Distinction	Line numbers	Comments
Conflicts	Fighting attributed to sadness	Based on personal experience	L.3, L.5	Fighting between brother and sister
Accidents	Getting hit by a car		L.9, L.10, L.11	old woman or an old man is run down by car, or a child
	Drowning attributed to sadness		L.27, L. 75	
Losing the family	Getting lost	New attribution for sadness	L.37	A child losing her parents
Self Assessment	Negative or positive assessment of her ability or drawing or of others		L.14, L.29, L.43, L.77, L.43, L.45, L.55, L.64, L.72	
Positive ambience	Keen to draw happy picture	Creating a positive mood or picture Describes sadness with some thing positive. (She has picked flowers)	L.33, L.41 L. 95, L. 101	
Family and friends	Mother to help her child	A sad event that is resolved by the help of the mother	L.75	
	Help given by a friends	A sad even that is resolved by a friend	L.84	
Drawing competence		How the hands should come together to hold flowers, Knowing how to make the well looking more realistic	L.95 L.97	
Personal taste	Expressing what she likes	Long hair	L. 107	(some thing she does not have)

Concepts	Main Category	Category	Distinction	Line numbers	Comments
Communal, Social, Group life, Being together,	Family and relatives	Happiness attributed to being with family, friends, and relatives	The presence of known people creates a happy scene, going somewhere	L.65, L.66, L.67, L.69, L.71, L.114	
	Losing the family	Getting lost	attribution for sadness	L.37	A child losing her parents
	Family and friends	Mother to help her child	A sad event that is resolved by the help of the mother	L.75	
	Conflicts	Fighting attributed to sadness	Based on personal experience	L.3, L.5	Fighting between brother and sister
	Being with Friends	Time spent with Freinds	L.2, L.5, L.15	Playing, holding hands, running, and making plans are all attributed to happiness	
	Family and friends	Mother to help her child	A sad event that is resolved by the help of the mother	L.75	

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5.1.2.8 Talking about the first painting (Darebaghi) with Melika

1. A: Look at it at whatever way you like
2. M: Did you draw this
3. A: No, but I want you to talk to me about it, what do you think is this painting about
4. M: She has taken the birds feet
5. A: So what do you think it is showing
6. M: She has got a bird and she wants to take it home, but it is a pigeon
7. A: A pigeon?
8. A: What attracts your attention most of all in this picture?
9. M: This
10. A: What is this
11. M: Person
12. A: What colour do you see most?
13. M: This colour, it is here and here
14. A: What is it called?
15. M: Orange
16. A: So what colour do you see least
17. M: This colour
18. A: What is it called?
19. M: Blue, but no because it is also here
20. A: Then what colour do you see least
21. M: This (pointing again with her finger)
22. A: What is it called?
23. M: Yellow
24. A: Why do you think the artist has used these colours?
25. M: because they are nice colours
26. A: Do you think these colours have any meaning?
27. M: No
28. A: Do you think this is a happy painting or a sad one?
29. M: A sad one
30. A: A sad one, why?
31. M: Because it has soil but no grass
32. A: Is it a nice painting
33. M: No,
34. Does it remind you of anything in your life?
35. M: yes, once a woman had put a pigeon there, and my friend and I we took it here and
36. then we forgot, but then another woman came and took it back, and washed her hands

5.1.2.9 Talking about the second painting (Baselitz) with Melika

1. A. So now take a look at this picture
2. A: What do you think it is about
3. M: It is an ugly picture
4. A: Why
5. M: It has ugly colours, only these two colours are nice (pointing with her finger)
6. A: Which colours are nice?
7. M: Yellow, purple, red and white
8. A: So what is its story?
9. M:.... the people in the painting are ugly and it doesn't have nice colours, you tell me

10. the story
11. A: No you have to tell me
12. M: It is about a person in whose life, every thing has been good
13. A: What colour do you see most?
14. M: The most, black
15. A: What colour do you see least?
16. M: Purple
17. A: Is this a happy painting or a sad painting?
18. M: a sad painting, no a happy painting
19. A: why?
20. M: A sad painting
21. A: No just tell me why you think it is happy?
22. M: Because in her life is happiness
23. A: How do you know this?
24. M: Because of this happy colours are more in this picture
25. A: So you think this is happy.
26. A: Can you put both drawings next to each other
27. A: So which one is more happy
28. M: This one (Holding up the first picture)
29. A: Why?
30. M: Because it has more happy colours
31. A: So look at the second painting, why do you think the artist had used these colours?
32. M: Because he liked these colours not the other ones, and the other one also just liked
33. these colours
34. A: Look at the second picture, does it remind you of any thing in your life
35. M: Yes of my parents wedding?
36. A: Why?
37. M: because it was happiness in it
38. A: What made you think of your mom and dad's wedding
39. M: They have happiness in their lives

5.1.2.10 Qualitative analysis of the Interviews about the two paintings

First painting (Darebaghi)

Category	Content	Distinction	Line numbers
Story based on visual elements		"She has taken the bird's feet"	L:4
		"She has got a bird and she wants to take it home, but it is a pigeon"	L:6
Colour	Blue, Yellow	"Because they are nice colours"	L:25
Emotion	Sad	Grass attributed to happiness, soil to sadness.	L:31
Personal experience		Having found a bird	L:35, 36

Main Category	Category	Content	Distinction	Line numbers
Assessment based on personal experience.	Story based on visual elements		"She has taken the bird's feet"	L:4
			"She has got a bird and she wants to take it home, but it is a pigeon"	L:6
	Personal experience		Having found a bird	L:
Assessment based on colour			"Because they are nice colours"	L:25
Assessment based on emotion	Emotion	Sad	Grass attributed to happiness, soil to sadness.	L:31

Second painting (Baselitz)

Category	Content	Distinction	Line numbers
Personal taste	Colour	"It is an ugly picture"	L:3, 5
	Colour	"Yellow, purple, red and white2	L:7
		"The people in the painting are ugly and it doesn't have nice colours"	L:9
Interpretation of the story of the picture	The child tries to create a story for the picture.	It is about a person in whose life, every thing has been good	L:12
Emotion	The child tries to interpret the emotion in the work.	Sad, happy, " because in her life is happiness".	L:18, 20, 22
Assessment	The child interprets the emotion through colour.	"Because of this happy colours are more in this picture"	L:24
	The child rates the first painting as happy through comparison	"Because it has more happy colours"	L:30
Personal taste		The artists have used these colours because they like them	L:32, 33
Interpretation of the story of the picture	The child finds the picture happy.	The picture reminds her of her parents wedding, because it is a happy picture and they are happy together.	L:35, 37, 39

Main Category	Category	Content	Distinction	Line numbers
The child makes assessment based on personal taste	Personal taste	Colour	"It is an ugly picture"	L:3, 5
		Colour	"Yellow, purple, red and white2	L:7
			"The people in the painting are ugly and it doesn't have nice colours"	L:9
Assessment of emotion through colour		The child interprets the emotion through colour.	"Because of this happy colours are more in this picture"	L:24
The child attributes colour use to personal taste.			The artists have used these colours because they like them	L:32, 33
The child interprets the picture based on personal experience.	Interpretation of the story of the picture	The child finds the picture happy.	The picture reminds her of her parents wedding, because it is a happy picture and they are happy together.	L:35, 37, 39

5.1.2.11 Summary

Through the qualitative content analysis of the Interview it is revealed that the main concern of happiness or sadness for the child is being together, being with the people, with whom she feels

secured and loved. For her the presence of loved ones brings security and assuredness and the conflict or problems in family brings insecurity. The focus is on the group life, on a great circle of family relatives and friends, in the centre of which are her parents and brother. She starts with the aim of drawing all those whom are part of this circle, but with realizing the difficulty of the task, she concludes to draw her family circle. In her second drawing, once again we see this need to be supported and to be in the security of family and friends. The presence of the mother nearby, and the protection of the others, even if they are not be seen, but are present in their tents. The friends who were there, but now our gone home, and still the presence of one other friend, who has stayed behind to help the friend or in another word to provide the security. "children who draw a picture of their family spontaneously tend to have a warm and positive relationship with one or both parents. These children feel emotionally secure enough to express their attitude openly and directly" (Koppitz, 1968 p.128). This I noticed as well during the drawing process, she always wished to have her brother let in or to get her mother to see her work. "Positive relationships with adults and age mates help the growing child to build a sense of security and self-esteem, to understand and express emotions, to develop his/her cognitive abilities and to acquire social norms and values. On the other hand, the lack of such experiences deprives the child of basic opportunities and negative relationships can seriously harm children's development" (Pinto/ Bombi, 2008 p.122).

She uses beautiful bright colours for both her drawings, there is no way to realize the sad drawing theme, by looking at her work. She has been to drawing course, there fore, some of her drawing abilities and some decisions could be the direct influence of her teacher, such as the drawing of a frame for the first picture.

Even though the happy drawing comes from her personal contact with her family but it is not clear where from she gets the idea for her sad drawing. She mentions a couple of themes which she finds sad, but only one which was arguing with her brother was based on her personal experience.

When looking at the two paintings by Baselitz and Darebaghi, she based her comments mostly on her personal taste and experience. The first painting by Darebaghi, reminded her of when she and her friends had found a bird and the painting she liked because it had nice colours. But looking at the painting by Baselitz she adds, she doesn't like it and it is ugly because it has ugly colours. But then changes her mind and says it is a happy painting and reminds her of her parents wedding because they are also happy.

Melika does not want to see any thing sad or draw any thing sad.

5.1.3 Dialogue with Nazanin

6 year old girl, visiting a summer drawing course.

5.1.3.1 Talking about happiness

0.00-2.95

1.   A: Hi
2.   N: Hi
3.   A: What is your name?
4.   N: Nazanain
5.   A: What a nice name. Can you tell me what makes you really happy?

6. N: ... I don't know
7. A: Well take your time, there is some thing that makes you very happy
8. N: Birthday
9. A: Birthday. Whose birthday?
10. N: My friend's birthday for example
11. A: Your friend's birthday not your own?
12. N: Also mines
13. A: Why do birthdays make you happy?
14. N: Because you get presents
15. A: Ok so because of presents, is there any thing else you like about birthdays?
16. N: Blowing candles
17. A: Wonderful, so what will you draw to show happiness?
18. N: A birthday
19. A: Will you draw this for me?
20. N: Yes

5.1.3.2 Drawing happiness

2.96-6.40

She puts her paper horizontally to start her work.

21. N: Can I start?
22. A: Yes
23. N: Is it Ok if I put my paper like this?
24. A: Yes of course you can draw from what ever direction you like

She draws a horizontal rectangle on the bottom of the page in the middle with a black oil pastel.

25. N: Hmm but it is not straight.
26. A: It is Ok, you can correct it.

She draws a series of vertical lines in purple inside the rectangle.

27. N: These are the candles (indicating to the drawn lines)
28. A: Ok
29. N: what colour shall I draw my cake
30. A: It is your cake, you can colour it in any way you like

She takes pink and starts to colour the cake. Taking care not to go beyond the drawn black outline. Colouring first all around the borders of the cake and then the inside. She presses the pastel hard to get the maximum colour and is careful not to leave any white parts.

31. A: So whose birthday party is it that you are drawing?
32. N: My birthday.
33. A: When is your birthday?
34. N: My birthday is already over.

She colours very patiently and with concentration.

35. A: Who do you invite for your birthday?
36. N: My friends
37. A: Do you have many friends?
38. N: Yes

She mentions few names, more than 7 girls names. She has got to know them during the pre-primary school program which is one year.

6.40- 9.40

39. N: Shall I draw a table for the birthday hats?
40. A: Yes if you like

Taking black she draws a small square on the right hand side of the cake

41. N: this is for the hats.
42. N: Here I will draw the juices and then here the hats. (pointing to the inside of the square for the juices and above it for the hats.

She then draws three triangles above the square with light blue pastels. With Orange pastel she colours the inside of the first hat and then draws a series of smaller orange square inside the bigger square. With a lighter coloured orange she colours inside the smaller squares. Again patiently taking care not to go over the borders. Then colouring the other two hats, first in red and then in purple.

9.40-13.00

She then draws one square above the pink cake and then another one attached to it. She continues to draw the same shape, drawing five of them.

43. A: What are you drawing now?
44. N: The chairs.
45. A: Oh good, we shouldn't forget the chairs

She then continues to draw her figures on the chairs. Drawing the heads above the square. And then the rest of the body.
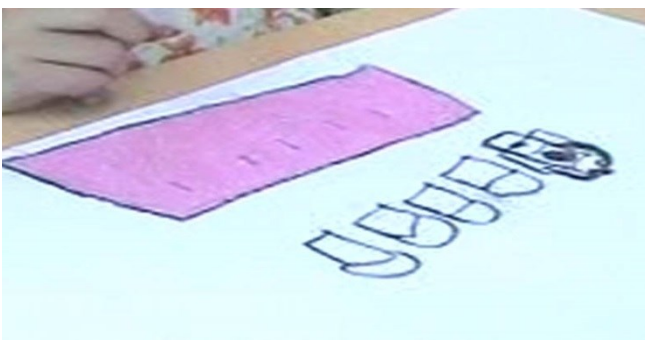
She draws the figures over the chairs, so then it is difficult to see the chairs any more. Adding hair and legs and then the next figure is drawn. Each girl is given a different hair style. Long, short, curly or straight.

46. N: She has tied her hair (pointing to the last figure)
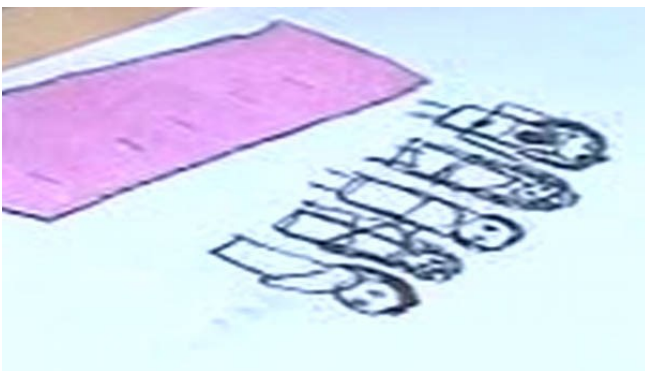
13.00-14.20

She then starts to colour the figures. With grey oil pastels she colours the last drawn figure. Taking purple next and colouring the next figure. Taking red she then draws the lips for all the figures before colouring the figure in the middle. She then colours the next figure pink and the last in orange. The chairs can not be seen or detected anymore from the figures.

14.20-15.40

She draws another small square on the left hand side of the cake with black and inside she draws four smaller squares.

47. A: so what are you drawing?
48. N: The presents

49. A: Oh yes the presents, and you said you like them
50. N: Yes

She draws a green line in the middle of each small square and then colours them in yellow and the bigger square in orange.

51. N: I am finished
52. A: Are you sure
53. N: Yes
54. A: Don't you want to add any thing else?
55. N: No.

5.1.3.3 Analysis of the drawing Happiness

Nazanin has drawn five girls, above a large rectangle in pink which she describes as the cake. The girls are each drawn with a different hair style, and have a different coloured dress. On the right hand side of the cake, close to the corner of the page she has drawn a black square with a series of smaller orange squares inside it, saying these are the orange juices (line: 42). Above the black square, we see three small triangles drawn in blue each coloured in differently. On the left of the cake is a smaller square in orange with smaller black squares inside, each coloured with green and yellow. The forms and elements are all based on the bottom half of the page and the top of the page is left totally empty. No depiction of the ground or sky. Every thing is drawn first with black and then coloured in with a different colour apart from the birthday hats. This is Nazanin's happy drawing, and shows her endeavour to represent a happy picture. The colours used even though in themselves are bright happy colours, but due to the black contours and getting smudged look grimy. She has used a variety of colours, but due to the large cake in pink in the centre of the picture the other colours do not draw the attention so well. She has coloured every thing in and has tried not to go beyond the contours. Many details such as orange juice glasses, birthday hats, presents, candles and the cake, as well as the hair styles have been included and paid attention to.

The curved up red lips typical of this age, is drawn on every face, no arms or ears, and the legs are shown as two simple lines coming out of the body, only for three of the figures. From the drawing process observation we have seen how she has attempted to draw her figures on the chair, the chairs were first drawn and later the bodies were adapted to fit on the chairs. This could have distracted her from drawing the arms or the legs. The interesting fact about her drawing is the care taken to show the different hair styles. Even when drawing the last figure and adding the hair, she mentions (Line: 42) "She has tied her hair". She has tried to show and express what makes her happy, as she has said in the interview, birthday parties, getting presents and blowing candles, and inviting her friends. All of which she has included in the picture. The drawn curved up lips as well as other elements included add to the happy atmosphere of the drawing.

The forms and elements in the picture are drawn in a way that they can relate to one another and are not too far apart, however, the size of the human figures in relation to the cake are too small. Also the paper has not been used properly and we see half the paper is left empty and the forms are not dispersed in the right way to fill up the page correctly. The cake, birthday hats, presents and guests all belong to a birthday party and not necessarily a cultural influence, even if it is maybe specific of some countries, but in Iran birthdays are celebrated like this for children. She has coloured every thing in. She has used very simple geometric forms to draw and represent most of the objects.

5.1.3.4 Talking about sadness

00.00-01.15

56. A: Hi
57. N: Hi
58. A: Last time we talked about what makes you most happy, do you remember?
59. N: Yes
60. A: But can you tell me this time what makes you very sad?
61. N: When some body teases me
62. A: When some body teases you, what do you mean by that?
63. N: when some one says, you don't have some thing, but I am so lucky and I have
64. it. This makes me sad

65. A: So when some one talks to you like this?
66. N: yes
67. A: Can you draw this?
68. N: No
69. A: Well you drew such a beautiful picture last time, I am sure you can do it.
70. N: Ok
71. N: I want to draw this in a park
72. A: Ok you can do as you like

5.1.3.5 Drawing sadness

1.15-2.07

She takes the dark green and starts from the left hand side of the paper to draw the grass. Moving her hand up and down, creating continuous stripes of green.

73. N: Is this good?
74. A: Very good
75. N: Shall I also put some green here? (pointing to the right hand side corner of the paper which is left white)
76. A: This is your drawing, you can decide what you like to do

She continues to add some more green.

2.07- 4.45

She draws four vertical stripes one after the other with few centimetres space between them.
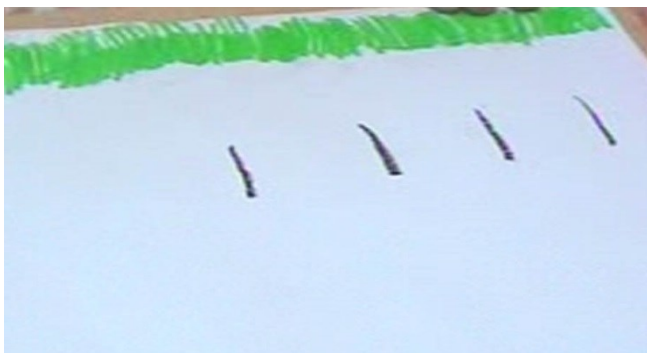
Then she joins the vertical line with a horizontal line to one another. Two by two. Above the first form created on the left she draws a circle. And puts two dots inside.
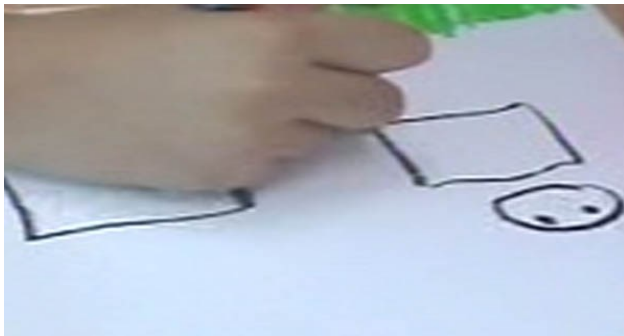
Then she draws another horizontal line and closes the square. And two vertical lines between the square under the circle, creating the neck.
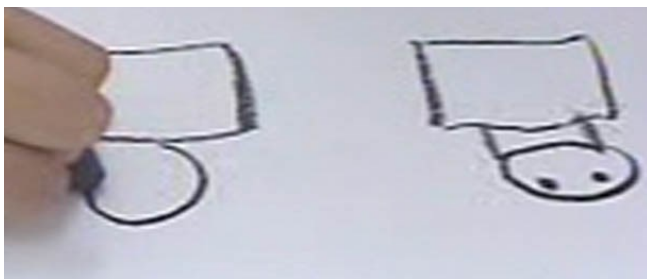
77. A: Who are you drawing now?
78. N: The one who teases me, because this figure is looking happy. (Even though she has only drawn the eyes so far.)
79. N: They are on the swing.

She goes to the next figure and draws the bottom horizontal line creating a square. Draws a circle above the square with two vertical lines between the square and the head. And adds the eyes.

80. A: Who is this?
81. N: My self, she looks ugly
82. A: No, no it looks very nice.

She draws two lines on each side of the figures coming out of the shoulder and to the front of the figure joining each other forming an oval.
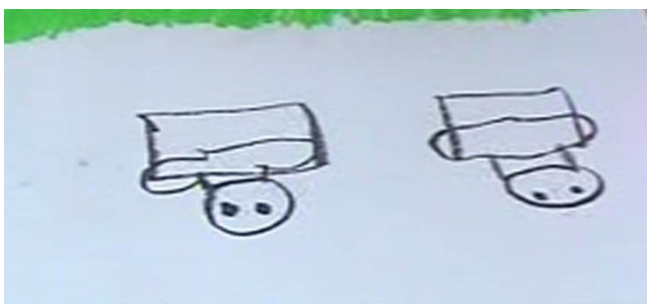
Then she moves on to the other side of the paper, leaving the two figures unfinished.

4.45-5.36

She moves on to the right hand side of the paper and draws two vertical lines parallel to one another.

    83. N: Shall I draw the steps of the slide?
    84. A: Yes if you want.

After thinking for a while she draws three horizontal lines above the vertical lines, representing the stairs of the slide.

She then goes over the horizontal lines again and makes them longer and darker. Then she joins the two vertical lines with two horizontal lines making a rectangle.

5.36-9.51

    85. N: Shall I colour them or just leave them like this (pointing to the figures)
    86. A: Well what ever you like

She draws the hair for both figures in black, one has a curly hair and the other straight. Then with red she draws two upward curved lips. She then puts dots on the clothes of one of the figures and a vertical strip in the middle of the other figure. With orange she colours the first figure on left. She takes the brown and draws a series of irregular zigzags on top of the page.

    87. A: What are these?
    88. N: I draw the mountains and then I will draw the sun.

She draws a semi circle in between the mountains and colours it yellow then adds a red upward curved lip to the sun.

Goes back to the figure and draws blue dots on the face of the figure on the right.

89. A: What are these?
90. N: My tears

She colours herself in pink and adds to black lines for each figure showing the legs. She colours the slid in dark blue.

09.51-10.20

91. N: It is finished
92. A: Are you sure?
93. N: Yes
94. A: Don't you want to add any thing else?
95. N: No

5.1.3.6 Analysis of the drawing Sadness

For her sad drawing Nazanin has drawn two girls on the left hand side of the paper. She has drawn green grass on the bottom of the page which represents the ground but also as she had mentioned before starting the drawing process to show that this is happening in a park (line: 71). On the right of the page, close to the border she has drawn a rectangle and coloured it in dark blue with few stripes over it, we know it from the dialogue during the drawing process, that this is a slide. Right on top of the page, we see a zigzag brown line which she has said are her mountains and the semi circle behind the line is the sun, (line: 88) "I draw the mountains and then I will draw the sun". Her two figures have square shaped bodies with two stripes as legs and arms, with no effort to show the feet or the hands. The arms come to the front of the body as if joining one another. Like in her previous drawings both figures have two different hair styles one long straight hair and one has short curly hair. On the bodies she has tried to show some details for the clothing, so she has added some dots on the figure with the orange clothes representing the buttons and on the figure in pink one straight line in the middle. Both figures are smiling but on the face of one of the figures we see some tears in blue. The eyes are drawn as two dots and even the sun has a curved up mouth.

Her drawing of sadness is as colourful as her previous drawing, she has once again drawn every thing with black and then coloured it in. Even though the lips which are the most common way amongst children of this age to show emotions, in her drawing are drawn as curved up lips, which is typical for a happy drawing, or in general typical of children's drawing. They do not reflect the theme, but she then later adds the tears (line: 90), to show the viewer how she feels. No other form or element helps us or supports the emotion expressed in the drawing.

From her comments we know, that what makes her sad is being teased by a friend for not having some thing. We know that her drawing is based on her personal experience with a friend. The details are few

and very simple such as the buttons on the clothing or the hair styles. The grass, the sun, the mountain and the slide help us to understand this is a scene out side and even in a park close or at children's play ground.

She has made a good use of her paper and has scattered her elements around. Even though there is some empty space between the slide and the figures but the grass has helped to bring them together.

Nazanin tends to ask often about what she should draw, or if she should draw some thing. This could be due to the fact that she is visiting a summer drawing course, and she is under the influence of the teacher or feels she must do what she tells her and during the drawing process she tries to get the same kind of instructions maybe from me.

5.1.3.7 Qualitative analysis of the interviews

	Generalized Category	Distinction	Line numbers	Comments
Theme Happiness	Happiness attributed to personal experience	Birthday described as a happy experience	L.8, L.10, L.12	Birthday of friends or herself
Occasion	Birthday	Receiving presents	L.14	
		Blowing candles	L.16	
		Friends	L.36, L.10	Presence of friends a source of happiness
Theme Sadness	Sadness attributed to personal experience	Teasing	L.6, L.8	Teased for not having some thing
		Negative assessment of her ability	L.12	
Symbol	Smile	Another person happy at her cost of being sad	L.22	
		Assessment of her drawing	L.25	Child knows that there are "better" representations.
Symbol	Tears	Representation of sadness	L.34	

Main Category	Category	Distinction	Line numbers	Comments
Birthday	Happiness attributed to personal experience		L.8, L.10	Birthday for her self or friends a happy event
Presents		Receiving presents	L.14	
Friendship			L.10, L.36	Being with friends in a happy event
Tears (Symbol)		Representation of sadness	L.34	
Emotinal agony	Sadness based on personal experience	teasing	L.6, L.8	Teased for not having some thing

Concepts	Main Category	Category	Distinction	Line numbers	Comments
Self-worth	Birthday	Happiness attributed to personal experience		L.8, L.10	Birthday for her self or friends a happy event
	Presents		Receiving presents	L.14	
Social life	Friendship			L.10, L.36	
Emotion	Tears (Symbol)		Representation of sadness	L.34	
	Emotinal agony	Sadness based on personal experience	teasing	L.6, L.8	Teased for not having some thing

5.1.3.8 Talking about the first painting (Darebaghi) with Nazanin

00.00-04.50

1. A: HI
2. N: Hi
3. A: I want to look at two paintings with you and to talk about them.
4. N: Ok
5. A: You can look at it from an direction you like
6. N: Ok (She turns the drawing a few times, finally deciding to look at from: Put the direction each child decided to look at the work.)
7. A: So from which direction do you want to look at it?
8. N: So is good.
9. A: What do you think is this painting showing?
10. N: She is holding her hand in a way as if she is feeding
11. A: Ok so you think she is feeding
12. N:... I don't know (Then she turns the painting again and looks at it from another direction)
13. N: ... is she feeding?
14. A: I don't know but maybe, what do you think? Do you think she is feeding?
15. N: Yes, because of the way she is holding her hand
16. A: That is interesting, what form draws your attention most in this painting
17. N:... (She is not looking at the work)
18. A: In this painting which form gets your attention
19. N: The person
20. A: The person, but why?
21. N: I don't know
22. A: Yes try to think a little bit
23. N: Because it has the most colour
24. A: What colour do you see most in this painting?
25. N: The brown
26. A: What colour do you see least?
27. N: Pink
28. A: Why do you think the artist has used these colours?
29. N: I don't know, to make it beautiful?
30. A: Maybe but could it also be because of some thing else?
31. N: No
32. A: Do you think colours could have a meaning?
33. N: I don't know
34. A: Do you think that the forms in this painting are moving or are they still?
35. N: they are still
36. A: Is this a beautiful painting?
37. N: Yes
38. A: Why?
39. N: I don't know, ... because of its colours
40. A: Do you think this painting is showing an kind of feeling?
41. N: I don't know what you mean
42. A: Is it showing happiness, sadness, fear, worry...
43. N: It is showing happiness
44. A: How do you know that?
45. N: from its colours and how it is holding its hand upwards.
46. A: Whose happiness is it showing?

47. N: This person in the painting
48. A: Do the things in this painting remind you of anything in your own life?
49. N: Yes, the girl reminds me
50. A: What does it remind you in your own life
51. N: when I sleep
52. A: When you sleep?
53. N: Yes when I go to sleep.
54. A: Can you tell me more
55. N: I don't know

5.1.3.9 Talking about the second painting (Baselitz) with Nazanin

0.00- 3.45

1. A: Can you look at this painting
2. N: from which direction?
3. A: You can look at it from any direction you like
4. N: I like to look at from this side (holding the picture vertically)
5. A: What do you think is this painting showing?
6. N: She is in water
7. A: Who is in water?
8. N: This girl (Pointing to the girls figure in the painting)
9. A: What is she doing?
10. N: Her feet are in water and her hands are behind her
11. A: What else can you tell me about this painting?
12. N: Nothing
13. A: Why do you think she is in water?
14. N: Because of the colour here (pointing to the colour used at the bottom of her feet)
15. A: What is the name of this colour?
16. N: I don't know
17. A: What shape did you see first in the painting?
18. N: The colour yellow
19. A: What colour is most used?
20. N: Yellow
21. A: What colour is used least?
22. N: Pink
23. A: Why do you think he has used these colours?
24. N: To make it beautiful
25. A: Do you think things in this painting are moving or are they still?
26. N: They are still.
27. A: Is this a beautiful painting?
28. N: Yes
29. A: Why?
30. N: I don't know
31. A: Look again
32. N: It is because of the colours
33. A: What do you think is this painting showing? Happiness, fear, sadness?
34. N: Happiness
35. A: This is also showing happiness?
36. N: yes

37. A: Whose happiness?
38. N: This girl's happiness
39. A: Do the things in this painting remind you of anything?
40. N: When I am in water
41. A: Now look at both painting together, which one is more happy?
42. N: (Pointing to the painting by Darebaghi) this one
43. A: In which one things are moving and in which one things are still?
44. N: (Pointing to the painting by Darebaghi) here are things moving, (pointing to the painting by Baselitz) here are things still.
45. A: How do you know that?
46. N: In here her hands are up, but here the hand are down
47. A: If we want to paint a happy picture what colour should we use?
48. N: Pink, orange, red, yellow and blue
49. A: Very nice thank you

5.1.3.10 Qualitative analysis of the Interviews about the two paintings

First painting (Darebaghi)

Category	Content	Distinction	Line numbers
Action	Feeding	The way she is holding her hand, arouse the thought as if she is feeding.	L:10, 15
Colour	The person	The person draws the most attention because it has the most colour	L:19, 23
Colour	Brown, pink		L:25, 27
Colour		To make a beautiful picture	L:29, 39
Ambiance	Happy	Because of the colour and the way the hands are held.	L:45
Personal recollection	Her self	The girl reminds her of herself when she is sleeping	L:51, 53

Main Category	Category	Content	Distinction	Line numbers
Assessment	Ambiance	Happy	Because of colour and the way the hands are held.	L:45
	Colour	The person	The person draws the most attention because it has the most colour	L:19, 23
	Colour		To make a beautiful picture	L:29, 39
Attribution based on personal experience	Personal recollection	Her self	The girl reminds her of herself when she is sleeping	L:51, 53

Second painting (Baselitz)

Category	Content	Distinction	Line numbers
Action		She is in water	L:6, 10
Assessment	Judgment based on colour	Because of the colour used, she interprets the girl is in water	L:14
Colour	Yellow, pink	Colour used to make the drawing beautiful	L:24, 32
Ambiance	Happiness	The picture shows the girls happiness.	L:38
Personal recollection	Being in water		L:40
Ambiance	Not happy	Based on comparison	L:42
Movement	Still	Based on comparison (in the first picture the hands are up but not in the second picture)	L:46
Ambiance	Colour	Pink, orange, red, yellow and blue related with happiness	L:48

Main Category	Category	Content	Distinction	Line numbers
Interpretation	Assessment	She is in water, her feet is in water	Because of the colour used, she interprets the girl is in water	L:6, 10, 14
Assessment	Ambiance	Happiness	The picture shows the girls happiness.	L:38
	Ambiance	Not happy	Based on comparison	L:42
Attribution based on personal experience	Personal recollection	Being in water		L:40
Picture dynamism	Movement	Still	Based on comparison (in the first picture the hands are up but not in the second picture)	L:46

5.1.3.11 Summary

Nazanin likes to be surrounded by her friends, they play an important role in her life, she says, she has many friends and mentions many names, but just as they can make her happy they can also hurt her and bring her to tears. Both her happy and sad drawing themes are inspired by these experiences.

She likes attention and feels self worth, when friends come to her birthday party, she gets presents and has all the candles burning for her. Both Nazanin's drawing themes for happiness and sadness are based on her personal experience. For her birthdays are important because she gets presents and she is the centre of attention, and she gets so disturbed when this self worth is impaired, such as when another child teases her for not owning some thing. She is not very confident, she is shy and she was constantly asking me for suggestions while drawing. These all have made her very vulnerable and the blue tears are a clear visual expression of this sensitivity.

In her second drawing she gives her figures a square body, a schema that some child art researchers such as (Cox, 1993) refer to as the Islamic figure drawing, or some thing that had been that had been found by (Paget, 1932) in his collection of child art and it is believed to be typical in Egypt and middle east. (For more information please refer to chapter 2). She sets more importance on friends as family. She talks about her friends often and both her happy and sad drawings focus on her friends.

When looking at the two paintings, she did not find a story for the paintings instead she described the physical situation in the picture. However, interestingly enough she mentioned a relationship between the colours used and the emotion expressed in the first painting even though she also added the colours were used to make a beautiful picture. When comparing the two paintings then upon comparison she also added that the second painting is sad. But in general the comment about the colours used was to make a beautiful picture.

(Boys)

5.1.4 Dialogue with Mohammad Hossein

Mohammad Hossein is 6 and half years old, has finished the first year of school and is visiting a summer course in English. His mother is working in the same primary school where he is going to. She seems very religious because of her strict coverage of her hair and the kind of dress code she is following.

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5.1.4.1 Talking about happiness

0.00-1.20

1. Hallo. What is your name?
2. MH: Mohammad Hossein
3. A: What makes you most happy
4. MH: Sea, flowers, people
5. A: Which people make you most happy?
6. MH: My brother
7. A: Your brother? What do you do with your brother that makes you happy?
8. MH: Every thing
9. A: Do you want to draw your self and your brother for me?
10. A: Draw it for me so I can see what you do with your brother that makes you happy.

5.1.4.2 Drawing happiness

He draws a circle and inside he puts two small dots as the eyes and a short vertical line as the nose, and a small curve as the mouth.

Then he starts to draw the body. A vertical rectangle as the body, with two arms standing at right angle to the body and semi circles at the end of the arm as fingers or hands, two lines as the legs, with a small oval form at the end as the feet. He draws the whole figure just using one colour, red.

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1.20-2.55

11. A: What are you drawing?
12. MH: A person
13. A: Who are you drawing first?
14. MH: My brother
15. A: Have you ever been to a drawing course?
16. MH: No
17. A: So have you just learnt on your own to draw?
18. MH: Yes
19. A: Very good

For the next figure he follows the same scheme and order but this time he draws everything using light green.

He then takes the light blue pastel, looks at his for a second, hesitates and puts back the pastel again in the box.

2.55- 6.40

20. A: Where are you drawing yourself with your brother?
21. AM: Where there is grass
22. A: Out side or inside
23. MH: Out side
24. A: What are you doing?
25. AM: We want to shake hands
26. A: Shake hands?
27. MH: We are coming from two opposite directions and we are going to shake hands.

He takes the dark green and starts drawing slanted lines right at the bottom of the page starting from the left and continuing to the right side. And then he draws a second raw on top, this time leaving some parts white. He takes care that he does not go over the figures with the green pastel.

Then taking the yellow, he draws a big circle right at the top of the page, almost in the middle, with lines diverging out, the schemata for sun.

He then draws two clouds in dark blue on each side of the sun.
For the flower he constantly changes colour, and uses three different colours, red, blue and yellow to draw the petals. Holding all three colours in his hand he draws one petal in each colour. He draws two oval green leaves on each side of the stem.

He draws another figure on the left side of the paper , again in just one colour. This time the figure has got a bigger head than the rest [this is his mother]. Next to it he draws on more figure saying it is his father. All the figures have the same schema, and are drawn using one colour. But each has a different colour.

6.40- 13.43

28. MH: That is my mother, [indicating to a figure on the left side of the picture, drawn
29. bigger than all the rest.] She has bent her head hiding behind the flower.
30. A: Where is this?
31. MH: Out side.
32. MH: This is my father
33. A: Are you all together?
34. MH: Yes
35. A: Are you happy when you four are all together?
36. MH: Yes
37. A: Would you like to draw anything else?
38. MH: Yes a tree
39. MH: And then my drawing is finished.

In the end he draws a tree, a thin line for the trunk with brown pastel and a green round contour on the top end of the line, but does not colour inside the tree. Takes a look at his work and says he is finished.

5.1.4.3 Analysis of the drawing Happiness

Mohammad Hossein has drawn four figures each in one single colour. Each figures consists of one simple schema, a circle as a head. The facial features consist of two dots as eyes, a line as the nose and a single or doubled upward curve as the mouth. The bodies are drawn as one single rectangle connecting directly to the head. The arms come out of the bodies as double lines and end in a series of half circles representing hands or fingers. The ground is represented with a series of slanted green lines indication grass, he has also mentioned that, (Line: 21). He has drawn one flower with three petals in the middle, the flower also has a very simple schema. Three petals each with a different colour and a stem in brown with two petals on each side of the stem. A tree is drawn on the right hand corner of the page close to the edge of the paper with one single brown line as the trunk and a cloud like form in

green as the foliage, on top of the page close to the edge of the paper he has drawn the sun in the middle with two clouds on each side. The sun us drawn in yellow with the rays coming out of it and the clouds both in dark blue a combination which also represents the sky.

Mohammad Hossein has drawn a scene with his family outside. He has mentioned before starting his drawing that (Line:4) sea, flowers and people make him happy. So from his comment we can gather the drawing should express or show happiness. However he has also drawn the upward lips which are a common method among children of this age to show happiness. His drawing shows a his family members, on a day outing in nature, surrounded by flower, tree. Every thing is drawn very simple, and even though he has used a variety of colours, but every thing is drawn in one single colour except for the flower. But that is as far as he has used colours, just to draw objects but has not coloured any thing in. Every thing is shown with a contour and not even the sun or the clouds are coloured in. The elements are divided in two parts, one part consisting of the grass (representing the ground), the figures, flower and the tree, which are all based on the bottom edge of the paper, and the clouds and the sun which are drawn on top of the page, the center of the page is left totally empty. The colours are only used to a certain limit in relation to their quality, e.g. Green grass, green tree top or brown trunk.

He tries to explain the story in his drawings in words, what can not be shown or understood through the visual depiction clearly, to further explain in verbal form. The two figures in red and green are him and his brother coming form two opposite direction and want to shake hands (line: 25). The figure with the largest head drawn in purple outline is the mother, he again for her he says, (line: 28) " That is my mother, she has bent her head hiding behind the flower".

His expression of happiness is through the curved up lips, but also the drawing theme. A family outing, and the usual elements that are found in children's drawings of this age, like the sun, the tree, and flower also emphasis on the emotion expressed. Even though the colours also stress on the happy theme of the drawing but we still can not atone that the colours were deliberately chosen by the child, since he does not make any comments concerning that and he also does not make a great use of the colours available to him in the pastel box, and also even after drawing every object and also during the drawing process he does not try to colour inside any of the forms.

5.1.4.4 Talking about sadness

0.00-1.95

40. A: Hi again
41. MH: Hi
42. A: Can you tell me what makes you very sad?
43. MH: When I can not visit my grandma.
44. A: Does this make you very sad?
45. MH: Yes
46. A: Why?
47. MH: Because I love my grandma
48. A: Both of them
49. MH: My mom's mother
50. A: Why do you love her so much?
51. MH: Because she also loves me very much
52. A: So if you want to draw some thing that makes you sad what will that be?
53. MH: I will draw my grandma's house
54. A: You will draw her house?

55. MH: Yes
56. A: So you will draw her house because if you do not go there it will make you
57. sad?
58. MH: yes
59. A: What will you draw in your picture
60. MH: I will draw a house and my grandmother going shopping
61. A: You will draw your grandma while shopping?
62. MH: yes
63. A: what does your grandma wear, a scarf or a chador[28]?
64. MH: Chador
65. A: Will you also draw her chador?
66. MH: No
67. A: why not?
68. MH: ....

5.1.4.5 Drawing sadness

1.95- 2.26

He draws a small rectangle in green. on top of it he draws a small triangle. With four windows inside it and a small green door on the house. He uses one colour to draw every thing.

2.26-3.20

He draws a person using the same schemata as before all in one colour on the left hand side of the house. With Orange he draws first the head puts in the facial features and then draws the body. This time he draws a few stripes on the head to show his hair. First he draws the hair in orange but then goes over it in white and adds a few stripes in white. He draws two small circles on each side of the head representing the ears.

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[28] A long shawl that some religious women wear, and it covers them from head to foot

3.20- 3.30

    69. A: Who are you drawing?
    70. MH: My grandmother
    71. A: Where is she going?
    72. MH: Shopping
    73. A: Are you also drawing her hair?
    74. MH: Yes
    75. A: But why white
    76. MH: Her hair is white

3.30-4.25

He then draws the sun on the top of the page with the sun rays all in yellow. And two clouds on each side of the sun in light blue.

4.25-6.30

He draws a second figure all in red standing next to the other figure. The figure has a bigger head but follows the same schemata. After finishing the figure he holds up his drawing to me and explains to me what he has drawn.

77. MH: This is my Aunt
78. A: Where is she going?
79. MH: Shopping with my grandma

He then draws a few stripes on the head of the second figure in black. Then with yellow he draws the ears of the second figure. *(He uses more colours in drawing his figures this time in comparison to his first drawing)*

6.30-7.35

He draws a yellow house looking the same as the green house and next to it. He draws the windows and the door in purple

80. A: What is this
81. MH: A shop

7.35-8.56

He draws a small square and under it a line with two circles one in the front and one at the back.

82. A: What is this?
83. MH: This is my Father's car, he is picking up my grandmother to go shopping.

8.56-10.12

84. A: It looks very good what else do you want to draw?
85. MH: ... A school

He draws an orange building on the left hand side of his paper. This time the building is some what larger than the other two and adds four windows. He then writes the name of his school on the roof.

86. MH: It is finished
87. A: Are you sure?
88. MH: yes
89. A: Don't you want to add anything?
90. MH: No

5.1.4.6 Analysis of the drawing Sadness

Mohammad Hossein has drawn two people, three buildings and a small car, a sun and two clouds. On the right hand corner we see a yellow house with a yellow saddle roof. He has drawn two purple square windows and a door in the same colour, saying it is the shop. Next to it he has a house in light green with the same schema, but this time the four windows are drawn on the roof, the door is also drawn on the house all in green, but we also see a red chimney with some smoke coming out of it, also in red. A figure is drawn in orange, he has used the same schema as in his previous drawing. the hair is drawn in orange and then he has drawn with white over it, this time his figure has two ears, drawn as two simple circles on each side of the head. Next to the figure in orange he has drawn another figure in red. He mentions, that the figure in orange is his grandmother and the one in red is his aunt. His aunt is drawn slightly bigger than the grandmother and this time he has used more than one colour to depict the aunt. She has black hair and yellow ears. He mentions that they are both going shopping. A small square on a line with two circles is drawn on the right hand corner of the page next to an orange building, he mentions it is his father's car, (Line: 92), " This is my Father's car, he is picking up my grandmother to go shopping". He has drawn his third building larger than the other two, saying it is his school. On the roof he has written the name of his school in Farsi. On the top of the page we see the sun in the middle with two clouds on each side in dark blue. His drawing is divided into two parts. One part on the bottom

of the page containing the buildings, the human figures, and the car, and one part on top of the page including the clouds and the sun. The elements are all drawn very small in regard with the size of the paper and most of the page is left empty and is not used. There is no connection between the top elements and the elements on the bottom of the page. Despite his use of a range of colours, is however not very developed. He has drawn most of the elements in one single colour and has not coloured any object in. His drawing of the car is very simple and does not include any details, only through his explanation we can gather that it is a car.

Mohammad Hossein, has used a variety of colours in his work, nothing in the first glance might make us think this is meant to be a sad drawing. It is only with reference to what he has said, (Lines: 53, 63, 69) that we realize this is his depiction of sadness. The faces both have a turned up curved lines as lips, which is also a usual way amongst children to depict happiness. We can gather from his statements and drawing, that because his grandmother has gone shopping, he has missed visiting her, and this obviously has made him sad. His elements and colours, do not show a sad drawing on their own, it is through the combination of the elements and the verbal expression that we notice we have a sad drawing in front of us. What at the first glance seems like a sunny day for shopping is actually a child's fear of missing to see his grandmother whom he loves.

His figures are very simple and contain very few details. Even though, he has answered positively to my question that his grandmother does wear a chador, and my request to draw her wearing one, but he still draws her with out one. He only tries to relate to reality when drawing the hair colour. For his grandmother he tries to draw gray hair (Here he mentions white, because in Farsi, we say old people have white hair) and for his aunt he draws black hair. No other feature is drawn in its real colour. His drawing of the houses are probably influenced by TV or children's books, they are not typical of houses in Tehran.

During drawing process we never see him pausing or reflecting on his work, he moves on from one element to the next. We do not see him taking time to look at his drawing to reflect what to draw next.

5.1.4.7 Qualitative analysis of the interviews

	Generalized Category	Distinction	Line numbers	Comment
Theme „Happiness"	Natural element and people source of happiness	Sea, Flower, People, brother	L.4 L.6	
	Family source of happiness	Mother, brother, father.	L.6, L.8, L.14, L.14, L. 28, L.31	Time spent with brother
	Confidence	Drawing ability a self learnt ability	L.18	
	Outside, Grass; Tree	Nature source of happiness	L.21, L.23	
Theme „Sadness"	Not being with close family source of sadness		L.42	When he cannot visit his grandmother
	Love a reason for sadness	Not being with the person you love	L.50	Grandmother
	Not being with some one he loves source of sadness	Referring to some thing he loves to show sadness. Grandma's lack of presence source of sadness	L.53, L.60, L.70, L.72	Grandmothers house. Grandmother going shopping

Main category	Category	Distinction	Line numbers	Comments
Family	Being with family	Mother, brother, father	L.6, L.8, L.14, L.14, L. 28, L.31	Time spent with family
Relatives	Not being with relatives source of sadness	Grandmother	L.42, L.53, L.60, L.70, L.72	Missing seeing grandmother because she goes shopping
Nature	Nature a source of happiness	Flowers, sea	L.4 L.6, L.21, L.23	Being in nature with people he loves
Love	Family affection	To be loved and to love	L.50	

Concepts	Main Category	Category	Distinction	Line numbers	Comments
Communal, Social, Group life	Family	Being with family	Mother, brother, father	L.6, L.8, L.14, L.14, L. 28, L.31	Time spent with family
	Relatives	Not being with relatives source of sadness	Grandmother	L.42, L.53, L.60, L.70, L.72	Missing seeing grandmother because she goes shopping
	Love	Family affection	To be loved and to love	L.50	Love
Environment	Nature	Nature a source of happiness	Flowers, sea	L.4 L.6, L.21, L.23	Being in nature with people he loves

5.1.4.8 Talking about the first painting (Darebaghi) with Mohammad Hossein

1. A: Hi
2. MH: Hi
3. A: This time we are not going to draw but I want us to talk about two pictures.
4. A: Please look at this picture from any side you like. What do you think it is showing?
5. MH: ...
6. A: Can you tell me what this painting reminds you of?
7. MH: That it is an angel, laying on grass in the universe.
8. A: In universe, what made you think like that?
9. MH: Because she is laying here
10. A: Do you like the colours?
11. MH: Yes
12. A: Are they good colours for this picture?
13. MH: Yes
14. A: Why
15. MH: They are sad
16. A: Why did you think it is in universe?
17. MH: Because it is white under her.
18. A: What do you think is the most important object in this picture?
19. MH: The angel
20. A: The angel. So do you like angels?
21. MH: Yes
22. A: Why do you think the angel is important?
23. MH: Because she is praying to God to help us all to be good.
24. A: What colour do you see most in this picture?
25. MH: Yellow, White and black
26. A: Which colour do you see least?
27. MH: White
28. A: Why do you think he has used these colours? You also do that don't you? You
29. stop and think which colour to use next, why do you thin he has used these
30. colours?
31. MH: Because they are nice
32. A: Do you think these colours could mean anything?
33. MH: Yes
34. A: What?
35. MH: An angel is yellow, and prays to god not to let him become evil
36. A: Is this a nice picture?
37. MH: Yes
38. A: Why?
39. MH: Because of its colours

40. A: Does it make you feel good or bad?
41. MH: Good
42. A: Does this picture remind you of anything in your own life?
43. MH: Yes
44. A: Is this a happy painting?
45. MH: Yes
46. A: Why?
47. MH: Because it is beautiful
48. A: So because it is beautiful it is happy, can you tell me anything else why it is a
49. happy picture?
50. MH: It is as if it is coming down to go on the water
51. A: That's beautiful

5.1.4.9 Talking about the second painting (Baselitz) with Mohammad Hossein

1. A: What do you think of this picture?
2. MH: It is ugly
3. A: But why?
4. MH: He is standing with his feet on her father
5. A: What do you think is this picture about?
6. MH: This boy is evil and is walking over his dad and the father was also bad, and
7. it is the resurrection day and the father has also turned ugly
8. A: Do you think the colours make this picture ugly?
9. MH: Yes
10. A: Do you think if there were other colours, the picture would have still been
11. evil?
12. MH: […] yes
13. A: Which shape attract most your attention?
14. MH: (Pointing to the smaller figure in the picture) This one
15. A: Why?
16. MH: Because it is evil
17. A: Which colour do you see most?
18. MH: Green
19. A: Which colour do you see least?
20. MH: White
21. A: Do you think there was a reason the artist used them?
22. MH: No
23. A: He did not think about which colours to use for his picture?
24. MH: No
25. A: Do you think it is a nice picture?
26. MH: No
27. A: why not?
28. MH: It is ugly
29. A: Why is it ugly?
30. MH: Because of its colours
31. A: Do you think it is as if things are moving in this picture?
32. MH: No
33. A: How do you know?
34. MH: I thought about it
35. A: Does it remind you of anything in your life?

36. MH: No
37. A: But the other one did?
38. MH: Yes
39. A: Which picture did you like this on or the first one?
40. MH: The first one
41. A: Do you like to draw an angel or the devil?
42. MH: I can not draw them
43. A: (giving him both picture to look at and compare) So look at them both. You
44. said one is the angel and one is the devil. Are the colours the same?
45. MH: No, one is ugly one is nice
46. A: Why do you think the artist has done that?
47. MH: To show it is ugly
48. A: And the other one?
49. MH: To show it is beautiful
50. A: So if you want to draw a happy picture what colour do you use?
51. MH: Yellow, blue, red and white
52. A: And if you want to draw a sad picture what colours do you use?
53. MH: Black and blue

5.1.4.10 Qualitative analysis of the Interviews about the two paintings

First painting (Darebaghi)

Category	Content	Distinction	Line numbers
Religious motive	Angel	An angel laying on grass in the air	L:7
Colour	sad	Good colours for the picture because they are sad	L:13, 15
Colour	White	Represents universe	L:17
Religious motive	Angel	Praying to God	L:19, 23
Colour	Yellow, white, black	Colours used for their own quality.	L:31
Religious motive	Yellow Angel	Praying to God not to let him become evil	L:35
Personal taste	Good picture		L:37, 39
Ambiance	Happy picture	Because it is beautiful	L:45, 47

Main Category	Category	Content	Distinction	Line numbers
Attributed to religion	Religious motive	Angel	An angel laying on grass in the air, Praying to God	L:7, 19, 23
		Yellow Angel	Praying to God not to let him become evil	L:35
Assessment	Colour	White, yellow, black	Colours used for their own quality and no emotional meaning	L:31
	Religious motive	Yellow	Yellow angel	L:35
	Ambiance	Happy picture	Because it is beautiful	L:45, 47

Second painting (Baselitz)

Category	Content	Distinction	Line numbers
Personal taste	Ugly	The child is standing on his father	L:2, 4
Religious motive	Resurrection	The boy and the father are bad, evil	L:6, 7
Personal taste	Colours	Colours make the picture also ugly	L:9, 12, 28, 30
Centre of attention	Evil figure	Because of its evilness it attracts attention	L:16
Colour	White and green		L:20, 18
Colour	To draw nice and ugly pictures	With comparison between the two paintings	L:45, 47, 49
Colour comparison	Yellow, blue, red and white	To draw a happy picture	L:51
Colour comparison	Black and blue	To draw a sad picture	L:53

Main Category	Category	Content	Distinction	Line numbers
Attributed to religion	Religious motive	Resurrection	The boy and the father are bad, evil	L:6, 7
Assessment	Centre of attention	Evil figure	Because of its evilness it attracts attention	L:16
	colour	To draw nice and ugly pictures	With comparison between the two paintings	L:45, 47, 49
Assessment based on comparison	Colour comparison	Yellow, blue, red and white	To draw a happy picture	L:51
	Colour comparison	Black and blue	To draw a sad picture	L:53

5.1.4.11 Summary

Family has a great meaning for Mohammad Hossein. In both drawings he draws his family and close relatives, aunt and grandmother. The drawing themes are based on his personal relation with the people he loves. Just as being with them brings him great happiness deprivation of his presence makes him sad. In his first drawing we see how he has tried to show their love for one another and the joy of being together. In his sad drawing, again we see a close family member, his grandmother and his aunt, a person he mentions loves him and so he loves her back. He shows her going shopping while he misses her for being stuck up at school. A dreadful situation for him, since he does not get to see the person he loves, but he does not show any bad feelings or sad faces in his work. How he feels we do not get to see visually since he is behind the school walls, but we get to hear from him. We know that this is for him a sad experience.

Another interesting point about his drawing is how he has tired to show the relation between places and the distances by drawing the buildings and the way he has placed them in relation to one another.

When talking about the two paintings by Baselitz and Darebaghi, the religious upbringing that Mohammad Hossein has had becomes very clear. When I met his mom, I noticed from her covering of her hair and wearing of Chador that he comes from a religious family. How much this has had an influence in his upbringing becomes clear when we talked about the two pictures. He looking at both works, he mentioned comments such as praying to God to help him not to become evil or the second drawing he found very bad, because he was evil. He was standing with his feet on his father.

In the Muslim religion people are brought up to pray to God to safe guard them from devil and not to let them do evil things. And in very traditional up bringing children are brought up with great respect for their elders, and should not be disobedient. These all become clear in his comments about the works and how strongly he believes in all that.

He did not find any direct relation between the colours used and the emotion expressed in the works.

5.1.5 Dialogue with Meysam

The child is a boy and is six years of age; he comes from an impoverished Kurdish minority which have moved to Tehran. Both father and mother have had no formal schooling. His father is the caretaker of a residential building, where the family may also reside.
He has one older and one younger brother.

5.1.5.1 Talking about happiness

00.00- 03.20

1. A: What makes you very happy?
2. M: ...
3. A: What is the happiest event for you?
4. M: ..., I don't know
5. A: You don't know?
6. M: No
7. A: There are always things that make you happy, sad, or angry. Some things make me
8. happy and some things make you happy. What are the things that make you happy.
9. M: I can't
10. A: Yes you can, just think, what makes you happy, toys, cars, going out, snacks,
11. playing, party.
12. M: Going out
13. A: Oh interesting, where do you like to go?
14. M: In the yard
15. A: With whom?
16. M: With my brother
17. A: What do you do in the yard with your brother?
18. M: Play
19. A: What do you play?
20. M: ..., I don't know
21. A: Don't you know what kind of games you play with your brother?
22. M: ...
23. A: Ok then draw what you have told me. Your self with your brother.
24. M: ...(I give him the box of pastels and a piece of paper, he just looks at them.)
25. A: Come on, you can start
26. M:.... (Looking hesitantly at the pastels)
27. A: You can draw what you have told me makes you happy
28. M:...

5.1.5.2 Drawing happiness

03.20-11.37

He finally takes a pastel and starts to draw. He draws with his left hand and with his right hand covers my view, so to avoid me from seeing what he is drawing. Slowly I go closer to him.
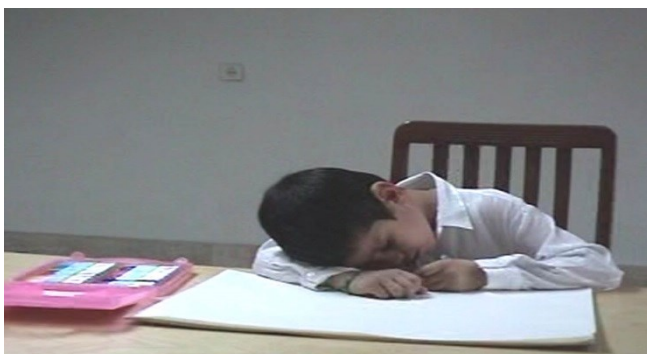
29. A: Can I see your work?

With out answering he removes his hand for a second and offers me a short glimpse.

He starts his work by drawing him self and his brother. He does not open up easily to me, and I try to give him encouraging compliments to loosen up.

He draws a small circle in the middle of the page close to the bottom axis of the paper and a vertical rectangle attached to it. He adds two dots as the eye and one as the mouth. Two lines diverge from both sides of the rectangle as the arms and at the end of each there is semi open triangle representing the hand or the fingers probably and two small circles as the feet. He does not add any hair or any further details. The next figure follows the same schema only a little bit bigger. The figures are both drawn in dark blue.

After drawing the outlines of the figures, he then moves to drawing a house, a vertical rectangle, two small windows and a small door. He uses the same colour (Dark blue) to draw all the shapes.

At this stage, before starting to colour any thing, he moves to the top of the page and on the left hand corner he draws his sun, in orange and then two patches of cloud, with some lines originating from them, sanding for rain drops.

Then he divides his page in to two, by drawing a long zigzag line horizontally right across the page, which I thought was the mountain, but then when I asked him he told me it was the fences on the wall, even though he did not draw the wall.

30. A: Are these the mountains?
31. M: No they are the fences on top of the wall.

After completing the fences he starts to colour the roof of the house. He then moved once more back down the paper and drew a tree and a flower. First he drew a big trunk and a half circle on top of it. Then he added some smaller circles around it. He used the same technique for his flower, only this time the middle circle is not half but complete. Some how, his tree and flower look like ice cream cone, with different coloured ice.

Then he starts to colour his picture, all the time very quietly and not speaking at all.
He colours his tree just as brightly as he colours his flower, each petal has a different colour, for the circles on the tree he also uses different colours. Then he starts to colour him self and his brother. He colours inside the rectangles and then moves to colouring the house. The wall of the house is coloured in light green and the roof in red. Then he moves to the top of the page once more and colours the clouds, blue.

His whole work is more positioned towards the left side of his page, and the far right side of the paper is almost empty. Of course it is the first time he is working in this size, and has normally before has drawn in smaller scale.

Then he takes a look at his work, one judging glance, and adds the last touches to his tree and stops working, in his shy unsure way waiting for me to speak.

11.37- 15.02

32. A: Is it finished?
33. M: yes.
34. A: Do you want to add any thing else?
35. M: ... he replies negatively by moving his head back.
36. A: Which figure is you?
37. M: (He points to the smaller figure on the left)
38. A: And which one is your brother?
39. M: (He points to the figure on the right)
40. A: Is this your house?
41. M: Yes.
42. A: The one you live in here or another one?
43. M: Here
44. A: Is it raining?
45. M: Yes
46. A: Where are you playing?
47. M: Out side

He then takes the light gray and colours the bottom of the paper.

48. A: Is there anything else that also makes you happy?
49. M: Yes
50. A: What is it exactly?
51. M: Toys
52. A: Which toys?
53. M: Cars
54. A: Can you draw it?
55. M: no I can't
56. A: I am sure you can, you just now did a wonderful job with this picture.
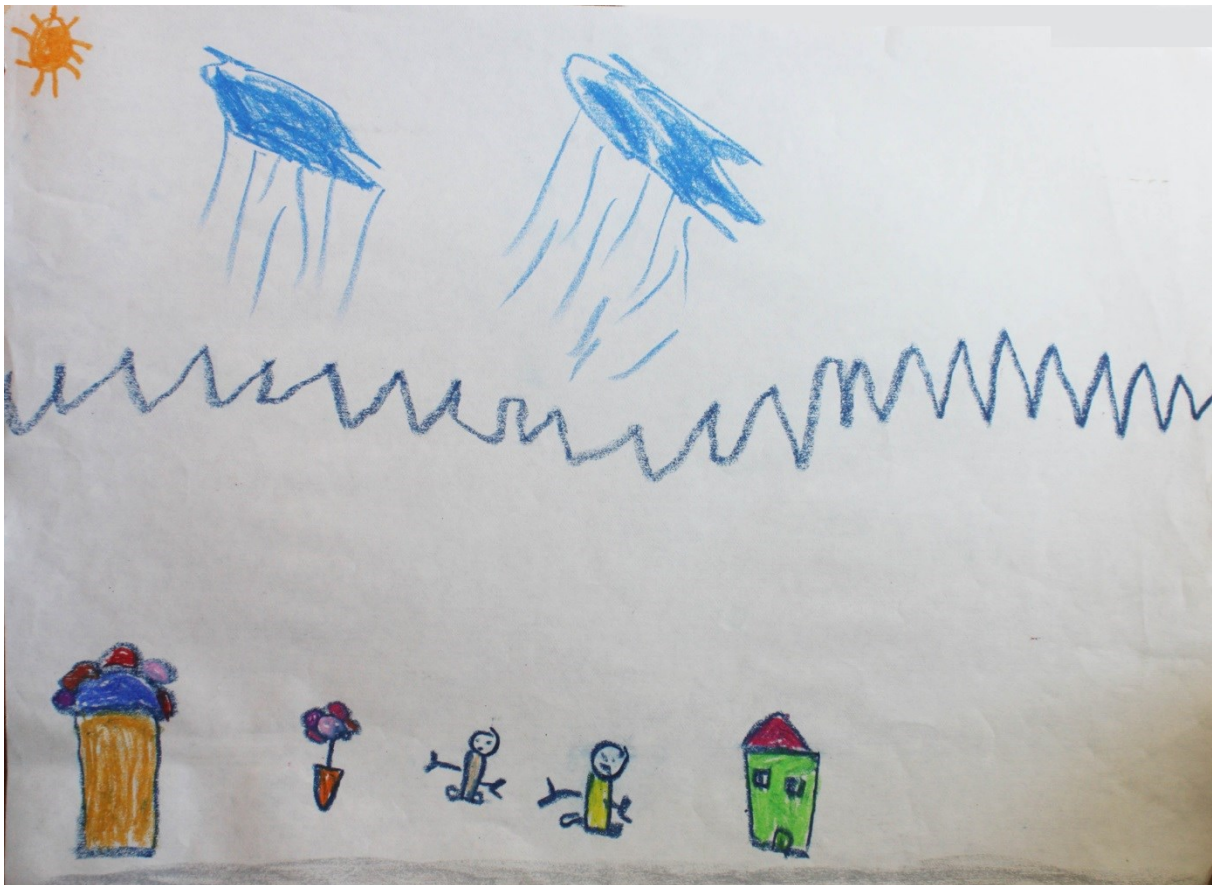
5.1.5.3 Analysis of the drawing Happiness

Meysam has drawn a tree looking more like an ice-cream on a cone on the left hand side of the page. The tree consists of a trunk on which he has drawn a half circle and a round this half circle he has drawn more smaller half circles. The bottom of the page is coloured in light gray. Next to the tree he has drawn a small flower in a pot, looking almost the same as the tree with petals each in a different colour. He has drawn him self and his brother next to one another, as if they both are frozen in the air. The figures, consist of small heads. and a rectangular body from which two thin lines come out as arms and at the end of each we see this form (<) as hands. the feet are drawn coming directly out of the bodies. The faces are filled in with two small dots as eyes and a line as a mouth. No other details such as hair or nose or ears. Next to the second figure he has drawn a small green house, with a pink roof and two small windows and a small door. On top of the page in the left hand corner he has drawn the sun in

small in orange. Two clouds are drawn right on the top in dark blue with stripes coming down, as rain (L:45). Below the clouds he has drawn a series of zigzags in dark blue as the fences on the wall (L:31).

This is Meysam's happy drawing of himself and his brother playing outside in the fresh air. Most of the drawing is concentrated on the left hand side of the paper, apart from the fence and the ground which go all through the paper. Meysam has tried to show himself and his brother playing together, and even though we do not see them busy in any certain activity, but we see them together, out side. To insist on the fact that he is happy when he is not inside the house, Meysam has extra given effort to draw the house from out side so we realize they are not inside the house and has also included the fences. Even though the fences are drawn so high up and far away from the house that one can not make any connections between the house and the fences as well as the fact, that since they are drawn as zigzags, they remind us more of mountains as any thing else. Not knowing what Meysam has already mentioned while drawing it would be difficult to think of them as any thing other than mountains.
The objects and elements, are drawn too small for the size of the paper, it is as if Meysam has not taken the paper size into consideration or tried to chose a more suitable size for his elements.

Even though this is his happy drawing, due to the rain drops it might be for some difficult to interpret it as such a picture. However, this drawing was done during summer, when the heat of summer is hard to bear, so the seldom showers are seen as blissful happening that can cool down the temperature for a while which then naturally makes playing out side also more pleasant. The combination of him and his brother, the house, and what has been said by him, help us see the happy emotion hidden in this picture, even if, simple signs, such as turned up lips or colour use do not support or emphasize this. Meysam is a very shy boy, and it was not easy to get him to speak or to persuade him to draw so it was still a wonder he did draw this picture, even though he tried to get out of it by saying I don't know or I can't often enough.

5.1.5.4 Second drawing of happiness

15.02-18.36

Again he starts his work by completely covering my view with his right hand. He holds his head close to the paper and leans it on his right arm. All the view is blocked from the camera and me. He constantly changes his pastel but keeps his right hand all the time on the paper and denies me a glance to his work. He lifts his hand for a second and I see the out line of a car.

He first started to draw the car, taking care to include every single detail; he draws the car in dark blue adds the tyres, the front and two back lights, he is deeply concentrated in his work. Of course again putting his right hand in front of his work, to try to block my view. He colours his car brown, and takes a look at it, and once more continues with his work, pauses for the second time, one more look and draws the wind shield and then colours it in blue, pink and orange.

57. M: It is finished
58. A: But where are you?
59. M: ....
60. A: Tell me about your car.
61. M: (Pointing to the car) here are the lights, the window, the tyres
62. A: So where are you playing with your car?
63. M: In the yard
64. A: Then draw it for us, so we can see that

18.36-23.10

He then later drew his brother and himself using exactly the same schemata as the one in the previous drawing, this time he draws two trees again using the same schemata as in the drawing before, one on each side of the car. He draws the ground in light green on the bottom of the paper. He stops and smiles at me.

65. A: Ok very nice, is it finished or do you still want to draw any thing?
66. M: (He shakes his head forward in a positive way and quickly takes yellow.

He draws the sun in the same place as in his picture before, on the left hand top corner of the page but this time no fences and no clouds are drawn. H

5.1.5.5 Analysis of the second drawing of happiness

After his first drawing he mentioned that toys and cars make him happy and he likes to play with cars with his brother who is included in both pictures. In his second painting for the theme happiness, Meysam has left most of the paper blank, he has drawn every thing on the left hand side of the paper on the bottom of the page, apart from the sun which is drawn small in yellow on the left hand corner of the paper.

He has drawn two trees again like ice-cream on cone, and two figures frozen in the air, tadpoles with small heads, and only two eyes no other facial features, small rectangular bodies and two thin arms. The hands are shown as (<). Two small feet but no legs. How ever, his car is drawn so well, with so much detail, that it is hard to believe it is by the same child. He so happily explains to me the details about his car (L:61) even though it was so hard to talk with him before. He has drawn a brown car, with front and back lights, the tyres, steering wheel and window are all included. Even though this is his toy car but he has drawn it even bigger than himself and his brother. The ground is coloured in green.

Meysam hardly tries to colour any thing in relation to its colour in reality. Apart from the green grass in this picture and the sun which the children often draw in yellow every thing else is coloured different from its real colour. The trees which look like cones filled with colourful ice-creams are coloured in pink, orange, blue, yellow, red and ochre. The figures are drawn with dark blue out line and only have their body or shirt coloured. The car is also colourful.

Of course the combination of trees, the two figures and the car can not necessarily be interpreted as a sad drawing but it can not be interpreted as happy with out knowing what Meysam has said before the start of the drawing process. Knowing how important cars are for him (L:50, 52) and how much he enjoys playing with his brother we can better grasp the emotion in this picture. The happy sharing of

time playing with your favourite toy (Car) with some one closest to you. Then the importance of the message expressed shines through the images, even if they them selves are not strong enough to expressive enough.

5.1.5.6 Talking about sadness

00.00- 03.13

67. A: Last time we talked about what makes you very happy, this time I want you to tell
68. me what makes you very sad.
69. M: I don't know
70. A: Think about it, what can make you very sad?
71. M: I don't know
72. A: If you can not play, or if you can not go to school, or if you can not have some
73. thing you like to eat, what do you think makes you very sad?
74. M: If I cannot go out
75. A: Ok, not going out, you mean staying at home?
76. M: Yes
77. A: what other things around you also make you sad?
78. M: Watching TV
79. A: How does watching TV make you sad?
80. M: war
81. A: Why does war make you sad?
82. M: I don't know
83. A: Yes, but why does war make you sad?
84. M: I don't know
85. A: Well there was a reason you said this, think about it.
86. M: When television shows war
87. A: Yes but why does this make you said, what happens in war that makes you sad?
88. M: when people become martyrs
89. A: Ok, when people become martyrs, so will you draw this for me.
90. M: Yes

5.1.5.7 Drawing sadness

03.13-13.13

He dose not speak during the whole work. He works quietly and always uses his right hand to cover his work like previous session. So it is kind of difficult to follow the procedure once again.

This time he does not; change the colour he is working with so often. He draws every thing with dark blue and later adds some other colours. He first draws two aeroplanes on the top, the aeroplanes have some thing like a wing on one side and some thing like antenna coming out on the other side one aeroplane has some thing like a flag added to its end. Then he moves down to draw the tank, an oval shape with a semi circle on it and a gun and a shell being shot out of the tank. Afterwards he focuses on drawing the soldiers. But first working on the bottom right hand side of the paper and then moving to the left. The schemata used here is different form his two other pictures. The heads are shown with a small blue dot he does not draw any of the facial features, and the bodies are all a combination of lines which form the body, arms and legs. But they all have guns in their hand. The last thing he draws is the house or some army building. On the bottom left hand corner of the page he draws a vertical rectangle with two small windows and a small door. He draws a flag on a stick on the building. He starts to colour his work. Then he colours all the guns yellow and the window and the door of the building. It is not easy to follow every thing he does as he always covers my view with one hand.

He uses a rectangle form for flags. He draws the aeroplanes, in the sky with bombs, ready to drop bombs. He colours in the flags. For the flag on the plane he uses blue and red and the flag on the house he colours green and red. And then uses red to show that the soldiers are hurt, and the aircrafts and the tank are exploded.

91. A: The war is between which countries?
92. M: I don't know, ... Iran and ...., America.

In the end he takes the yellow oil pastel and draws the sun. The sun is drawn on the top left hand corner, the same place as the other two suns were drawn in his two last pictures.

This time he makes more use of the paper, compared to his other two previous works. The elements are scattered all along the base axis of the paper, there is not the same order as in his previous work. The over all composition, is more dynamic. His use of the space and many forms, show how understands

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the great difference between the two themes, and how to depict each to better express his feelings about them.

The people have no faces, and there's blood coming out of their bodies, to show the horror of the war, and what makes him sad, the same technique and colour are used to show the explosions.

He does not really know the details of the Iranian and the American flag, but seems to know the basic different colours, to show the two different countries.

The sun is again on the left hand side corner right at the top, any other implications of the sky, are the flying aeroplanes. No clouds and no rain.
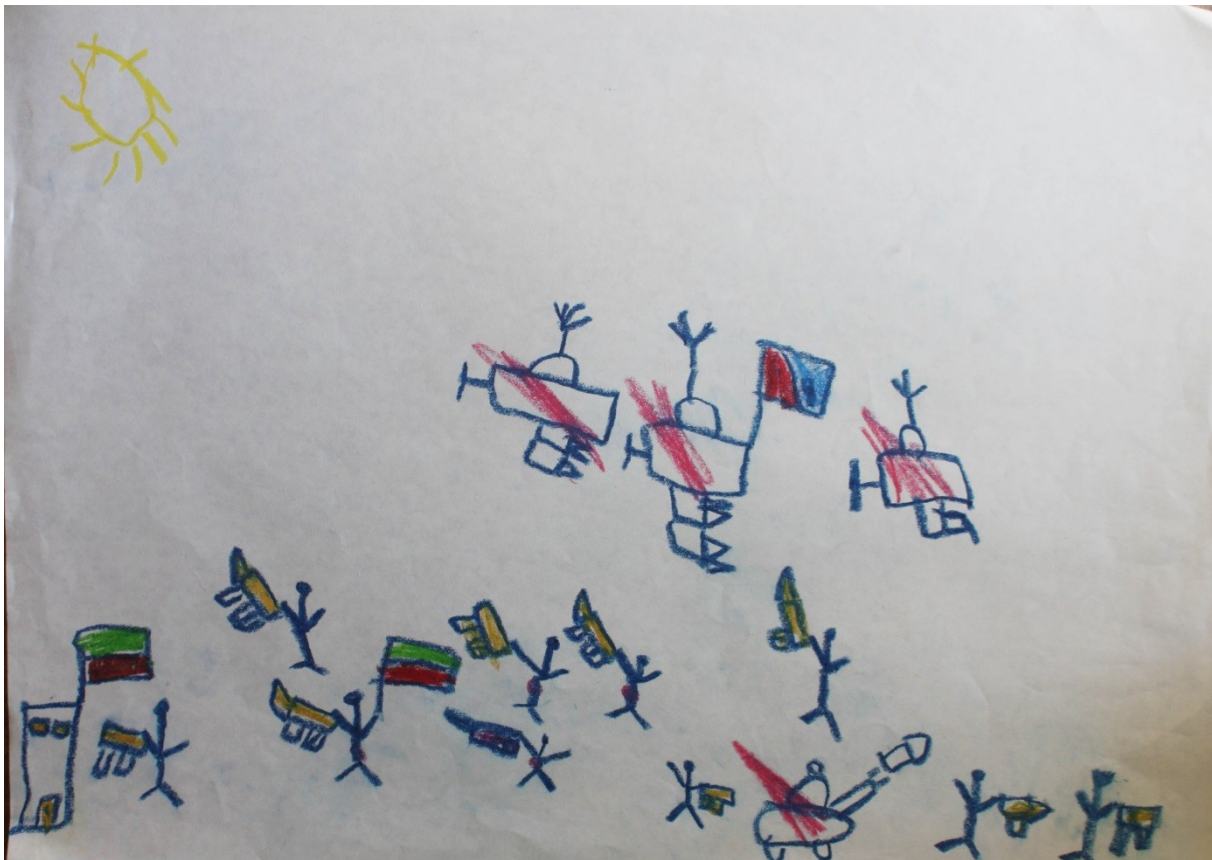
5.1.5.8 Analysis of the drawing Sadness

Once again it was so difficult to get Meysam to open himself up to me, him to share his inner views and to get him to draw for me. What starts as a negative constant shrinking away from being active in the interview however, turns into one of my most interesting interviews and drawings collected.

In my insisting upon what makes him sad, Meysam replies war images from TV, images of martyrs (L:78, 80, 86, 88). Images which are still broadcasted on national TV twenty years after the end of the Iran Iraq war.

Meysam has drawn a series of soldiers scattered around the paper, holding guns in their hand, aeroplanes, tank and even flags and a small building. The sun is also depicted in the same place as in

his other two paintings, but this time just in outline. The picture is dynamic and it is as if every thing is in stat of changing, the composition of the elements emphasizes the theme "war". The aeroplanes are drawn above every thing else, with a flag attached to one of them. He has gone over the aeroplanes with red as if crossing them out, maybe trying to show they are on fire or exploding. The tank on the bottom of the page is also on fire. Then we have many soldiers which look like ants, small heads, just as dots, with one thin strip as body and two thin strips as arms and legs, all have guns in their hand. Some have blood coming out of them. One of the soldiers is holding a flag in green and red, the building on the left also has the same colour flag on it. When I ask Meysam the war is between which countries he replies "Iran and ...., America" (L:92). There has never been a war between the two countries but this could have also been inspired by the propaganda on TV and even though the flags are not exactly the Iranian and American flag but the red and blue are the main colours of the American flag and red and green the main colours of the Iranian flag.

In spite of its dynamic nature, however any picture of war and thought of death is sad for any observer, even if he or she does not know what has been said in the preliminary interview. But knowing that Meysam did not necessarily only want to show a war scene but for him the death of the people or soldiers was a heartbreaking experience it does make the picture even more effective.

Even though he had drawn more detailed human figures in his previous works here he has chosen even a simpler method of depiction which shows he was trying to find or chose a schema which could be drawn faster and there fore would make the depiction of so many figures at one time easier and more approachable. He has also made a better use of the paper, we see that he has used two third of the page to create a more expressive image.

It is however, interesting to see how a child of his age, who has never experienced war, and is only familiar with it through the propagandas from the mass media can be touched so deeply by the images or films shown about it to chose it as his drawing theme.

5.1.5.9 Qualitative analysis of the interviews

	Generalized Category	Distinction	Line numbers	Comment
Theme „Happiness"	Assessment of one's knowledge	The child tries to get out of being questioned.	L:4, 20	"I don't know"
	Assessment of one's ability	The child tries to get out of being questioned.	L:9, 54	"I can't"
	Happiness based on personal experience.	Going out, playing with brother	L:12, 14, 16,18, 62	
	Out side of the house associated with happiness	Playing in the yard.	L:40, 42	
	Happiness associated with toys	Playing with cars with brother	L:50, 52	
Theme Sadness	Assessment of one's knowledge	The child tries to get out of being questioned.	L:68, 70, 81, 83, 91	"I don't know"
	Sadness based on personal experience	When he can't go out	L:73	
	Sadness based on personal experience	Watching TV	L:77, 85	
	War	Watching war films on TV	L:79, 85	
	Martyrs	Images of martyrs on TV	L:87	

Main Category	Category	Distinction	Line numbers	Comments
Assessment of Knowledge	Negative assessment		L:4, 20, 68, 70, 81, 83, 91	"I don't know"
Assessment of ability	Negative assessment		L:9, 54	"I can't"
Brother (Family)	Happiness based on personal experience	Going out, playing with brother, Playing with cars with brother	L:12, 14, 16,18, 62, 50, 52	
Fresh air	Happiness based on personal experience	Out side of the house associated with happiness	L:40, 42	Playing in the yard.
	Sadness based on personal experience	When he can't go out	L:73	
Death	Sadness not based on personal experience	Watching war, martyrdom	L:77, 85, 79, 87	Pictures of martyrs on TV

Concepts	Main Category	Category	Distinction	Line numbers	Comments
Negative self worth	Assessment of Knowledge	Negative assessment		L:4, 20, 68, 70, 81, 83, 91	"I don't know"
	Assessment of ability	Negative assessment		L:9, 54	"I can't"
Social Life	Brother (Family)	Happiness based on personal experience	Going out, playing with brother, Playing with cars with brother	L:12, 14, 16,18, 62, 50, 52	
Sense of loss	Death	Sadness not based on personal experience	Watching war, martyrdom	L:77, 85, 79, 87	Pictures of martyrs on TV

5.1.5.10 Talking about the first painting (Darebaghi) with Meysam

1. A: Look at this painting, what do you think it is about?
2. M: ....
3. A: What do you think is the story of this picture?
4. M: I don't know
5. A: Well look at it, and try to find out
6. M: I don't know
7. A: Don't you tell a story about every picture that you draw? this is the same, it is
8. telling a story.
9. M: ...
10. A: Well it is just like your pictures, it is telling us some thing
11. M: ....
12. A: What shape do you see in this picture?
13. M: Flower
14. A: Where is the flower? Show it to me.
15. (He points to the silhouette of a bird)
16. A: What else do you see?
17. M: ...
18. A: Don't you see any thing else?
19. M: fish
20. A: Can you show it to me?
21. M: (He points to the small red patch on the bottom of the painting)
22. A: What do you think these shapes are trying to show?
23. M: ....
24. A: What colour do you see most?
25. M: All of it
26. A: Yes but what colour do see most?

27. M: All of it
28. A: Then what colour do you see least?
29. M: .... (Points to a colour)
30. A: What colour is this?
31. M: Red
32. A: What colour do you see most? you see red the least
33. M: (Points to a colour)
34. A: What is this colour?
35. M: Blue
36. A: Why do you think he used these colours?
37. M: To draw
38. A: Yes but why did he use these colours?
39. M: He wanted to draw
40. A: Do you think it is a happy or sad picture?
41. M: Sad
42. A: Why?
43. M: I don't know
44. A: Is this a beautiful picture?
45. M: Yes
46. A: Why?
47. M: ...
48. A: Does this picture remind you of any thing in your own life?
49. M: I don't know
50. A: You can think about it a little bit
51. M: I don't know

5.1.5.11 Talking about the second painting (Baselitz) with Meysam

1. A: You can look at this picture from any direction you like? (No reaction)
2. A: What do you think it is about?
3. M: I don't know
4. A: What do you think it is telling?
5. M: ....
6. A: What is it showing?
7. M: ....
8. A: What do you see in this picture?
9. M: I see people
10. A: People, what are these people doing?
11. M: ....
12. A: Show me the people you see?
13. M: (Points with his fingers to the figures)
14. A: What colour is used most here?
15. M: (Points with his finger again)
16. A: What is it called?
17. M: Yellow
18. A: What colour is used least?
19. M: ... (Points with his finger)
20. A: What is it called?
21. M: ....
22. A: What is it called?

23. M: ....
24. A: Grey
25. A: Is this a happy painting or a sad one?
26. M: ....
27. A: Is this a happy painting or a sad one?
28. M: Happy
29. A: Why?
30. M: Because it is beautiful
31. A: So if it is beautiful it is a happy painting,?
32. M: yes
33. A: Why do you think he has used these colours?
34. M: He wanted to draw a picture
35. A: What does it remind you off in your own life?
36. M: I don't know
37. A: When you look at it, doesn't it remind you of any thing in your own life?
38. M: No
39. A: (Putting the two pictures next to one another) Now look at both of these two
40. paintings, which one is happy and which one is sad?
41. M: (Pointing to the first picture) This is happy, (Pointing to the second painting) this is
42. sad.
43. A: Why?
44. M: Because he has drawn it nice
45. A: Which one?
46. M: Both of them
47. A: But why is this one happy and the other one sad?
48. M: (Pointing to the first picture) It has flowers
49. A: And why is the second one sad?
50. M: It has people
51. A: Are people sad?
52. M: I don't know
53. A: Which picture do you like more?
54. M: ...
55. A: Which one do you like more?
56. M: Both
57. A: Why?
58. M: I don't know

5.1.5.12 Qualitative analysis of the Interviews about the two paintings

Firs painting (Darebaghi)

Category	Content	Distinction	Line numbers
The child does not want to communicate		He replies with "don't know"	L:4, 6
Colour		The child cannot differ between the colours	L:25, 27,
Forms		The child does not name the elements correctly.	L:13, 15, 19, 21
Colour	As a working medium	The colours are used to draw with	L:38
The child does not want to communicate		He replies with "don't know"	L:43, 49, 51

Main Category	Category	Content	Distinction	Line numbers
Lack of awareness	The child does not want to communicate		He replies with "don't know)	L:4, 6, 43, 49, 51
Wrong assessment	Visual elements	Forms	The child does not name the elements correctly.	L:13, 15, 19, 21
	Colour		The child cannot differ between the colours	L:25, 27,
Assessment	Colour	As a working medium	The colours are used to draw with	L:38

Second painting (Baselitz)

Category	Content	Distinction	Line numbers
The child does not want to communicate		He replies with "don't know" or just silence	L:3, 5, 7, 11, 21, 23, 26, 52, 54, 58
Happiness based on beauty		A beautiful picture is a happy picture.	L:28, 30, 32
Colour	As a working medium	The colours are used to draw with	L:34
Assessment through comparison	Happy picture/ Sad picture	The child compares the two paintings with one another.	L:41 42
Ambiance		Happiness associated with flowers	L:48
		Sadness associated with people	L:50
Personal taste		He likes both pictures	L:56

Main Category	Category	Content	Distinction	Line numbers
Lack of awareness	The child does not want to communicate		He replies with "don't know" or just silence	L:3, 5, 7, 11, 21, 23, 26, 52, 54, 58
Visual Assessment	Happiness based on beauty		A beautiful picture is a happy picture.	L:28, 30, 32
	Colour	As a working medium	The colours are used to draw with	L:34
	Assessment through comparison	Happy picture/ Sad picture	The child compares the two paintings with one another.	L:41 42
Assessment of emotion	Ambiance	The first picture is happy	Happiness associated with flowers	L:48
		The second picture is sad	Sadness associated with people	L:50

5.1.5.13 Summary

It is not easy to work with Meysam, he is shy, he does not open up to me, I need to repeat every question again and again and he is totally dependent on his older brother. He is Kurdish an ethnic minority in Iran, living in Tehran. His mother tongue is Kurdish so he probably has learnt Farsi at school or shortly before entering school from his brother. His mother could not still speak Farsi. He is not very confident and always tries to avoid answering any question by saying I don't know or I can't.

The objects he draws are very small in comparison to the size of the paper. And he tends to draw every thing to one side in the first two drawings. In his second picture All his energy and attention is put on drawing his car, in the best way possible. Two third of the paper is left out and apart form the one third which he has used for his drawing, there is almost nothing else on the other two third of the paper, except for the sun. Even though does draw the ground, but his people kind of stand in the air.

The most interesting fact about working with him is when he mentions martyrdom as the saddest experience. Even though the war between Iran and Iraq is over for twenty years, but he is so much under the influence of the TV propagandas. In Iran still after the end of the war on the walls in the city one can see large murals of martyrs and on TV they still show documentaries as well as films from the war. Meysam is totally into this theme. The way he draws and uses the paper and creates a dynamic

picture is incomparable with his two other works. In this drawing he draws his people as pin head figures with stripes as arms, legs and bodies., even though in his tow previous drawings he has shown he can draw other schemata for humans. This brings us to the drawings collected by (Lindström 2000) of Cuban children (Please refer to chapter 2). Where we see even though the child can present a clear schemata of human figure when faced with showing more than one figure, or having to show many figures then switches to drawing pin head figures. Also in the same collection we see the influence of nationalistic propaganda on children's drawings. In the drawing by Meysam, we clearly see the child's smart decision to chose another simple schemata as well as his choice of drawing theme inspired by mass media.

Looking at the two paintings, he could not answer the questions very well, or he refused, but just saying I don't know or I can't. He found no relation between colours and emotion expressed. But he based happiness on presence of flower and sadness on presence of people.

5.1.6 Dialogue with Kiarash

6 years and has one older brother. His father owns a supermarket and his mother is a house wife.

5.1.6.1 Talking about happiness

00.00-01.38

1. A: What is your name?
2. B: Kiarash
3. A: How old are you?
4. B: Six years old
5. A: What month are you born in?
6. B: October
7. A: Do you have a brother or a sister?
8. B: A brother
9. A: Is he older or younger than you?
10. B: He is older
11. A: How old is he?
12. B: Eleven
13. A: what does your father do?
14. B: He has a supermarket
15. A: What does your mother do?
16. B: She does the work around the house
17. A: What makes you most happy?
18. B: If I go on a trip
19. A: Going on a trip, where?
20. B: Yes, going to Mecca
21. A: Going to Mecca makes you most happy, so if you want to draw what makes you
22. happy will you also draw the same thing?
23. B: Yes
24. A: If I give you paper will you draw it for me
25. *B: Shaking his head forward meaning yes*

5.1.6.2 Drawing happiness

01.38-09.22

He draws a large black square close to the left bottom side of the paper. He takes yellow and draws a line across a few centimeters down from the top of the box. Then he draws three triangles facing down one after the other, on the tip of each he draws a small circle and colours them in with yellow.
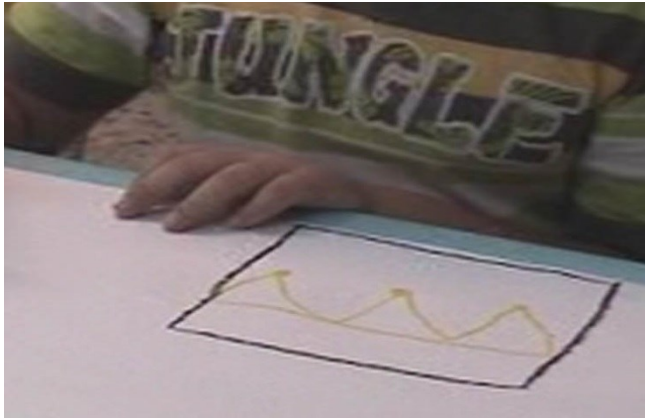
Below the yellow triangles he draws with green two wavy lines one under the other. Then with yellow he colours in the triangles. Afterwards he takes the green and colours in-between the two lines with green.

26.   A: Have you ever been to Mecca?
27.   K: No, but my mom and dad have been.
28.   A: When?
29.   K: One month ago.

He colours the space above the yellow line in black. He works from both sides to colour the space in black working towards the center, pressing his pastel very hard.

30.   A: You work so nice and patiently, have you ever been to a drawing class?
31.   K: No.
32.   A: How did you learn to draw?
33.   K: I drew all the time at home until I learnt to draw.
34.   A: Well-done.
35.   K: My mother also used to paint and I learnt from her.
36.   A: Your mom was a painter, so does she still paint?
37.   B: No she doesn't

He takes the brown pastel and start to colour the space between the yellow triangles and the green line with it. All the time he works very quietly and in silence. Again he works from both sides trying to meet in the middle. He first draws a line with the brown on the edge of the yellow space and then colours further the space below it in brown.

38.   A: Do you like to draw on small or large papers?
39.   K: I like both small and large drawings.
40.   A: Do you have a large drawing pad like this at home?
41.   K: No
42.   A: Ask your mom to get you one.
43.   K: I used to have one and we used to draw in it with my brother.

09.22-12.64

44.   A: What is this?
45.   K: Kaaba[29],

After finishing his work on the Kaaba, he starts drawing the figures. He draws the first figure on the right side of the Kaaba. He first draws a small circle inside it he puts a small dot and then a line starting from the edge of the circle. he draws a small thin rectangle coming down from the circle. Then he draws another rectangle longer than the first one going down and then he draws a side view of the shoe. He then draws the arm extended towards the kaaba, as if trying to touch it.

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[29] The Kaaba "Cube" is a cuboidal building in Mecca, Saudi Arabia, and is the most sacred site in Islam. The building is more than two thousand years old, and according to Islamic tradition the first building at the site was built by Abraham (Ibrahim).

He draws the other figures all as well in a row one after the other. All the figures are in side view. The first two figures their hands are drawn towards the kaaba, the third figure is then drawn smaller. He then draws two more figures standing behind the third figure but this time he does not draw the arms. After finishing the last three figures he then draws a small line dividing the shoes from the legs.

46.   K: It is finished
47.   A: Don't you want to draw any thing around it?
48.   K: No, this is Kaaba.
49.   A: Yes but don't you want to add any thing around the Kaaba?
50.   K: No.
51.   A: Is this the number of people which are there?
52.   K: It is my family.
53.   A: Who is who?
54.   K: (pointing to the first figure on the left standing next to the Kaaba) This is my
55.   father, this is my mother, this is me (pointing to the smaller figure) and this is my
56.   brother.
57.   A: So it is your own family in Mecca
58.   B: Yes
59.   A: I like it very much, I think it is very beautiful what do you think?
60.   B: I think it is good
61.   A: Do you want to add anything or colour anything?
62.   B: No they all wear white
63.   A: Yes they all wear white
64.   B: White towels
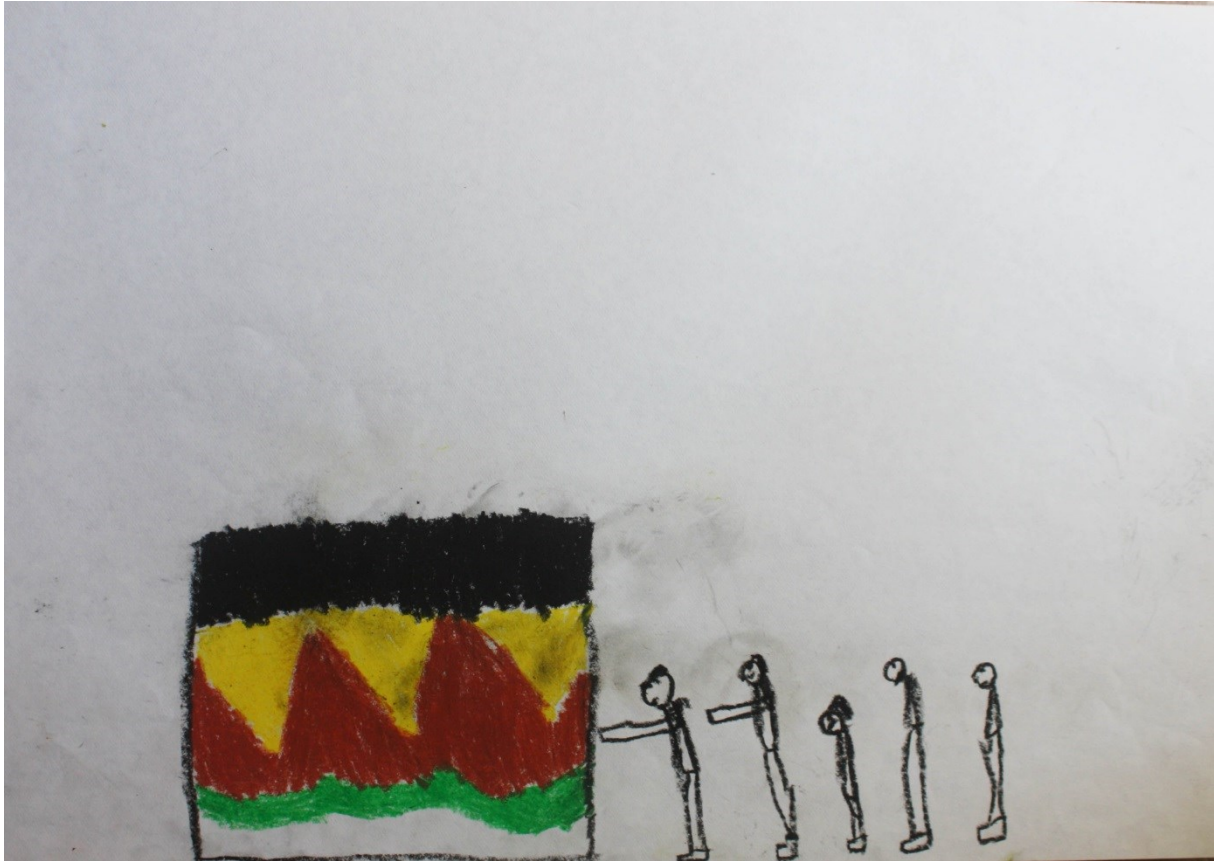
5.1.6.3 Analysis of the drawing Happiness

He has drawn one large square on the bottom of the page close to left axis. He has coloured the top of the square in black and then he has drawn three triangles in yellow upside down and has coloured it in yellow. He has coloured in between the triangles brown and below it he has drawn a thick dark green line. The square represents Kaaba (line: 45). On the right hand side of the Kaaba he has drawn five figures in profile in a row one after the other. The figures are all drawn in black and all are drawn following the same formula. The two first figures have their arms drawn towards the Kaaba, but the other figures are drawn without any arms.

Every thing is based on the bottom axis and the other half of the page is left totally empty, he has not drawn any thing else. Only the Kaaba is coloured and the human figures are left blank. The facial expressions are difficult to understand, since the faces are drawn very small and the oil pastel has been too thick to clearly draw the eyes or the lip in such small area.

The figures are drawn smaller in relation to the Kaaba, which shows his attention and interest to clearly and as best as possible to depict his drawing subject.

Even though this is his happy drawing but neither the colours nor the facial expressions depict happiness. The colours used are very subtle. The reason why he has left the figures white or has not coloured them in, is due to his intention to keep to reality, since the pilgrims must and do wear only white (Lines:62, 64). If we were not informed through the preliminary interview and the conversation during the drawing process that this is his happy drawing it might have been difficult to analyse this as a happy picture. However, knowing the back ground information and his probably religious upbringing,

and his statement that his parents have been to Mecca[30](Lines:20, 27, 55, 56) and then in his drawing we see he draws his whole family visiting Kaaba, it can be comprised that he has tried to express the emotion through subject of the drawing.

Another point of interest is his way of drawing his figures which is quit well developed for his age, since children start after 7 or some times even later to draw figures in profile. The Mecca as a renowned Muslim pilgrimage stands out and draws the attention of the observer, but not only because of its religious importance, but also because of its size, the colours and the decoration on the blank back ground next to the figures drawn in black outline.

5.1.6.4 Talking about sadness

00.00-02.00

65.	A: What makes you very sad? You said going to see Kaaba makes you happy now
66.	what makes you sad?
67.	B: […]
68.	A: If you want to draw something that makes you sad what will you draw?
69.	B: I don't know
70.	A: Don't you know what could be sad? What sad thing you can draw? Do you
71.	want to think a little bit?
72.	B: […]
73.	A: What could make you sad?
74.	B: When someone dies
75.	A: When someone dies, has anyone died whom you loved?
76.	B: My grandpa
77.	A: Were you very sad when he died?
78.	B: Yes
79.	A: When did he die
80.	B: three years ago
81.	A: So if some one whom you love dies, then you will be very sad?
82.	B: Yes
83.	A: So if you want to draw a picture where you are sad what will you draw?
84.	B: […]
85.	A: Didn't you say some one's death makes you sad?
86.	B: yes
87.	A: So will you also draw that?
88.	B: Yes
89.	A: Can you draw it?
90.	B: Yes
91.	A: What exactly will you draw now?
92.	B: When they are putting some one in a grave
93.	A: You want to draw that?
94.	B: Yes
95.	A: Ok

---

[30] The religious City in Saudi Arabia where Kaaba is situated, and every year millions of Muslims travel there to visit Kaaba.

5.1.6.5 Drawing sadness

02.00-05.10

He starts on the left side of the paper. With black pastel he draws a long horizontal oval form close to the bottom of the page. Then with the brown pastel he draws a line in the middle dividing the form in two halves.
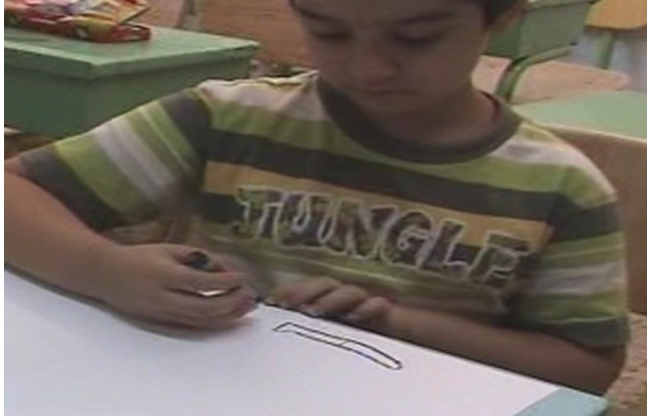
96.   A: what is it that you are drawing?
97.   B: A dead person, he is white.[31]

With black he draws a figure on the right of the dead person. He first draws the head and adds only one eye and the mouth starting from the edge of the circle and then he draws the hair. He draws a thin vertical rectangle going down from the head and then with black pastel he draws a small form a little bit below the head, some thing like a collar he then draws the arm coming out of the body towards the form. Then he draws the leg and the shoe. Again like in his previous drawing this figure is drawn in the side view.

98.   A: Have you ever been to a burial?
99.   B: Not when my grandfather died, but for my dad's grandma

Without coloring the figure he moves on to drawing some brown patches below the lying figure on both sides of it he adds,

100.   B: This is soil

---

[31] Muslims cover the dead body in a white textile and it is then buried like this.

Taking the black he starts to draw another figure with it's hand drawn towards the dead person. The second figure is standing on the other side of the form on the ground. It is drawn with the same schemata. Once more the figure is drawn in side view.

101. A: Where the people happy or sad there?
102. B: They had all come to cry there.
103. A: Your people look very nice, had any one showed you how to draw it?
104. B: No I like to draw them like this my self. My mom was always drawing so I also
105. learnt to draw them like this.

He starts to colour his figure, black for the shirt and blue for the trousers and black shoe. After coloring the second figure he moves to the first figure and colours that using the same colours. First he colours the shoe black. Then he colours the trousers blue and then in the end the shirt black.

07.10-16.25

He starts drawing another figure behind the first figure. The figure looks very much like the other two figures but has a longer hair. He starts to colour the shoe yellow. Then he draws the arm curled up towards his face.

106. A: What is it doing?
107. B: Crying
108. A: Is it a man or a woman?
109. B: A man
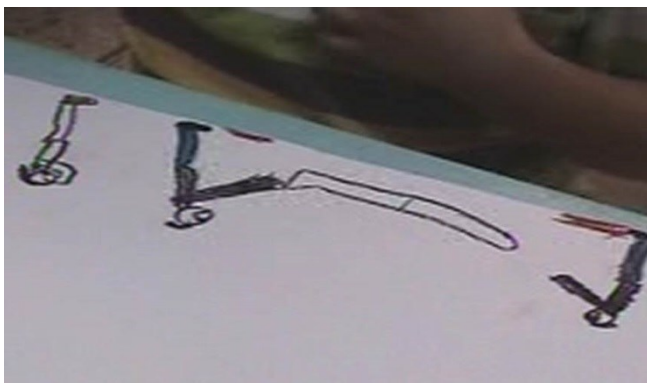
He colours the trousers black and then the shirt dark blue. Behind the third figure he starts to draw another figure. This time his figure has a bigger body.

211

110.   K: He is looking to the front.
111.   A: Ok, not any more side view.
112.   K: Hmm
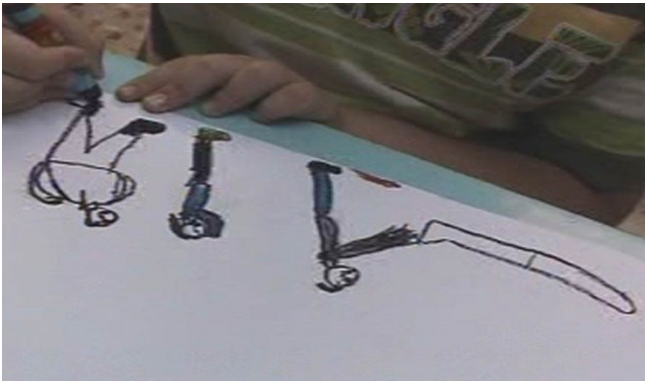
He draws two legs and two shoes for him. The shoes are side view. He draw the arms coming out of the shoulder and going to the waist. He starts to colour the shoes in black. He colours the trousers in red. He colours the shirt in black.

He then starts to draw another figure but this time shorter.

113.   K: It is a child
114.   A: Whose child is it?
115.   K: It is his child, (pointing to the man drawn in the frontal view.)

He draws the child using the same schemata but he is drawn much smaller. He colours his shoe green and his Trousers red and the shirt blue.

116.   A: So you can draw all kind of people, from the side and front, child and grown
117.   up?
118.   K: But I can not draw people from the back.
119.   A: That you will learn as well
120.   K: I only learnt how to draw from the side from my mom, all the rest I drew my
121.   self
122.   and I saw it is nice, so I drew it again.

He then moves to the top of the page and draws a round circle in yellow and then draws a series of small triangles around it.

123.   K: It is the sun.

He then colours inside the circle all in yellow and then with orange colours inside every single triangle.
With light blue he draws a small cloud on top of the page and colours it with the same colour.

124.   K: It is finished
125.   A: So this is the saddest thing you can draw?
126.   K: yes.
127.   A: Thank you, it is very nice.

5.1.6.6 Analysis of the drawing Sadness

Kiarash has drawn five figures, the sun and a cloud. He started by drawing an oval form laying on the ground. When I asked him what it is, he replied (Line: 97) "A dead person, he is white". One figure is drawn standing alone on the left hand side of the paper above the dead figure with soil in front of his feet, his arm drawn long towards the laying figure. On the other side we see another figure also with his arm toward the dead figure and leaning also towards it. He has paid attention to details such as the soil, but most interestingly we see how he has depicted different characters. One figure has his arm raised towards his face, we know he is crying, (Line: 102, 107). another figure even though his body is drawn from the front but his face is still in profile, his arms going into his pocket or as if towards his waist, and another figure drawn smaller as the son of the larger figure. The figures are coloured in, even though not very colourful, but in black, dark blue, and red, the shoes are also in black, yellow and green. The facial expressions are not very clear, we only know from our own experience and what Kiarash has explained that a raised arm is a sign of crying. The sun is drawn right on the top of the page in a very decorative form with a cloud near it. Not knowing the theme and not being acquainted with the Muslim way of burying their dead it might be difficult to interpret this drawing as a sad drawing. The figures are all drawn on the bottom axis of the paper, in a row, one next to the other, and only cover one third of the paper. The sun and the cloud are drawn on the top and the middle of the paper is left blank. Apart from the fact that the soil or brown spots represents the ground, and the people are standing on the ground, and the sun and the cloud are the sky, there is no other connection between the two parts. No facial features for the sun, but also no other element from the nature, such as trees or grass, or flowers. Figures are almost all drawn in profile, apart from only one figure and even he has his face depicted in profile.

The drawing is inspired by his personal experience from a funeral of a close relative. We know he has been present from his comments (Lines: 99, 102) and also his attention to details such as the burial ceremony, the soil around the grave, the white cloth and the crying person, all support his comment and the fact that the drawing is based on personal experience. The drawing theme, what makes you sad, has inspired him to draw this funeral event. The white cloth which is a custom amongst Muslims to bury their dead has been taken into attention, however, his use of or choice for the colours for the clothes is not very close to reality, which, could again be because he was not so much struck by it (in Iran people wear black for funerals).

Even though the combination of the forms, the way the figures are presented, the choice of colour and composition as well as the elements (the oval form on its own with out the background information offered by Kiarash does not ignite funeral and even by a Western observer it might even be difficult to suspect it as such) do not necessarily depict sadness. After knowing the theme, (Funeral) and after having heard the comments made by Kiarash before and after drawing we gain a deeper understanding of the picture and we see the sadness hidden in the visual elements before us.

The little boy in the picture could also be him, since he mentioned it is the son of the figure standing in front of him and he has in his interview before the drawing process mentioned he was present at the funeral of the grandmother of his father. The sun which is a common drawing symbol in most children's drawings can be seen here, but it could also be a tendency to show it as day light, since funerals take place during the day.

5.1.6.7 Qualitative analysis of the interviews

	Generalized Category	Distinction	Line numbers	Comment
Theme „Happiness"	Travelling	Going on a trip	L:18, 20	
	Pilgrimage	Going to Mecca	L:20	Religious trip a reason for happiness
			L:27	Happiness not based on personal experience
	Family	Going to Mecca as a family	L:55, 56	Family a source of happiness
Theme Sadness	Death	Death associated with sadness	L:74,	
		Death of his grandfather	L: 76, 78	Death of family member source of happiness
	Funeral		L:92, 99	Sadness based on personal experience.
	Crying	Crying an emotional expression of sadness	L:102, 107	

Main Category	Category	Distinction	Line numbers	Comments
Religion	Pilgrimage	Going to Mecca with his family.	L:20, 55, 56	Not based on personal experience.
Family	Being with family	Being with family	L:55, 56	Being with family source of happiness.
	Death of a family member	Death of his grandfather	L: 76, 78	
Emotional expression	Crying	Crying an emotional expression of sadness	L:102, 107	

Concepts	Main Category	Category	Distinction	Line numbers	Comments
Happiness associated with religion	Religion	Pilgrimage	Going to Mecca with his family.	L:20, 55, 56	
Communal life	Family	Being with family	Being with family	L:55, 56	Being with family source of happiness.
		Death of a family member	Death of his grandfather	L: 76, 78	

5.1.6.8 Talking about the first painting (Darebaghi) with Kiarash

1. A: Look at this picture do you like it?
2. K: Yes
3. A: Is it nice?
4. K: Yes
5. A: What do you think is this picture about?
6. K: I don't know
7. A: Look at it and try to think?
8. K: (turning the picture around and looking at it from different sides)
9. A: Do you think there is a story?
10. K: I don't know
11. A: You draw some really nice pictures, so try to see what is this one about?
12. K: I can't
13. A: So what do you see, who do you see in the picture?
14. K: A person
15. A: What is the person doing?
16. K: Is laying down
17. A: Why do you think it is laying down
18. K: (Pointing to a plane of brown colour) Because she is laying on this
19. A: What attracts your attention most in this picture?

20. K: (looking at the picture very carefully) Is this the sky?
21. A: I don't know is this the sky?
22. K: Yes because there is a bird
23. A: Oh yes
24. A: So what do you see most in this picture?
25. K: That she is laying
26. A: What colour do you see most in this picture
27. K: Orange
28. A: What colour do you see least in this picture
29. K: Pink
30. A: What colours has the artist used?
31. K: Blue, pink, orange..
32. A: Why has he used them?
33. K: To make his picture beautiful
34. A: Do you think these colours have meaning?
35. K: No
36. A: looking at this picture do you think things are moving?
37. K: Yes
38. A: Fast or slow
39. K: Slow
40. A: Is this a beautiful picture?
41. K: Yes
42. A: Why, what has made it beautiful?
43. K: The colours
44. A: Does this remind you on anything in your life?
45. K: No

5.1.6.9 Talking about the second painting (Baselitz) with Kiarash

1. A: What do you think of this picture?
2. K: Are they on a tree?
3. A: I don't know does it seem as if they are on a tree?
4. K: (pointing to the figure at the front) She is sleeping but the other one is awake
5. A: Ok
6. K: Are they animals?
7. A: Are they?
8. K: […]
9. A: What do you think is this picture about?
10. K: This one is sleeping and the other one is reading him a story?
11. A: So who are these?
12. K: I don't know
13. A: What drew your attention most in this picture?
14. K: (Pointing to the figure on the top right)This one that is telling a story
15. A: Why did it draw your attention most?
16. K: I don't know
17. A: What colour do you see most?
18. K: Red, Grey, Yellow, cream and black   *(Some times they mention the colour that draws their attention most as the colour that is most used red here is not used that much, but is very bright against the grey background)*
19. A: What colour do you see least?

20. K: Purple
21. A: Why do you think the artist has used these colours?
22. K: To make his picture nice
23. A: Do you think things are moving or are they still?
24. K: They are still
25. A: How do you know that?
26. K: Because when some body is reading a story he stands still, he doesn't walk
27. A: Oh good point
28. A: Is this a beautiful picture?
29. K: Yes
30. A: Why?
31. K: Because he has used many colours
32. A: Does this picture remind you of anything in your life?
33. K: Yes, when my mom tells me a story
34. A: Is this a happy picture or a sad picture?
35. K: A sad picture
36. A: (giving him both pictures to compare) So you look at both these pictures which
37. one do you like?
38. K: (pointing to the picture by Baselitz) This one
39. A: Why?
40. K: Because this one is more beautiful
41. A: Which one is more happier?
42. K: (Pointing to the picture by Darebaghi) This one
43. A: Why is this one happier?
44. K: Because it has happier colours
45. A: So even though this one is happier, you still like the other one
46. K: Yes
47. A: Why do you like the other one more?
48. K: It is more beautiful
49. A: Which one do you think is a better picture?
50. K: (Pointing to the Baselitz) This one
51. A: Do you want to say any thing else about the two pictures?
52. K: (Pointing to the Baselitz) Here there are together but in the other one she is alone
53. A: So you don't like it because she is alone?
54. K: Yes
55. A: You like it when people are together?
56. K: Yes
57. A: You said the second picture is sad, but the first picture you said has happier
58. colours, how did you see this
59. K: (Pointing to the first picture) This one has orange but the second one has more dark
60. colours
61. A: Good
62. K: Only yellow is not dark
63. A: What about white
64. K: That also
65. A: Is white a sad colour or a happy colour?
66. K: A happy colour

5.1.6.10 Qualitative analysis of the Interviews about the two paintings

First painting (Darebaghi)

Category	Content	Distinction	Line numbers
Action	Person laying down	Picture interpreted through the relation between elements and colours.	L:18
Sky	Presence of a bird identifies sky		L:22
Colour	Use of colour to make a beautiful picture	No relation between colour and emotion	L:33, 43

Main Category	Category	Distinction	Line numbers
Assessment	Action	Picture interpreted through the relation between elements and colours.	L:18
	Sky	Presence of a bird identifies sky	L:22
Beauty	Colour	No relation between colour and emotion	L:33, 43

Second painting (Baselitz)

Category	Content	Distinction	Line numbers
Action	Being on a tree		L:2
	Reading a book	One of the figures is reading a book for the other one	L: 10
	Sleeping	One of the figures is sleeping	L:4
Colour	Red, Grey, Yellow, cream, black and purple	Colour is used to make a nice picture	L:22, 31
Movement		Judged based on subject	L:26
Emotion	Happiness	Emotion interpreted through the use of colour.	L:44,
Dark colours	Sadness	Darks colours make picture sad.	L:59, 60
White	Happy colour		L:66
Judging	Being together	Reason he likes a picture is because they are together	L:52

Main Category	Category	Content	Distinction	Line numbers
Emotional colours	Dark colours	Sadness	Darks colours make picture sad.	L:59, 60
	White	Happy Colour		L:66
Colour		Red, Grey, Yellow, cream, black and purple	Colour makes a picture beautiful	L:22, 31
Personal taste	Togetherness		Reason he likes a picture is because they are together	L.52
Subject	Action	Reading a book, Being on a tree, Sleeping		L:2, 10, 4

5.1.6.11 Summary

Kiarash is a very keen drawer he is very good at drawing and enjoys drawing very much, when he came to our second meeting he brought with himself a drawing he had done for me at home. A beautiful picture of a house with a car. He is a very sensitive boy and has a calm and thoughtful way of speaking. He takes his time to think about my questions.

In both interviews about happiness and sadness he mentions themes that take me by surprise, first of all he says that for him going to Mecca is the most happy thing and the funeral of a relative is the saddest thing. Even though his happy drawing theme does not come from his direct personal experience but his parents had been to Mecca in less than a month ago. It takes my by surprise that for a child his age going to Mecca counts as some thing that would make him very happy. Visiting Mecca as the Muslims most important religious pilgrimage to be selected by a child of 6 as the most happy event for him, shows how much he is taken by what his parents have told him or he has heard the others explain. He probably comes from a very religious family.

When we meet the second time, talking about what would make him sad, he replied when some one a relative dies. He then chooses a funeral as a drawing theme, which is what he has personally experienced. The inclusion of such details such as the white cloth for the dead and the attention to the fact that people were crying "They had all come to cry" shows of his alertness and attention to what was going on and how much he was taken by the whole event and that he had recorded it in his mind so exact that he could bring it so well on paper. Again the covering of the dead a Muslim tradition for the burial of the death, shows how Kiarash is learning from the events around him, just as he was so fascinated by the idea to travel to Mecca. This makes it ever more important to have conversation and talk with children before and during the drawing process to avoid any kind of false conclusions.

5.1.7 Dialogue with Amir Mohammad

Amir Mohammad 6 and half years old
Finished first year of primary school visits the school during summer holidays to learn English.

5.1.7.1 Talking about happiness

0.00-2.00

1. A: Hallo, what is your name?
2. AM: Amir Mohammad
3. A: Can you tell me what makes you most happy?
4. AM: ... what makes me most happy,... going to my grandma's house
5. A: So going to your grandmother's house makes you very happy, why does this make
6. you happy?
7. AM: Because I love her very much
8. A: and if you want to draw some thing that makes you very happy what will that be?
9. AM: The sun, the sea, the mountains, the sky
10. A: Do these make you very happy?
11. AM: All these and also visiting my grandma
12. A: So draw for me what makes you most happy
13. AM: Ok

5.1.7.2 Drawing happiness

2.00- 6.08

He draws with brown a series of zigzags right across the paper on the top of the page. He draws a yellow sun like a quarter of a circle in the middle of the zigzags with yellow lines coming out of it representing the sunrays, using a blue pencil he draws clouds in between the zigzags, across the paper.

14. A: What are these that you are drawing?
15. AM: I am drawing mountains, clouds and the sun?
16. A: What will you then be drawing?
17. AM: My Grandma's house.

On the bottom of the page he draws semi circles with light green. After drawing one layer all across the page he then draws the next layer above it. Two layers over one another.

18. A: What are these that you are drawing?
19. AM: Grass

6.08- 10.08

Then he draws the trunk of a tree. The trunk gets very thin in the middle and the widens up on the top. He colours it brown. He draws a half circle on the top of the trunk in green. Next to the tree he draws a red line and on the top end of the line a black circle. Around that yellow petals. Two green leaves on each side of the stem.

20. A: Where is here?
21. AM: My grandmother's house, here are her plants, and on the other side I will draw
22. her house
23. A: Will you also draw your grandmother?
24. AM: Yes

10.08- 12.10

He looks carefully at all the colours before choosing one. He takes the orange and draws a vertical rectangle on the left hand side of the paper. With red he draws a triangle on the top of the rectangle, first he draws a slanted line on the right leaning towards left and then another one from the opposite, both meeting in the middle to form a triangle on top of the rectangle. The schema for the house. On the top end of the rectangle he puts a dot. Then he adds two purple windows on the right and left top corners of the house. Inside each window he draws two lines like a cross dividing the square into four smaller squares. In the end he draws the door in pink with a handle.
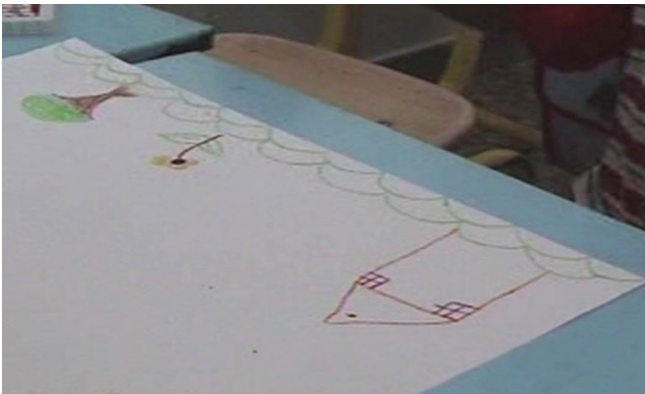
12.10- 15.06

Then he draws two circles one inside the other in orange.

25. A: What are you drawing?
26. AM: My Grandma?
27. A: What is it?
28. AM: It is her scarf.
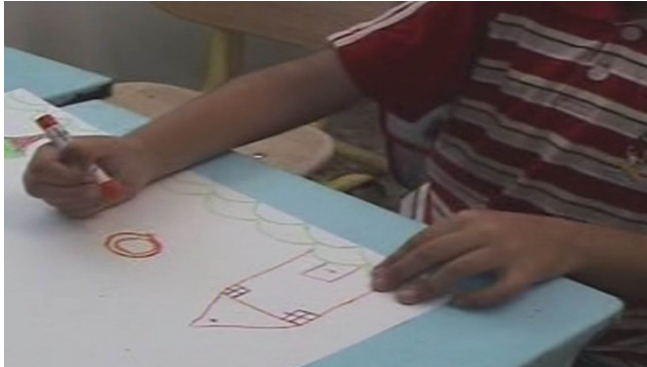
He then adds two dots as the eyes and a line in the middles as the nose. He draws the mouth as a red crescent. He draws the neck and the body and then adds the skirt. The arms are drawn with two lines, raised in the air. At the end of the arms he draws the hands. The legs are then drawn just as two thin lines with a half circle representing the feet.

29. AM: My drawing is finished
30. A: Let me see it, do you still want to add anything?
31. AM: No

5.1.7.3 Analysis of the drawing Happiness

Amir Mohammad has drawn a house with saddle roof on the left hand side of the page in orange with two purple windows and a pink door. The base of the page is covered in two layers of semi circles on top of one another. next to the house he has drawn a figure of a woman with her arms raised in the air. He has drawn a flower with two leaves on each side of the stem, and four yellow petals around a black centre. A tree is drawn on the right hand corner of the page with a green top. on the top of the page he has drawn a series of zigzags with the sun in between one of the zigzags and small light blue coloured clouds scattered between the brown zigzag which he says are his mountains (line: 15). This is his happy drawing. He has used bright colours to draw every thing, but has only coloured the flower, the tree and the sun in. All the other elements are left blank.

We know from the conversation before the drawing process, that visiting his grandmother makes him happy. However, we only see the grandmother in the picture and he has not drawn himself in. In general it is a sunny nice day, with every thing green and flowers blooming but the only literal depiction of happiness is through the double curved up lips of the grandmother.

The picture is inspired by his visits to his grandmothers house, and he tries to show her as well as the other things found in her garden (Line: 21). Knowing the drawing subject we can gather that this whole composition is an expression of happiness and his only way of depicting emotion is not limited to the drawing of the lips.

The page is divided into two parts and every thing is aligned across the two horizontal axis of the page. The centre of the paper is left empty. The objects on the bottom axis are aligned one after the other on one straight line and the same is for the mountains and the clouds. Every thing has a kind of order. Nothing is scattered around the page. The top and bottom elements are connected through what they represent. The bottom elements are the ground, the human figure and the nature and the top is the sky and the horizon. His depiction of the grass is very interesting, since children often draw straight lines or zigzags or even just colour the bottom of the page green to show grass, but he has used half circles next to one another and on top of each other.

He has used the colours in relation with reality, such as green grass, brown tree trunk, brown mountains, dark eyes for his grandmother. Another relation which his drawing has with reality is when one does look toward the north in Tehran the mountains are to bee clearly seen from any where in Tehran. He has also drawn his grandmothers scarf, a common code of covering the hair among older generation at home as well as it is obligatory to wear it in the public.

5.1.7.4 Talking about sadness

0.00-1.55

32. A: Hi Amir Mohammad.
33. AM: Hi
34. A: Well this time I want to speak with you about sadness, can you tell me what makes
35. you sad?
36. AM: ... When I am not there and they buy some thing for me
37. A: You mean when you are not in the shop to say what you want?
38. AM: Yes
39. A: Do you want to give your opinion?
40. AM: yes

41. A: For what for example? For clothes or toys?
42. AM: For every thing
43. A: So if you want to draw a sad drawing what will that be?
44. AM: My mom and dad going to buy some thing for me without me.
45. A: Ok then please draw this for me.

5.1.7.5 Drawing sadness

1.55-5.45

He draws a sun on the top of the paper in the middle. Two clouds on each side of the sun in blue. Then he colours inside the sun yellow and puts short red lines around the sun. He then continues to colour inside the clouds blue very patiently trying not to go over the contours.

5.45- 7.55

He draws semi circles in green across the paper on the bottom of the page like in his first drawing. On the right hand side of the paper he draws a vertical standing rectangle with a two sided door. He puts brown dots all over the building.
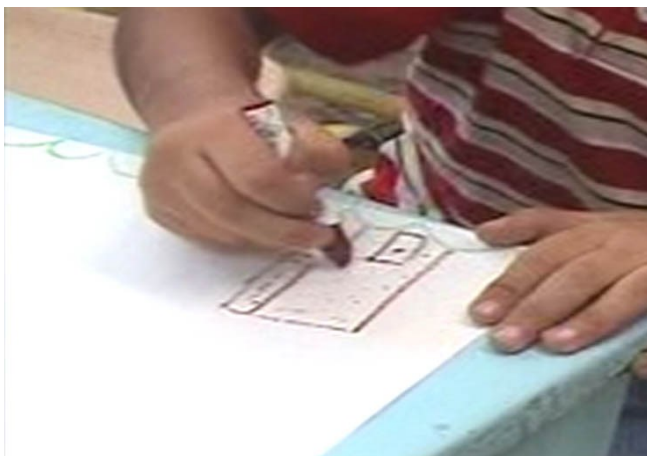
46. A: What is this?
47. AM: The shop

7.55-9.55

He draws a circle in black and adds two dots as the eyes and then draws his hair. Then with white pastel adds some more hair. He draws the neck separately and draws a square body, he puts four dots on the body showing the buttons. He draws the two arms coming out of the body going upwards. He then draws the legs. He draws every thing in black.
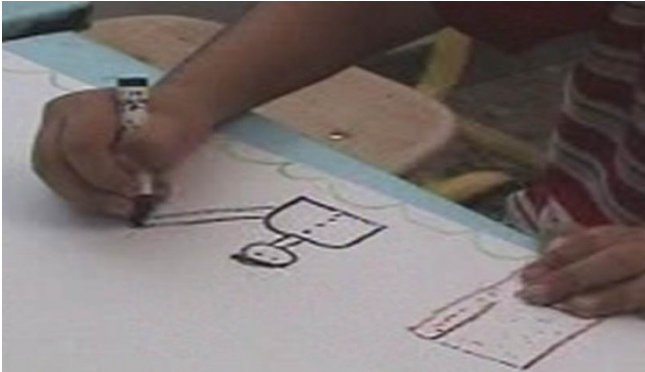
    48. A: Who is this?
    49. AM: Its my father

09.55-11.20

He draws two circles inside one another, with purple and with the same colour he draws the eyes, the nose and the lips. He takes the orange pastel. He adds the neck and then the body putting the buttons. In the end he draws the legs and adds the feet. He does not draw the arms.

11.20-12.00

    50. A: So don't you want to draw any thing else?
    51. AM: No
    52. AM: This is my mother going shopping with my father with out me and this makes
    53. me sad.
    54. A: Ok thank you

5.1.7.6 Analysis of the drawing Sadness

For his sad drawing Amir Mohammad has drawn two figures one in black, and one in orange and purple. He has drawn a building on the left hand side of the page in brown. the ground is covered again in grass, the semi circles again in light green but only in one row. On the top of the page he has drawn four clouds with the sun in the middle. The sun is drawn and coloured in with yellow and has red stripes around it.

He has mentioned when his parents go shopping fro him with out him, this makes him sad. Again like in his happy drawing, he has not drawn himself. We see only his father and his mother (Lines: 49, 52). His mother is wearing a scarf and has a double curved up lip, his father has two dots as the eyes but no nose and no mouth but he has hair and he is holding up his arms in the air but for his mother he has not drawn any arms. The bodies are more square and not so much round. Every single body part is drawn separately. Both figures have some dots on their clothing to show the buttons. The legs are drawn as double lines and a small semi circle is drawn at their end to show the feet.

The building is drawn as a vertical brown rectangle with a door and some brown dots, he tells us that this is the shop (Line:47). The clouds are drawn right on the top of the page. The space in the middle of the page is completely left empty. Every thing is organised along one straight line and in order, one after the other in a row.

The only way that we know this is a sad drawing is from what he has told us and his comments about not being taken shopping, because neither the colours nor the other elements help to transfer or express sadness. It is during the interview that we find out what he has depicted for him is a very sad experience. However, it is interesting that he has not drawn himself to show us his reaction in visual form.

5.1.7.7 Qualitative analysis of the interviews

	Generalized Category	Distinction	Line numbers	Comment
Theme „Happiness"	Happiness based on personal experience	Going to grandmothers house	L:4	
	Sentiment a reason for happiness	Love for a relative	L:7	I love my grandmother
	Nature a source of happiness	The sun, the sea, the mountains, the sky	L:15	
Theme Sadness	Sadness based on personal experience	Not being taken into consideration in matters relating him	L:36, 38, 40	When some thing is bought with out his decision
	Sadness based on personal experience	His opinion not wanted	L:44, 52, 53	His parents going shopping without him

Main Category	Category	Distinction	Line numbers	Comments
Associated with being with relatives	Happiness based on personal experience	Going to grandmothers house	L:4	
Associated with emotion	Sentiment a reason for happiness	Love for a relative	L:7	I love my grandmother
Associated with self-esteem	Sadness based on personal experience	Not being taken into consideration in matters relating him	L:36, 38, 4044, 52, 53,	When some thing is bought with out his decision

Concepts	Main Category	Category	Distinction	Line numbers	Comments
Communal, Social life	Associated with being with relatives	Happiness based on personal experience	Going to grandmothers house	L:4	
	Associated with emotion	Sentiment a reason for happiness	Love for a relative	L:7	I love my grandmother
Self-worth	Associated with self-esteem	Sadness based on personal experience	Not being taken into consideration in matters relating him	L:36, 38, 4044, 52, 53,	When some thing is bought with out his decision

5.1.7.8 Summary

Both his drawing subjects for the theme sadness and happiness were inspired from Amir Mohammad's personal experience. He is very much attached to his grandmother and visiting her makes him very happy, even though if in the picture we do not see him, and only his grandmother. For his sad drawing he has drawn his parents going shopping without him. He mentions it makes him sad when they go shopping for him with him.

In his happy drawing he has drawn a flower and a tree and also a house with saddle roof which with his grandmother's smiling face gives the whole picture a friendly warm atmosphere. But, for his sad drawing the shop has another schemata, and looks cold in comparison to the warm orange house. Also no flower or trees are drawn anymore.

An interesting point about Amir Mohammad's drawing is his attention and depiction of head scarves for women. He has drawn both his mother and grandmother wearing a scarf, which is a common and obligatory way for women to cover their hair before they enter public places. However, his grandmother is also wearing it at home or in the garden, which again shows he comes from a more traditional family, where older women just wear their head cover all day long, even when they are at home.

5.2. (Christian Children in Iran)
(Girls)

5.2.1 Dialogue with Dorothy

Dorothy 7 years old
Armenian-Iranian girl has one younger sister.

5.2.1.1 Talking about happiness

00.00-02.02

1. A: Hi Dorothy
2. B: Hi
3. A: Thank you for coming today, I want us to talk a little bit before you start to draw
4. B: OK
5. A: What makes you very happy?
6. B: That my parents go on holiday.
7. A: You mean if they go alone on holiday?
8. B: No if I also go with my parents on holiday
9. A: So you mean when you all go on a trip as a family together?
10. B: Yes
11. A: Why does this make you happy?
12. B: Because then I can play with my friends
13. A: Where do you go usually?
14. B: For example Damavand32. (Pauses and thinks for a while) For example I go some
15. where in the world which I like it very much.
16. A: Some where in the world?
17. B: Some where which I like
18. A: You mean you go some where which you like?
19. B: Yes
20. A: So not in Tehran in the suburbs of Tehran?
21. B: Yes
22. A: Why do you like to go to the suburbs of Tehran, what is it that you like about
23. there?
24. B: Because I can play and there are toys, and I can eat fruit with my parents
25. A: Can you do this in Tehran?
26. B: No
27. A: So if you want to draw a painting of some thing that makes you very happy, what
28. will you draw?
29. B: I will draw going on a trip with my mom and dad
30. A: So you will draw this, then I will give you paper now to draw this for me.
31. B: OK

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[32] A small town in the suburb of Tehran, known for its gardens and fresh air, due to the fact that it is the foot of the Alborz mountain.

5.2.1.2 Drawing happiness

02-07.06

32. A: Have you drawn with oil pastel before?
33. B: Yes
34. A: You can start now

She takes the light green pastel she draws a series of strips at the bottom of the page. Then with the yellow Pastel she draws the sun on the top of the page in the centre and adds the sun rays.

She starts from the top centre of the page and grows wider and covers the top centre of the page in yellow.

With purple she draws the stems of a flower, draws with the same colour a kind of scribble as the flower. Then she draws two other stems, each stem growing taller than the one before both with purple pastel and draws the flowers in orange and pink again in a kind of a scribble.

She starts her first figure on the left. She draws the head of the figure in green and adds the facial features eyes (as dots) and the mouth in green, the hair is drawn long and as a single strip with a kind of scribble on the top of the head also all in the same green. The face is drawn in frontal view. She Draws the body in blue. She draws the outline of the figure as if in a side view, colours it in with a few strips, going over the lines, two thin strips as legs with a small circle at the end as feet. The body is in side view with both legs to be seen in frontal view. The arms are drawn as two thin stripes raised up, both arms can be seen, from the side drawn on the right side of the body with strips as fingers. The body is drawn in a very interesting way, side view starting from what seems to be the neck going down to the body, going in and then out again and upwards again toward the head, a very irregular form which also does represent the body.

She draws the second figure much smaller in blue on the right hand side next to the flower. The same head and hair. The body is drawn fast with a care free manner, an upside down shape of a heart. The arms raised. The faces and the legs are front view while the arms are side view. It is however, difficult to say about the bodies.

35. A: Who is this you are drawing?
36. B: It is my sister
37. A: Who was the person you drew before?
38. B: It was my mother

She draws another figure in green next to her sister. The head is drawn form the front, two thin long strips as hair and the arms are drawn from side view joining that of her sisters Her body is drawn in the shape of a long water drop. Then she draws the rest of the hair again as the form of a water drop. This figure is also drawn very fast again like the previous figure. With out much hesitation about choosing colour or forms or spacing. She just takes one colour after the other and draws the next figure. Every figure has a different schemata but each one simple and drawn in only one colour, however she draws them very fast as if she has already mastered the technique to draw each.

She draws another figure in yellow. A circle inside it are drawn the eyes as dots and eyelashes and the mouth. The hair is drawn short. The body is joined to the head, no neck three dots as buttons. The trousers are drawn short and the legs are drawn coming out of the trousers with the shoes at the end and two spots on the shoes. The shoes are drawn in side view. The arms are drawn in the end. Raised up in the air on both sides, but with two parallel stripes joining in the end and the fingers are drawn at the end of the arms. She covers the sky more in yellow.

39. A: why do you cover every thing so much in yellow?
40. B: It is as if the sun is shinning
41. A: Ok

The clouds are drawn in the form of a scribble. Looks at her work, and then takes brown and draws a long zigzag across the whole page.

42. A: What is this?
43. B: The mountain`
44. A: Is this where you go?
45. B: Yes

On every mountain top she draws a black line dividing the top of the mountain from the bottom.

46. B: Finished
47. A: Are you sure?
48. B: Yes
49. A: What have you drawn here? do you want to tell me?
50. B: (Pointing to every thing one by one), here are the clouds, the sun, the mountains, here is my father (The yellow figure) and this one is me (The figure next to the father) The other one is my sister (The smallest figure) and this on is my mother (The figure on the left)

5.2.1.3 Analysis of the drawing Happiness

What draws our attention at first is the half yellow top part of the page, with two blue scribbles as clouds. Below it all we see a range of brown zigzags, with the top separated from the rest with a black line. On the bottom axis of the page a series of green lines are drawn showing the grass on which she has drawn three flowers and four human figures. The human figures, three of which are females, herself, her mother and her sister are drawn using a very peculiar formula and one male, her father which is drawn in yellow only and has his arms raised in the air and is wearing short trousers. But the female figures are very difficult to describe, it is as if they are elongated water drops, or upside down heart shapes from which arms and legs come out. The female figures in comparison to the male figure look very messy and kind of unfinished. Even though the male figure is also drawn in one colour and no effort has been given to colour in the parts, but we see a clear cut borders between different parts which clearly depict the arms, the body, the trousers and even the legs coming out of the shorts and the feet, the hair and the hands. The arms and the legs are drawn with two lines forming a surface, and not just as one thin line. The female figures, on the other hand, look like quick sketches, done with out any patience, in one figure we can also see the lines through her dress. The flowers also are drawn as small scribbles like the cloud on purple stems, each in a different colour.

The drawing on the whole looks shabby and messy. Despite the child's effort to create a happy picture we see a kind of an image not done out of interest and with out much effort and even though she has used a variety of colour but due to the careless method of drawing and colouring they do not ignite much excitement in the observer.

The drawing shows a family of four on a sunny day in the suburbs of Tehran playing together in nature, on the foot of the Damavand. The mountains, (L:14, 43, 49) shows how this scenery and the experience

there has made a strong influence on the child. The shinning sun, the golden sunny day which makes this trip to nature even more pleasant is more obvious through the effort to colour half the page in yellow (L:40). Even though the facial expressions or the colours can not help us much in understanding the feeling and emotion expressed in the work, but on a deeper examination and with reference to what has been said by Dorothy we come to realize this as a happy drawing. A happy picture of a family enjoying a sunny day together playing in the sun shine.

5.2.1.4 Talking about sadness

00.00-02.13

    51. A: Hi Dorothy
    52. B: Hallo
    53. A: Can you tell me what makes you sad?
    54. B: To stay at home too long
    55. A: Why
    56. B: Because I play and play but then I get tired
    57. A: Isn't it good to play
    58. B: not like this I get tired
    59. A: Why
    60. B: Then I sit on the chair
    61. A: Do you mean you get bored?
    62. B: yes
    63. A: So you want to go out?
    64. B: yes
    65. A: Don't you get tired when you go out?
    66. B: No, because I sleep in the car and when I get up, I see we have arrived
    67. A: So to get tires at home is bad?
    68. B: Yes
    69. A: What else is bad about staying at home?
    70. B: nothing else
    71. A: Good, So staying at home makes you sad?
    72. B: Yes
    73. A: And if you want to draw a sad painting what will you draw?
    74. B: I will draw myself and my sister sitting on a chair doing nothing
    75. A: So please draw this for me

5.2.1.5 Drawing sadness

02.13-

With the purple pastel she draws a square form and then two long rectangles which later become the body and the legs. Then she draws the neck and in the end the head is added. She draws the mouth in an upside down crescent and then the eyes and the eyelashes. The hair is drawn as one long strip on both side of the head. The arms are drawn side view both coming out from the right hand side of the body. At the end of the legs two long strips are drawn.
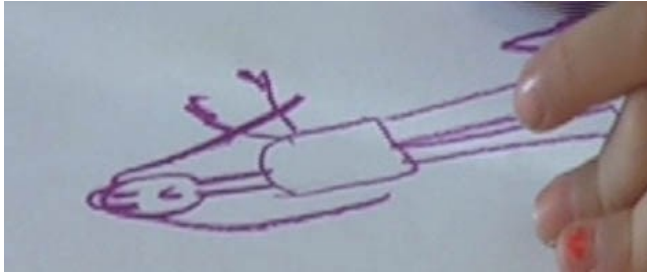
Then a circle behind the girl with a long thin form following down from the circle. at the bottom of which two small square forms are added next to one another.
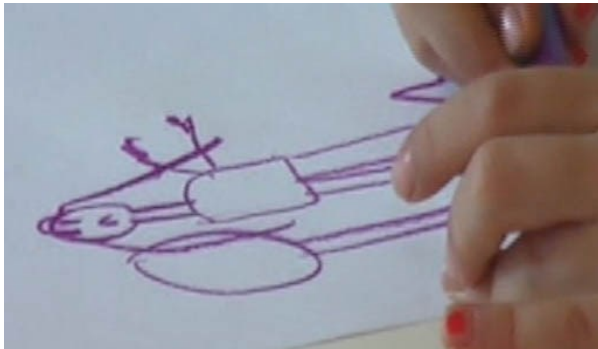
Putting down the purple she takes the Ochre, and draws a circle and then again a long form coming down from the circle with a part sticking out in the end. And draws two small square forms at the bottom of the form next to one another.

She then draws a figure on it. First a head with a turned down lip, two dot eyes with lashes. A water drop form body and two strips hanging down as arms and two long strip legs.

She draws a horizontal rectangle in purple above both figures,

76. B: Here are my toys

Above the rectangle she draws a horizontal line and three upside down half circles and on the last one she draws another form on it. On the rectangle she draws a small rectangle with a small circle with two small upside down water drop form on it. A small figure follows. The head with long hair. eyes and a smiling mouth. A water drop form body and arms. Every figure is again drawn in a single colour. And for every figure she uses a new schemata but again as before she works fast and with out hesitation as if she already knows what should be done or drawn next.

77. A: What is this?
78. B: this is my mother
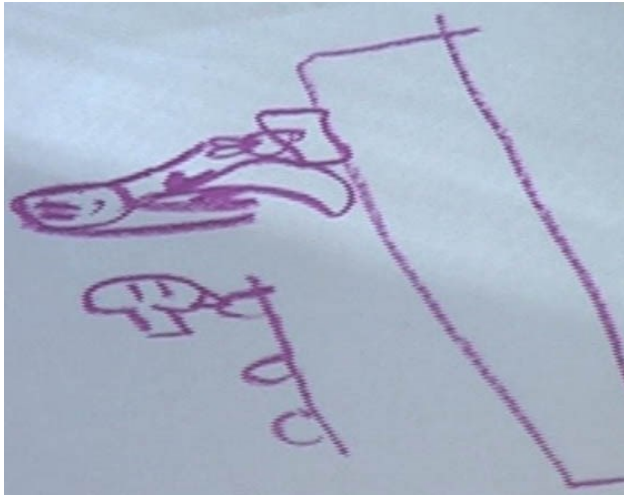
She draws a large vertical blue rectangle on the right hand side of the paper with a small dot and a line next to it.

79. B: This is my bed room door.

She draws another vertical rectangle near the door but smaller in ochre and on it she draws a small rectangle and some patterns with strips with brown and adds,

80. B: Here has my mother put some decoration
81. A: Is here the living room
82. B: yes
83. A: Good that you are drawing every thing
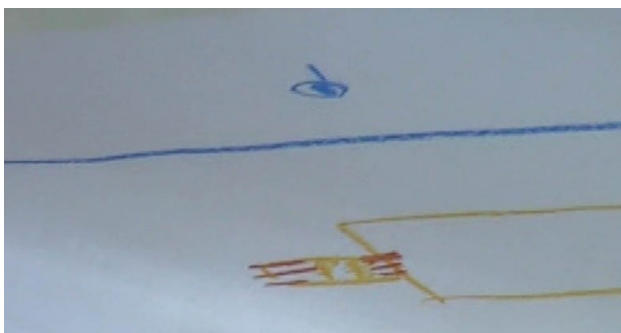
Pointing to the space between the figures she adds,

84. B: Here is the TV but I can't draw it here so I will draw it here, (pointing to the space behind the figure on the left)

She draws a long thin vertical rectangle on top of it a small square and inside it another small square and with black she draws on both side of the TV two smaller rectangle form with horizontal strips. and colours the surface of the TV black.
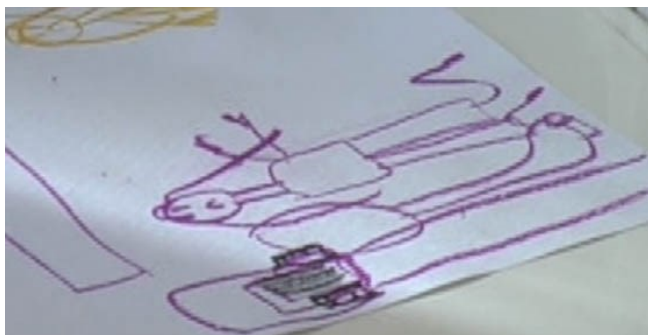
85. B: These are the remote controls. (Pointing to the small black squares on both sides of the TV)
86. A: Good, are you finished
87. B: No I still want to draw glasses

She draws two small rectangles on the shelf in light green and colours first the top of the glasses blue and then colours them inside also with the same blue.
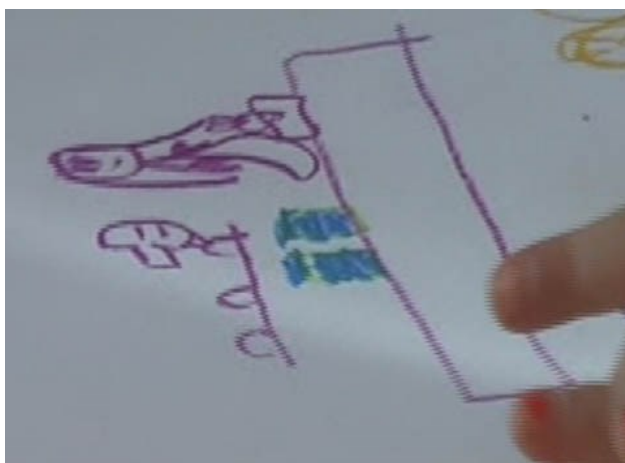
88. A: What are inside the glasses?
89. B: Water
90. A: Look again don't you want to add anything?
91. B: Yes, I have to colour this apple, (pointing to the small circle with two small upside down water drop form on it)
92. A: why did you draw the apple
93. B: My mom is going to cut it for us so we can eat it.
94. A: Good

She colours the apple also in purple. Then she draws two bottoms on the figure in purple with Ochre. She then draws first with brown a tadpole figure and then in purple, and adds,

95. B: Here is my Barbie
96. A: Have you put them in front of the door?
97. B: yes

5.2.1.6 Analysis of the drawing Sadness

The above drawing by Dorothy was inspired by my request to draw some thing that makes her sad. Dorothy in the preliminary interview said, being at home, playing all day long with her sister without any breaks which will lead to her exhaustion make her sad. In the above picture what we notice at first is the few colours used in comparison to her previous picture. Here she has mostly drawn in purple, with some ochre and dark blue and then a few touches of brown and black. The figures are drawn partly with elongated water drops and one figure has a body, with trousers and arms, and feet. She has tried to fit her figures on the chair, "I will draw myself and my sister sitting on a chair doing nothing" (L:74).We see her with her sister sitting facing each other with their lips turned down. Behind her is the TV and behind her sister a table with some thing decorative on it "Here has my mother put some decoration" (L:80). Further behind the sister we see a door to her room and in front of it lay the Barbie. On top of the page a rectangle in purple on which stand two glasses of water, and an apple and a small figure which is the mother "this is my mother" (L:78). Maybe it is drawn much smaller to show depth or that she is further away and to create a back ground. The image is a scene cut of from a day in Dorothy's life. She and her sister worn out from playing sitting on the chair, waiting for her mother to cut some apples for them and give them some water so that they can gain back some of the energy they have lost.

The facial expression of the girls, their turned down lips, the colour purple and ochre support each other in transferring the feeling of the picture. Being aware of the back ground information we can observe the picture more in depth. It is then more than just a facial expression for sadness. The drawing holds within it, a whole story of activity, of non stop playing, and at the end of the day, still feeling bored and tired and not satisfied. We see Dorothy's wish which was expressed in the previous drawing to go out, to go some where in the world which she likes. And as important home is for children, and as much as we know how it is a core of security but still we see being at home and playing, children's favourite activity it can still lead to the arising of a sad emotion.

5.2.1.7 Qualitative analysis of the interviews

	Generalized Category	Distinction	Line numbers	Comment
Theme „Happiness"	Happiness based on personal experience	Going on a trip with the family	L:6, 8, 29	Going to the suburbs
	Happiness Attributed to being with friends and family	Playing with friends. Eating fruits with family	L:12, 25	
	Happiness attributed a place she loves	Not in the city	L:14, 15	Some where in the world which I like with my parents.
Theme Sadness	Sadness based on personal experience	Staying at home	L:54	Too much activity and then getting tired.
	Sadness described through a positive experience	Playing too long with her sister so that she gets very tired.	L:56, 58	
	Sadness attributed to lack of activity	Sitting on chair doing nothing	L:74	

Main Category	Category	Distinction	Line numbers	Comments
Family	Happiness based on personal experience	Going on a trip with the family	L:6, 8, 29	Going to the suburbs
	Happiness attributed a place she loves	Not in the city	L:14, 15, 25	Some where in the world which I like with my parents. Eating fruits with family
Friendship	Happiness Attributed to being with friends and family	Playing with friends,	L:12, 25	
Boredom	Sadness based on personal experience	Staying at home	L:54	Too much activity and then getting tired.
	Sadness attributed to lack of activity	Sitting on chair doing nothing	L:74	
Fatigue	Sadness described through a positive experience	Playing too long with her sister so that she gets very tired.	L:56, 58	

Concepts	Main Category	Category	Distinction	Line numbers	Comments
Communal, Social, Group life, Being together,	Family	Happiness based on personal experience	Going on a trip with the family	L:6, 8, 29	Going to the suburbs
	Friendship	Happiness Attributed to being with friends and family	Playing with friends,	L:12, 25	
Nature		Happiness attributed a place she loves	Not in the city	L:14, 15, 25	Some where in the world which I like with my parents. Eating fruits with family

5.2.1.8 Talking about the first painting (Darebaghi) with Dorothy

00.00-02-57

1. A: You can look at the picture from any direction you like
2. B: (She turns the painting around and at last takes it in her hand and decides on the
3. direction.)
4. A: What story do you think this picture is telling?
5. B: I don't know
6. A: Yes, you know, look at it, when you draw a picture it had a story, what is the story
7. of this picture?

8. B: I think she wants to speak with Jesus
9. A: good, who is it that wants to speak with Jesus
10. B: ...
11. A: Is it a girl, an angel, a woman?
12. B: Yes
13. A: Who is it?
14. B: A woman
15. A: What made you think of this story?
16. B: Because of her arms (She holds up her arms)
17. A: You mean because she has put up her arms?
18. B: Yes
19. A: What colour you see most here?
20. B: Orange
21. A: What colour do you see least?
22. B: Blue
23. A: Blue is used less than any other colour?
24. B: Dark blue
25. A: Where is dark blue?
26. B: (She points to the colour around the face of the woman and left hand bottom of the
27. page.)
28. A: Do you like these colours?
29. B: I like pink
30. A: Why has the artist used these colours?
31. B: He wants to draw the earth, a woman and birds
32. A: Do you like this painting?
33. B: No
34. A: Why not?
35. B: Because her eyes can't see
36. A: You mean because she has no eyes
37. B: Yes
38. A: Do you think it is a happy painting or a sad one?
39. B: I think it is sad
40. A: Why?
41. B: Because she is posing like this (She holds her face motion less)
42. A: You mean she is quiet?
43. B: Yes

5.2.1.9 Talking about the second painting (Baselitz) with Dorothy

02-57-05.18

1. A: From which direction do you like to look at this picture?
2. A: What do you think is the story of this picture?
3. B: I don't know
4. A: Look at it and I am sure you can tell me
5. B: It is a man laying, and another one standing and there is also another man looking
6. at them.
7. A: And why this story?
8. B: I don't know
9. A: What colour is used most?

10. B: Blue
11. A: Where
12. B: (She points to the laying figure and the head of the standing figure.)
13. A: And what colour is used the least?
14. B: Orange
15. A: Where
16. B: (points to the hand and face of the standing figure)
17. A: Why has the artist used such colours?
18. B: Because the artist wants to have a colourful picture
19. A: Do you think it is a sad or a happy painting?
20. B: I think it is a little bit happy
21. A: Do you like this picture?
22. B: No
23. A: Why not?
24. B: Because none of them are very happy

Putting the two pictures next to one another

25. A: Which one of these two pictures is happier?
26. B: (points to the first painting)
27. A: In which one it is as if every thing is moving?
28. B: (Points to the first painting)

5.2.1.10 Qualitative analysis of the Interviews about the two paintings

First painting (Darebaghi)

Category	Content	Distinction	Line numbers
Religious motive	A woman	I think she wants to speak with Jesus	L:8
	Raised arm	Wanting to speak with Jesus	L:16
Colour		He wants to draw the earth, a woman and birds	L:31
Personal taste	Doesn't like	Because the eyes can't be seen	L:35
Emotion	Sad	Because of the pose	L:39, 41

Main Category	Category	Content	Distinction	Line numbers
Attributed to religion	Religious motive	A woman	I think she wants to speak with Jesus	L:8
		Raised arm	Wanting to speak with Jesus	L:16
Assessment	Personal taste	Doesn't like	Because the eyes can't be seen	L:35
	Emotion	Sad	Because of the pose	L:39, 41
	Colour		He wants to draw the earth, a woman and birds	L:31

Second painting (Basleitz)

Category	Content	Distinction	Line numbers
Group of men			L:5, 6
Colour		Because the artist wants to have a colourful picture	L:18
Personal taste	Doesn't like	Not happy	L:22, 24
Emotion		"I think it is a little bit happy"	L:20
Happiness attributed to the first painting		Through comparison	L:26
Movement attributed to the first painting		Through comparison	L:28

Main Category	Category	Content	Distinction	Line numbers
Assessment	Colour		Because the artist wants to have a colourful picture	L:18
	Emotion		"I think it is a little bit happy"	L:20
	Happiness attributed to the first painting		Through comparison	L:26
	Movement attributed to the first painting		Through comparison	L:28

5.2.1.11 Summary

She is Armenian Iranian and this means Farsi is not her mother tongue, which she has probably learnt after starting school or in street playing with other children. She also visits the church's play group during the time her parents are in the church.

Dorothy has a very interesting way of drawing, she creates from organic form human figures, but these uses to represent female figures and for male figures she uses a normal schema with head, neck, body and legs.

For her happiness and sadness are both based on personal experience. She enjoys being with her family in nature and enjoying the fresh air and eating fruits, she mentions "Damavand" a village in the suburbs of Tehran at the foot of mount Damavand. She likes to be with others. And on the other hand being at home, creates a kind of boredom and weariness caused from too much playing and lack of fresh air. She creates a scene at home, after she and her sister have played and her mother is going to cut some fruit for them as their afternoon snack, a very common tradition in Iran.

Talking about the first painting by Darebaghi she mentions a religious motive, a woman praying to Jesus. An interpretation drawn from her religious upbringing. However, she does not find the painting happy and finds no relation between colour and the emotion expressed after comparison she mentions the first painting is happy.

5.2.2 Dialogue with Salume

Saloume
Just entered 6
Iranian from a Muslim family converted to Christianity

5.2.2.1 Talking about happiness

00.00- 02.53

1. A: Hi, how old are you
2. B: Now I'm six
3. B: I am going to school
4. A: Are you already in school
5. B: No, I am going to pre-school, but when I leave home, its as if I am going to school
6. A: What makes you very happy?
7. B: Hand craft
8. A: But why hand craft?

9. B: Because one can easily cut with the scissors and easily stick it with the glue.
10. A: So sticking and gluing makes you happy?
11. B: Yes
12. A: And you make many hand crafts?
13. B: Yes
14. A: with whom
15. B: on my own
16. A: Don't you make it with your brother or sister?
17. B: I don't have a brother or a sister
18. A: So you sit alone at home making handcrafts?
19. B: Not alone, I have my grandmother, my mom...
20. A: So if you want to draw your self doing something that makes you happy, what will
21. draw?
22. B: I will draw my self, a house, a picture, any thing I like
23. A: Will you draw things that make you happy?
24. B: Yes
25. A: So will you draw it for me?
26. B: Yes

5.2.2.2 Drawing happiness

02.53- 04.55

On the top left hand corner of the paper she draws a small yellow sun and draws the sun rays. Under it she draws a red triangle and then a square attached to it, a red house. She draws a half circle at the base of the house and puts a red dot inside it. On the house next to the door she puts another red dot.

27. A: What is this red dot on the house?
28. B: It is the bell
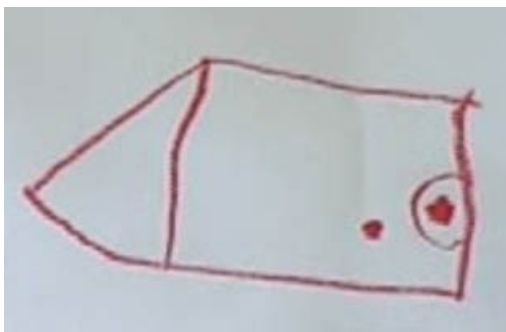
With the light blue she draws two small clouds next to one another on top of the page and colours inside them with dark blue. She closes the pastel box.

04.55-07.03

29. A: Are you finished?
30. B: yes
31. A: So where are you doing what makes you happy?
32. A: Didn't you say you will show what makes you happy?
33. B: Yes

She takes the pastel box again and starts to draw again. She draws an orange circle and two orange lines coming down from the circle.

34. A: Are you drawing your self doing what you like
35. B: I am in the children play group
36. A: Does that make you happy?
37. B: Yes

Pointing to the red house she adds,

38. B: This is the children play group here, (The group consisted of children whose parents come to church and they are kept to play and draw while the parents are inside the church.)
39. B: I draw green eyes (She has green eyes)

She draws the eyes, nose and lips in the same colour.

40. B: Brown for my hair.

She draws her hair in brown and short. She closes the pastel box again

41. A: So this is you in the children play group
42. B: Yes
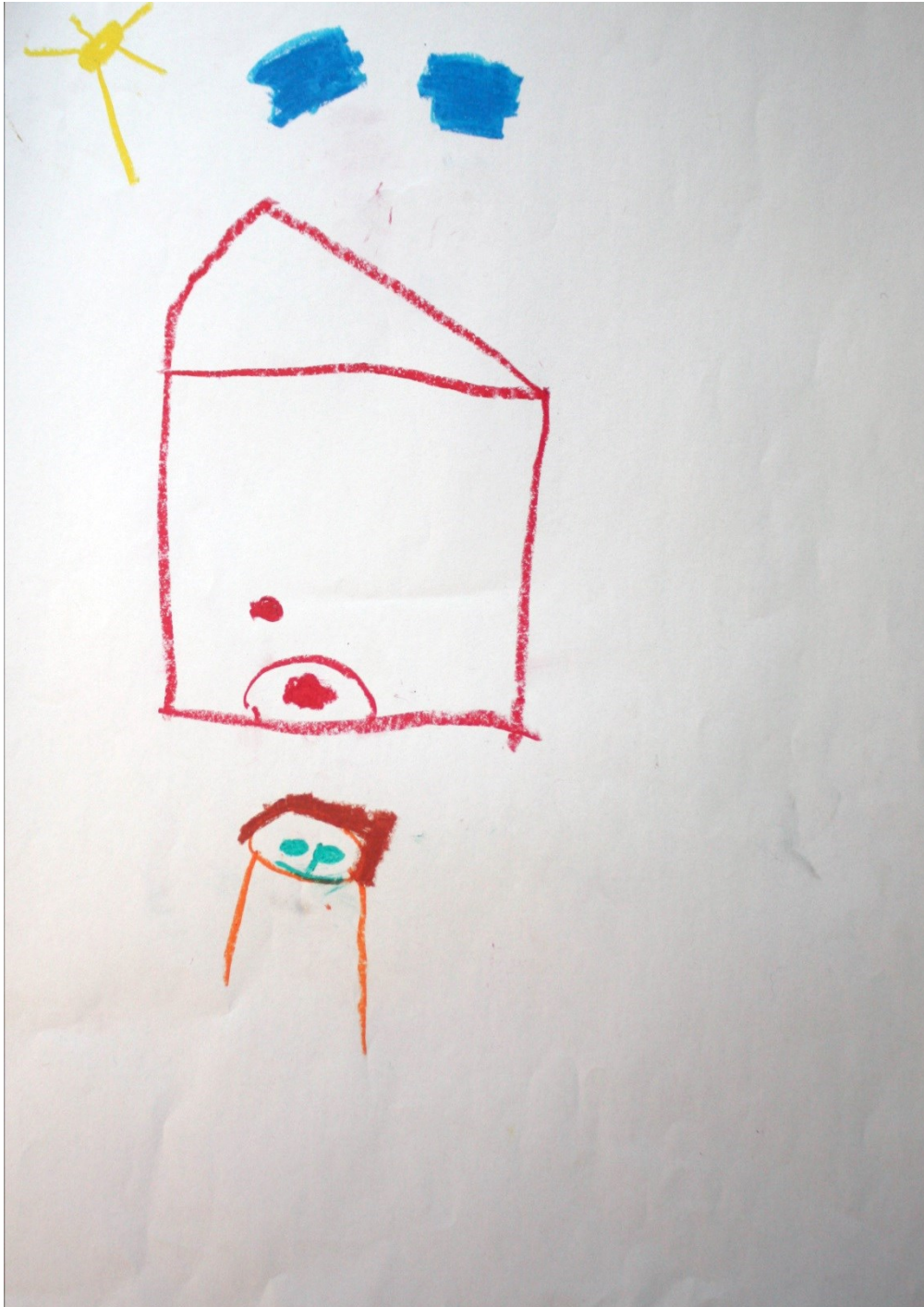
5.2.2.3 Analysis of the drawing Happiness

The drawing consists of a very simple schemata of a human figure, with a house, and two clouds on top of the page and a sun drawn on the left hand corner right on the top. She has drawn the head of her figure in orange with two thin lines coming out of it. On of the most primitive schemata for human figure, no body or arms are drawn. However, she has paid attention to certain details such as her eye colour and her hair, " I draw green eyes" (L: 39, 40). But even the eyes are drawn as two simple dots, no eyelashes or eye brows are included, the nose is depicted as a simple straight line and the mouth is also drawn in green as a single line. The house is all drawn in red, every thing is dawn in outline, no windows but the door with a small dot near it, identifying the door bell. Above the house are two clouds, which she first drew the outline in light blue but then while colouring it, she goes over the outline so it can not be seen. The sun is small with the rays coming out and in yellow.

The objects are put one above the other in a column. The right hand side and bottom of the page is left empty. There has been no effort to fill in all the space provided or to colour any thing in. This is Salume's happy drawing, she has mentioned before starting her work, making handcraft makes her happy. However, not knowing this we can not gather it from her work. It is a vary common drawing of a child, of her self, a house, and the clouds and the sun representing the sky. Nothing specific has been added to communicate to the observer what she has said or what her drawing intention was. Half way through the drawing she says "I am in the children play group", (L:35) where we have met in the church grounds. But here as well she has not drawn any children, so that we can see her surrounded by the group.

It can be seen or also interpreted as a happy picture, even though it does not specifically show many of the things the child has mentioned make her happy like making handcrafts, or being in the play group, but she had also said (L:22) she will draw her self and a house in her happy drawing, which we can very well see here.

5.2.2.4 Talking about sadness

00.00-01.53

43. A: You said going to children's play group and making handcrafts makes you very
44. happy?
45. B: Yes
46. A: What makes you very sad?
47. B: Puzzle
48. A: Why puzzle?
49. B: Because you make it and it gets broken, again you put it but again it breaks.
50. A: Why do you break the puzzle up?
51. B: No, when you put the puzzles in place and then I take up my hand, and I see some
52. thing is sticking to my hand and then I remove it I see my puzzle is all broken again
53. A: So you mean your puzzle is all muddled up again?
54. B: Yes
55. A: So you don't like to make puzzle?
56. B: Yes
57. A: So if you want to draw some thing that makes you sad, will you draw making
58. puzzles or anything else

She think a little bit.

59. B: I just don't like making puzzles
60. A: Yes but does making puzzles make you sad, or maybe also something else?
61. B: Nothing else makes me sad.
62. A: So will you draw this for me, that you are sad from making puzzles?
63. B: yes
64. B: Shall I draw inside the house?
65. A: Where do you make your puzzle?
66. B: at home, inside like here
67. A: Ok then draw this

5.2.2.5 Drawing sadness

01.53-05.55

She draws an orange vertical line at the bottom of the page, then pauses a few seconds, turning the paper upside down she says

68. B: I have made a mistake?
69. A: Why
70. B: because then I can not draw the sun, there is no space. I can not draw the sun on the
71. line.
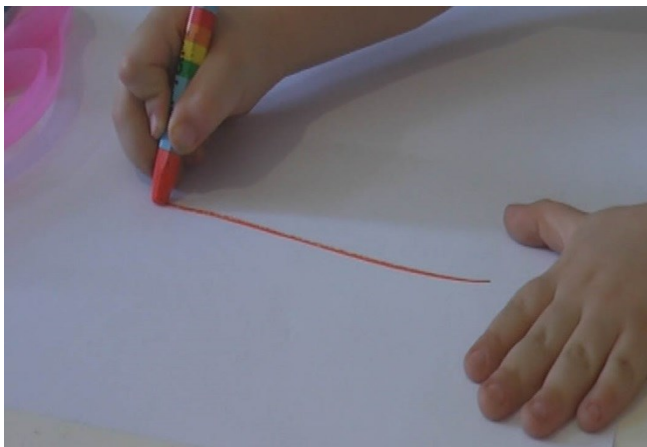
She draws the sun on the right hand corner and colours inside it yellow. Then she turns the paper and draws the sun rays. some quit longer than the other ones.
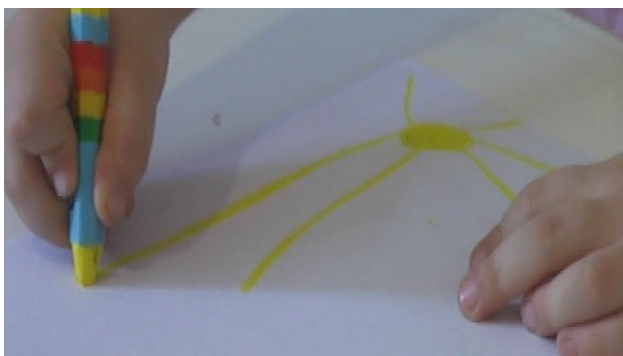
She draws two slanted line from each end of the vertical line in orange and joins them together to make a triangle. Then she draws a square under it and makes a house. She draws the door again a half circle and puts a small dot inside the door and another one near the door.
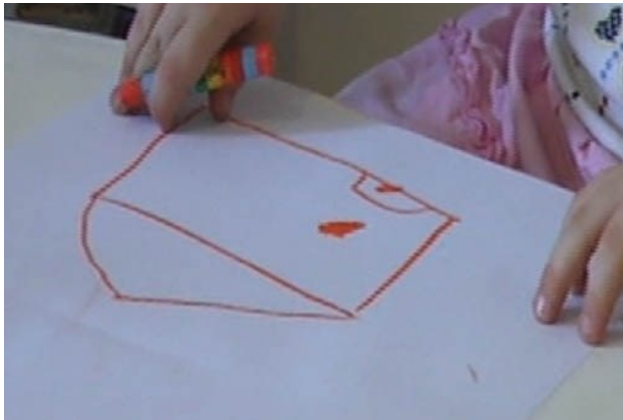
72. A: What is this dot near the door?
73. B: like my other drawing it is the door bell
74. A: Aha
75. B: They need to ring, they can not go inside the house through the window
76. A: So you have a bell to ring
77. B: I will put a lock now as well

She adds another dot on the door as the lock. She waits a while and looks at her work.

78. A: Won't you draw your self making the puzzle?
79. B: yes, I will take another colour.

She puts down the orange and takes the ochre. She draws a form and says,

80. B: This is my puzzle
81. A: This form here is the puzzle?
82. B: Yes

She then draws three small circles and colours a the base line of the form.

She draws an oval shape above the puzzle and colours inside it, with a line coming out of it, then she draws a circle

83. A: What is this?

84. B: (pointing to the first oval form) This is my friend (Pointing to the second form) and
85. this is me

She draws her eyes a and nose and the hair, She draws the facial features only for herself.

86. A: So don't you want to draw anything else?
87. B: ...
88. A: How will we know you are sad?
89. B: ...
90. A: Don't you want to draw any thing else?
91. B: I will draw my eyebrows

She draws two small lines above her eyes in green. And then with the same pastel she draws a green ring all around the house.

5.2.2.6 Analysis of the drawing Sadness

Salume has drawn a sun on the left hand corner on top of the page with the rays coming out of the sun all in yellow. Then below the sun we see a green ring inside which she has drawn a house in orange, with a half circle door and a dot on it as the lock (L:77) and near it another dot as the door ring (L:73, 75). She has drawn herself, we can see only the head sitting at her puzzle with her friend. The friend is very difficult to identify as a human figure, we can only do so from what she has said during the drawing process (L:84). She has only drawn her head, with her eyes and nose and her lips, once more just a single line all in one single colour, ochre, her eyebrows has she drawn then in green.

This is Salume's sad drawing upon my request to draw what makes her sad. Her lack of ability to make a puzzle or the problems facing keeping a puzzle pieces together is the theme of her work (L:47, 42, 49, 52). Before she starts I asked her again if there is anything else she might like to draw that it also makes her sad but she replied, "Nothing else makes me sad." (L:61).

The elements included in the picture, the sun, the girl and her friend, the house all on their own do not compromise a sad drawing, but knowing the background information offered by Salume we can analyse this as a sad picture. Even though the facial expression, or the elements on their own do not support the theme but the subject it self is a narrative that does express the Childs frustration with the situation. The colours are limited, the friend is drawn as a strange form, with no details to humanise it, but we can see the puzzle pieces in front of both figures, which was the focus of the interview and the drawing.

In spite of her lack of drawing skills however, we see she has been able to draw the house in a way and to manage her figures size correctly to fit them inside the house. Her attention to some facts, such as door bell and the lock on the door intensify the importance the house maybe has for her, but then on the other hand face less friend which could be mistaken for any other object as well.

5.2.2.7 Qualitative analysis of the interviews

	Generalized Category	Distinction	Line numbers	Comment
Theme „Happiness"	Happiness based on personal experience	Making handcraft associated with happiness	L:7, 9	She finding cutting and sticking easy
	Happiness based on what she likes	Happiness associated with what she likes	L:22	my self, a house, a picture, any thing I like
	Happiness based on personal experience	Being with other children in a play group associated with happiness	L:35	
	Attention to reality	Eye and hair colour	L:39, 40	Green, brown
Theme Sadness	Sadness based on personal experience	Making puzzles	L:47, 49, 52, 59	Because puzzles get muddled up
	Sadness based on Personal experience	When the puzzles get muddled up again and again	L:52	The frustration caused by lack of ability
	Home associated with what she doesn't like	Making puzzles at home	L:64, 66	
	Attention to reality	People need to ring a bell to get inside the house	L:73, 75, 77	Door bell, door lock

Main Category	Category	Distinction	Line numbers	Comments
Personal ability	Happiness based on personal experience	Making handcraft associated with happiness	L:7, 9	She finding cutting and sticking easy
	Sadness based on Personal experience	When the puzzles get muddled up again and again	L:47, 49, 52, 59	The frustration caused by lack of ability
Awareness	Attention to reality	Eye and hair colour	L:39, 40	Green, brown
	Attention to reality	People need to ring a bell to get inside the house	L:73, 75, 77	Door bell, door lock
Personal taste	Happiness based on what she likes	Happiness associated with what she likes	L:22	my self, a house, a picture, any thing I like

Concepts	Main Category	Category	Distinction	Line numbers	Comments
Self-esteem	Personal ability	Happiness based on personal experience	Making handcraft associated with happiness	L:7, 9	She finding cutting and sticking easy
		Sadness based on Personal experience	When the puzzles get muddled up again and again	L:47, 49, 52, 59	The frustration caused by lack of ability
	Personal taste	Happiness based on what she likes	Happiness associated with what she likes	L:22	
	Awareness	Attention to reality	Attention to her own eye and hair colour	L:39, 40	Green, brown

5.2.2.8 Summary

From the very start of the interview it becomes clear that Salume does not like drawing very much, she prefers making handcrafts, because it consists of cutting and sticking and she likes to do what she is better at. She lays a lot of stress on personal ability, on being able to do some thing and lack of success or problems met on the way cause her frustration, like when she tries to make puzzles and they fall apart. Salume likes to do the things she can.

Her drawings are very simple, very simple human figures, and no effort to depict the bodies and the friend is even impossible to recognize because she is drawn as just an oval shape with a line coming out. It is as if half the images are only in Salume's head. However, in spite of this she does pay attention to details such as door bell. She insists with out that people can not get in, or she mentions she has green eyes and so she needs to draw green eyes.

Another interesting point working with Salume was when I asked her to draw what makes her happy and she said, she will draw herself, a house, a picture, any thing she likes. For her happiness is having or being with the things she likes and therefore, she saw her house in the first drawing but when I asked her to draw a sad picture, she did not draw her house, but the play group at the church. Even though she can play there with her friends. However, the reason could also be, that at home she does not make puzzles but in the play group, she has to join in with the other kids in the group activities.

Her drawing themes both are based on her personal experiences, her achievements and her failures.

5.3. (Children in Germany)
(Girls)

5.3.1 Dialogue with Armita

Armita 6-years-old
Has been to pre school. Her parents have immigrated to Germany and she has one older sister. Her father has a full time job but her mother works part time.

5.3.1.1 Talking about happiness

0.00-2.22

1.   A: What makes you happy?

2. C: […]
3. A: What is happiness?
4. C: […]something that makes me happy?
5. A: Yes, what makes you happy?
6. C: [..] I don't know
7. A: You don't know? For example, going somewhere, getting a present, some one
8. visiting, playing with your friends?
9. C: Playing with my friends
10. A: Playing with your friends, ok, what kind of game?
11. C: Or going to lollihop[33].
12. A: So this also makes you happy. What else?
13. C: Many things
14. A: What most of all?
15. C: [..] When my friend comes to visit
16. A: So when your friend visits
17. C: Must I now draw it?
18. A: First we will speak about it, what you do when your friend comes over?
19. C: We play
20. A: What do you play?
21. C: We play as mothers, we play everything
22. A: Can you draw the game you play with your friend that makes you very happy
23. C: I can draw from the time I was little but I can not draw the kitchen
24. A: Draw what makes you happy, the scene where we can see you are happy and
25. you are doing what makes you happy.
26. C: Ok

5.3.1.2 Drawing happiness

2.22-6.16

She draws a large vertical rectangle on the right hand side of the paper. Then she takes red and starts to draw a triangle form above the rectangle. She picks up a blue pastel and draws a half oval, egg shape as the face.

27. C: This is the hat from my Nicolaus[34] which is above my wardrobe
28. A: So what are you drawing first?
29. C: My Nicolaus, I have another Nicolaus it is in a game and it sings.
30. A: OK so now you are drawing your toy
31. C: Yes, and he has a flute in his hand, but I can not draw it, can I draw it in
32. another way?
33. A: Yes
34. C: I also have to draw his moustache

With the Orange she draws a rectangle shape coming out of his face, representing the flute, then she uses the colour Ochre to draw the moustache. With blue she draws the eyes. Two blue spots. She draws two small rectangles along side one another at the bottom of the head, describing them as the legs.

[33] Children play park in Munich
[34] Santa Claus in German language

35.   C: I have to draw his legs and now his arms
36.   A: So this is Nicolaus where are you drawing him?
37.   C: It is on my wardrobe and my clothes are in my wardrobe. I have a doll here in
38.   front of it but I have no space for it, But I do, because my wardrobe is bigger and
39.   then I can draw the doll on it.
40.   A: OK then draw it.

She pays attention to details, she adds the hands with light pink and colours the face with it as well. She draws the bubble at the end of the hat in dark blue.

6.16-8.43

41.   C: Now I want to draw the wardrobe again, and then I will draw my doll.

She draws another brown rectangle next to the one before. Pointing to the right hand side of the Nicolaus she adds,

42.   C: Here are two more dolls but there is no space here to draw them.

She draws with Ochre a form above the wardrobe explaining:

43.   C: This is her hat, she can sit, I am going to draw her sitting.
44.   A: Good I am sure you can
45.   C: Because I have drawn her hat too low, so I can not draw her standing anymore
46.   A: Yes I understand
47.   C: And she has a dress on.

She draws a half circle and adds the facial features. Two dots for the eyes and the nose and mouth. Which are not very detective from one another in the end. With Ochre she draws the dress. and with orange she adds the arms and the legs. She adds the hands with a light pink.

8.43-10.49

She takes time to look at the paper.

48. A: So what else do you want to draw?
49. C: I have a radio and a TV in my room.
50. A: OK, do you want to draw them?
51. C: Yes, and there is a small cupboard and my TV is on it and my games are in it.

She draws a small rectangle in the middle of the paper on the bottom in ochre. She colours the sides and the bottom of the rectangle and leaves the middle blank in white. Adding about the coloured part of the rectangle,

52. C: And here is another small cupboard inside this.
53. C: where should I draw my TV inside or above the cupboard?
54. A: I don't know where it is draw it where it always is
55. C: I know it is on the cupboard.

She draws an orange rectangle on the cupboard. Pointing then to the left hand side of the paper she adds,

56. C: And here is my radio, I don't have any more space to draw my toys.
57. A: Well try to draw what ever passes inside.
58. C: Because my TV is not close to my Wardrobe there is some space.
59. C: I have to draw my carpet now, but I can not draw inside it
60. A: Well try to think how it is and maybe then you can
61. C: Yes if it was easy and simple but it is so difficult.

She then draws a small round form between the TV and the wardrobe and colours it green.
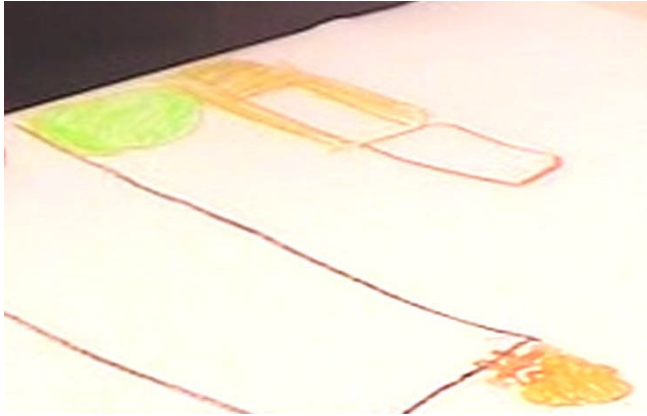
62.   C: No one can draw my carpet, no one. Maybe only if the grown ups come to our
63.   house then they can. But I still don't know if they can or not.

10.49-13.00

She draws a green rectangle on the left hand side.

64.   C: Here comes my radio and then above my radio is my Barbie doll.

She draws a green oval shape and adds a line standing on the oval form, then a small square inside it and write the number 1 and 2. She draws four large points inside. Above she draws a half circle above the radio and another point. She explains about her radio,

65.   C: Here are the number 1 and 2 and these are the (referring to the dots) buttons.
66.   And here is another button on top of it, and when I press it, it opens and I can put
67.   another inside it. And now I will draw my Barbie shelves. Above I have a Barbie
68.   shelf.
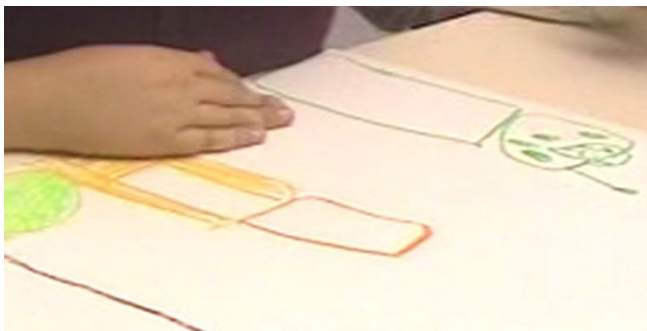
She draws three parallel lines in orange one above the other to show the shelves.

69.   C: Can I draw only one Barbie doll?
70.   A: OK

She draws with light green one small circle and adds the hair and facial features but nothing is really detectable. She draws the arms and legs.

71.   C: Her legs are hanging down. She is holding her shoes in her hand. I can draw
72.   now my lamp in my room. I can draw it, it is a butterfly.
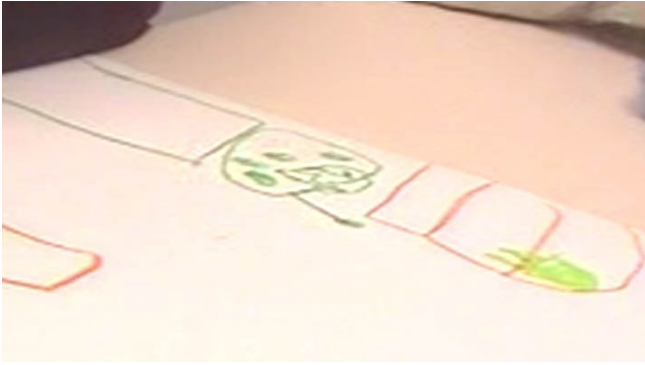
13.00-14.52

She takes the ochre and draws a straight line coming down from the top of the page. And she draws some circle and colours them inside and draws a butterfly with an oval in the middle and semi circle around it. and draws the Antennae.

73.   C: There are three butterflies.
74.   A: It is such a big lamp.
75.   C: It is a bit smaller but I can not draw it small.

She draws the last butterfly and announces she is finished.

76.   C: It is finished
77.   A: Are you finished?
78.   C: Yes because my room is bigger but here is no more space to draw.
79.   A: But what makes you happy.
80.   C: Oh I will draw myself with my friend

14.52-17.18

81.   C: I once drew myself with my sister
82.   A: Who is older you or your sister?
83.   C: My sister

She takes the dark blue and draws an oval form and adds long hair and a thin neck and then a triangle as the body and colours it with the same colour. Then the arms and two lines as the legs. She adds

lines as fingers and a circle as the feet. With out drawing the face she starts the next figure a bit smaller adding,

84.　　C: This one is me, with the short hair.

She draws the head and the hair and adds the facial features such as the eyes the nose and mouth. Then the neck and the triangle body. Then come the legs and the feet. She adds the fingers and the fingers of the two figures merge into one another she adds,

85.　　C: We are shaking hands we want to go down to the living room.
86.　　A: Are you finished
87.　　C: No I have to draw the eyes of the other one.
88.　　A: Good that you did not forget.

She draws the eyes and nose and the mouth all in blue. The eyes are two large dots and the nose is a simple line and she draws a curved up line as the mouth.

89.　　C: Now I am finished.

5.3.1.3 Analysis of the drawing Happiness

Armita has drawn her room, showing her self playing with her friend. What attracts our attention at first is how she has drawn every thing so big and has filled up the page. Another interesting fact is that she has drawn and coloured every thing monochrome apart from her Nicolaus which she started drawing first and then her doll.

This is her happy drawing which she drew with pleasure and explained every thing in detail as well while drawing. She has drawn her closet with the Nicolaus and her doll on it. Next to it is her carpet which she says has difficult patterns on it and no one can draw it (L:59, 61, 62, 63). Upon my insistence she adds, she could draw it if it was simple but it isn't. So we can imagine a carpet (probably Persian carpet) with a complicated design on it. All the other parts of her room, including her TV, radio, shelves on the wall and the lap are drawn one after the other each in one single colour to create the atmosphere for us.
She has drawn her self and her friend next to one another between the radio and the TV in dark blue. The figures comprise of a head with two large eyes, a nose and happy turned up lips. Then she has drawn the neck and the bodies are triangles which then have thin long stripes as legs coming out of them. The feet are small round dots. She has drawn the sleeves and the arms are also thin stripes coming out of the dress which end in more stripes indicating the hands. Most of the objects are drawn as simple geometrical forms which together form a more complicated object. Apart from the lamp, which is drawn like a combination of scribbles, but when Armita explains that her lamp is made of three butterflies, upon a closer observation we then see through the scribbles the hanging butterflies (L:73).

Even though Armita has patiently drawn every object and has explained every thing about her room while drawing but she has not coloured in the objects very patiently. Apart from the Nicolaus every thing else looks kind of dull. The happy feeling which is in the drawing theme however, has also been expressed through the lips. The depiction of both figures next to one another intensifies the happy feeling of a girl who enjoys being with her friend. The drawing subject playing with my friend and the pride feeling of a girl are quit to be seen in this detailed picture and the effort to include as many objects as possible in her work. In spite of the weak use of colour, the facial expression does help to transfer the emotion intended to the observer.

5.3.1.4 Talking about sadness

0.00-1.10

90.	A: Hi
91.	B: Hallo
92.	A: How are you?
93.	B: Well
94.	A: Do you remember we talked last time about what makes you happy?
95.	B: Yes
96.	A: I want to know what makes you very sad, what is the saddest thing?
97.	B: Sad?
98.	A: Yes
99.	B: If my mom and dad don't take me somewhere. When my mom says we will go
100.	somewhere but then she says no. This makes me sad.
101.	A: Not taking you somewhere she has promised will make you sad? Yes?
102.	A: Can you draw this for me?
103.	B: Yes
104.	B: Shall I draw my self crying?
105.	A: What ever that makes you sad, draw the happening that makes you sad.

5.3.1.5 Drawing sadness

1.10-5.20

She draws a large circle on the left hand side of the paper. She draws her hair, eyes and eyebrows and her nose and mouth follow. Then she draws a series of water drop forms on her face, explaining,

| 106. | B: These are my tears, when I cry. |

Then she draws her neck, and her body and colours it in. She draws two thin lines as her arms, and then goes over them and makes them thicker. She adds her fingers, some stripes, her two legs and shoes follow. She draws her legs as two stripes and at the end of each stripe she just draws a small circle and colours it in. All are drawn and coloured in orange.

107.   B: I am crying but later when I don't want to cry any more then I will start to play.

She colours her tears pink. She draws a flower in her hand with ochre, a strip with a centre and colours inside the petals with grey. She starts to draw a crown in dark blue on her head and then colours it in with the same colour,

108.   B: I was in the birthday party,
109.   A: You are in the birthday party
110.   B: Yes my mother first said I can go to ice skating but I made my mom angry and
111.   she said I can not go.

She decorates her crown with three red circles on top of each of the peaks of her crown. With light blue she draws a flower in her hair.

She draws some thing on her finger with brown and on her neck adding,

112.   B: This is my ring and this is my necklace

Then she draws on her leg some thing saying

113.   B: This is like what the Indians wear on their ankle.
114.   A: Do you have one,

115. B: Yes my sister has given it to me.
116. B: Shall I draw my room?
117. A: well then we can see where you are

5.20-7.36

She draw an orange rectangle on the right hand side of the paper.

118. B: I have to draw my Nicolaus again
119. B: And I have o draw my dolls here and Barbies and my TV.
120. B: I will draw my TV in the end

She starts to draw the Nicolaus, first a triangular shape hat, with a circle at the end, colours every thing in red. Then the body, arms and colours them in again. Then adds the legs and feet, every thing is drawn in red.

121. B: It doesn't matter I did not draw his face, its as if it is from his back.
122. A: It is OK
123. B: I can't draw his flute either it is from the other side.

7.36-9.32

She draws three parallel lines on the left hand side of the paper. As her shelf.

124. B: I will draw only one doll
125. A: Ok

She draws a circle and the facial features inside it and adds her hair and arms and legs. Once again every thing is drawn in red. Under the shelf she draw a vertical rectangle on it she draws with the same colour an oval form and puts in some circles and a line as the antenna and colours them all grey.

126. B: This is my radio.
127. A: Yes you draw it last week as well.

09.32-10.24

She draws the contour of a square and then inside it she draws another contour and creates a square with a leg. And then starts to colour it in brown.

Half way in-between colouring she stops and draws a square on top of the form she was colouring in brown.

128.   B: This is my TV and inside it I will draw a doll that I am watching.

She draws a circle for the head with long hair and the facial features are then added and neck and a triangle body plus the arms and legs. Everything is drawn in brown.

129.   B: It is finished.

5.3.1.6 Analysis of the drawing Sadness

Armita drew herself and her room again for her sad drawing. This time we see a simpler drawing of her room, once again almost every thing is drawn only in one colour, the Nicolaus form the back in red (L:121), her TV with a picture of a doll, some thing she is watching (L:128). Her radio and the shelf with her doll on it. She has drawn her self larger this time, with a blue crown on her head and flowers in her hair and in her hand. From her explanations we know she was in a birthday party and she was allowed to go ice skating but because she had done some thing to make her mother angry she was then taken home (L:108; 110, 111). She has drawn her self with a large turned up lips but on the other hand to show how sad she is he has drawn huge tears in orange and coloured them in pink.

Armita has drawn her sad experience of being denied what she was at first allowed to do. And even though we can not see the whole picture of what she has told us, but we do see her tears, which in spite of her happy smiling lips, crown and flowers still do draw attention. The room is drawn more shabby and simpler, she mentions she has drawn it last week, so maybe she does not see the need to go into details or to put in so much effort.

Looking at the drawing with out taking the information what she has provided us about the drawing subject it would be difficult to realize the connection between the tears and the flowers and the crown, but once we know she was taken back from a party it then emphasises the miserable situation she feels her self in.

The colours are some what bright for this theme, specially since Armita has drawn herself in orange which does deny the way she is feeling. Her use of colour is still not with attention to what the colours are in reality, her eyes and hair are drawn in orange.

5.3.1.7 Qualitative analysis of the interviews

	Generalized Category	Distinction	Line numbers	Comment
Theme „Happiness"	Happiness attributed to being with friends	Being with friends	L:9, 15, 80	Playing with friends, friends visiting
	Happiness attributed with going to Lollihop		L11	
	Assessment of ones ability (Drawing)	Negative assessment: (I can't draw this)	L:23, 31, 59, 61, 62	
		Positive assessment (I can draw)	L:72	"I can draw it, it is a butterfly"
	The child knows there are other solutions	Another way or to make some thing bigger to make space.	L:31, 32, 39, 54	
	Assessment of one's drawing	The child compares her work with what it should be in reality.	L:49, 51, 52, 55, 67	The child tries to include as much as possible in her drawing of her room.
Theme Sadness	Sadness based on personal experience.		L:99, 100, 110, 111	When her parents do not keep their promise
	Crying associated with sadness	Tears	L:104, 106	
	The child knows there are solutions	The child draws the doll from the back to avoid drawing the facial details.	L:121, 123	

Main Category	Category	Distinction	Line numbers	Comments
Friendship	Happiness attributed to being with friends	Being with friends	L:9, 15, 80	Playing with friends, friends visiting
Assessment of drawing ability	Negative assessment	(I can't draw this)	L: L:23, 31, 59, 61, 62	
	Positive assessment	(I can draw)	L:72	
Problem solving	The child knows there are other solutions	Another way or to make some thing bigger to make space.	L:31, 32, 39, 54, 121, 123	The child draws the doll from the back to avoid drawing the facial details.
Lack of trust	Sadness based on personal experience.		L:99, 100, 110, 111	When her parents do not keep their promise
Assessment of emotion	Crying associated with sadness	Tears	L:104, 106	

Concepts	Main Category	Category	Distinction	Line numbers	Comments
Social life	Friendship	Happiness attributed to being with friends	Being with friends	L:9, 15, 80	
	Lack of trust	Sadness based on personal experience.		L:99, 100, 110, 111	When her parents do not keep their promise

5.3.1.8 Talking about the first painting (Darebaghi) with Armita

00.00-03.22

1. A: Hi, this time we are not going to draw anything.
2. B: OK
3. A: I want us to look at two paintings and to talk about them. (Giving her the first
4. painting)
5. B: To talk from here? (Pointing to the picture)
6. A: Yes you can look a it from any direction you like, and then answer my questions
7. B: ...
8. A: What story do you think this picture is telling?
9. B: I don't know
10. A: When you draw you tell a story for it, what do you think is the story in this one?
11. B: It is as if she is dancing
12. A: Oh good, and what made you think she is dancing?
13. B: I don't know
14. A: Some thing made you think she is dancing what was it?
15. B:...
16. A: You have told an interesting story that she is dancing but can you try to tell me
17. why?
18. B: I don't know
19. A: OK think about it and tell me later
20. A: Now tell me what colour do you see here most?
21. B: Blue
22. A: What colour do you see her least?
23. B: .... Green
24. A: Why do you think the artist has used these colour?
25. B: I don't know
26. A: Do you think it is a happy painting or a sad one?
27. B: ... Happy
28. A: OK why do you think it is a happy painting?
29. B: I don't know
30. A: What shape draws your attention most?

31. B: Blue
32. A: Yes but that is a colour, what shape
33. B: What is (Vogel) in Persian?
34. A: (bird)
35. B: Yes the bird
36. A: Do you remember why you thought she is dancing?
37. B: No
38. A: Does the painting remind you of any thing in your own life? Some thing that has
39. happened in your life.
40. B: No
41. A: Doesn't it remind you of dancing?
42. B: No
43. A. A: Do you like this painting?
44. B: yes

5.3.1.9 Talking about the second painting (Baselitz) with Armita

03.22-06.10

1. A: Look at this painting from any direction you like
2. B: Ok,
3. A: what do you think is the story in this painting?
4. B: I think this girl is in hospital and they are her mom and dad
5. A: Why do you think like that? Why do you think the girl is in hospital?
6. B: Because I do not see one of her hands, and she has pain
7. A. What colour do you see most?
8. B: Green
9. A: What colour do you see least?
10. B: ... Blue
11. A: Why do you think the artist has used these colours?
12. B: To make it beautiful
13. A: Does it remind you of any thing in your own life?
14. B: No
15. A: Nothing like this story you said?
16. B: Once they gave an injection in front of my mom
17. A: They gave you or your mom and injection
18. B: To my mom, because there is some thing inside her, she has pictures, I will
19. bring the pictures once.
20. A: Ok, do that next time, is it a nice picture?
21. B: Yes, both of them
22. A: Is this painting happy or sad? The one that we are looking at now?
23. B: It is sad
24. A: why is it sad?
25. B: Because it is drawn like this
26. A: Drawn like what?
27. B: like this
28. A: Which painting do you like more
29. B: The first one
30. A: why?

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31. B: Because it is nicer, this one is a little bit sad
32. A: Look at these two paintings, do you see movement in them?
33. B: yes
34. A: In which one and why?
35. B: No
36. A: You don't see movement?
37. B: No

5.3.1.10 Qualitative analysis of the Interviews about the two paintings

First painting (Darebaghi)

Category	Content	Distinction	Line numbers
Dancing	It is as if she is dancing		L:11
Lack of interest		The child replies with "I don't know".	L:9, 13, 18, 25, 29
Emotion	Happy	The child thinks the picture is happy	L:27
Problem with language	Bird	The child does not know what bird is in Farsi	L:33
Lack of communication		The child can not communicate with the visual language of the picture	L:37, 40, 42

Main Category	Category	Content	Distinction	Line numbers
The child attributes the painting to physical movement	Dancing	It is as if she is dancing		L:11
Lack of understanding visual character of pictures	Lack of interest		The child replies with "I don't know".	L:9, 13, 18, 25, 29
	Lack of communication		The child can not communicate with the visual language of the picture	L:37, 40, 42
Language barrier	Problem with language	Bird	The child does not know what bird is in Farsi	L:33

Second Painting (Baselitz)

Category	Content	Distinction	Line numbers
Hospital	The girl is in hospital	Her mom and dad with her	L:4,
		She can not see one of the hands and she is in pain	L:6
Problem with language		It is not clear what the child says	L:16
Picture reminds her of her mom's illness		Her mother has been to hospital	L:16, 18, 19
Emotion	Sad	The child thinks the picture is sad	L:23
Personal taste	She likes the first painting	Because this picture is sad	L:29, 31

Main Category	Category	Content	Distinction	Line numbers
Picture analysis based on personal experience	Hospital	The girl is in hospital	Her mom and dad with her	L:4,
			She can not see one of the hands and she is in pain	L:6
	Picture reminds her of her mom's illness		Her mother has been to hospital	L:16, 18, 19
Language barrier	Problem with language		It is not clear what the child says	L:16
Personal taste based on emotion	Personal taste	She likes the first painting	Because this picture is sad	L:29, 31
	Emotion	Sad	The child thinks the picture is sad	L:23

5.3.1.11 Summary

Armita speaks and draws from experience. She is an Iranian girl growing up in Germany but she speaks explicitly and draws so carefully her Nicolaus. For her a happy experience is playing with friends or going to Lollihop. She takes so much time to carefully describe her room and to draw it. We see her with her friend in her room. She mixes German and Farsi together when speaking.

Her sad experience is being promised some thing by her parents and later being denied. We see her large tears in her sad drawing, a visual depiction of her pain. In her sad drawing again we see the first thing she draws is her Nicolaus even if she draws him from the back. Again the story takes place in her room.

Armita mentions friends visiting as a happy event for her, and only mentions her parents when she wants to refer to a sad experience. Her social life is very much related to friends, friends visiting or going to friends birthdays etc. Even though she has an older sister but she does not mention doing any thing with her.

Looking and talking about the two pictures, she says that the second picture reminds her of her mom's illness. Again here she refers to a personal experience to talk about a theme or a picture. She does not make any connection with the first painting, but she could concentrate and answer better when we looked at the second painting by Baselitz.

5.3.2 Dialogue with Shiva

Shiva is 7 years old girl, half Iranian half German. Her father comes from Iran and her mother is German, she has two younger brothers, her father works and her mother is a housewife.

5.3.2.1 Talking about happiness

0.00-1.11

1. A: Hi
2. B: Hi
3. A: Can you tell me what makes you most happy?
4. B: ...
5. A: Some thing that makes you very happy
6. B: Flower
7. A: Flower, why?
8. B: Because it is beautiful and it smells
9. A: Can you draw this for me?
10. B: Yes

5.3.2.2 Drawing happiness

1.11-4.24

She takes the light green and draws the stem with two green leaves on each side and colours the leaves, she draws the centre of the flower in orange and five petals in red around it, with the light green she draws another stem looking like the one before then she draws the centre of the flower with pink and four petals in purple.

For the next stem the same schema is used but in dark green and the centre of the flower is in ochre and four yellow petals. She uses again another green and draws the same schema and this time with dark blue she draws a totally different schema for flower, depicting a tulip.

11. B: shall I only draw flowers?
12. A: You can draw any thing that makes you happy.

She draws another stem and with orange the centre of the flower, with light blue she jots around the centre. But this time she does not draw any leaves.

4.24-6.00

She draws a yellow arch in the middle of the paper, and adds layer after layer, pink, orange, blue, dark green, light green, ochre, purple and then she draws a red arch inside and then one last arch in pink above all the other ones.

13. A: Do you draw often?
14. B: at home

6.00-7.19

With the yellow pastel she draws a circle on the top left hand corner of the paper and colours it in and patiently draws each ray in a different colour. She draws the facial features in purple, including the eyebrows, two dots for the eyes, the nose and the crescent for the lip.

15. A: Do you have brothers and sister?
16. B: Yes two brothers.

She then looks at her work for a couple of seconds and draws another bow above all the others in brown.

7.19-10.13

17. A: You speak very good Persian, do you speak it at home?
18. B: No
19. A: Where did you learn it then?
20. B: My father speaks It with me.

She starts to draw another flower next to the others on the bottom of the page. With a dark green she draws the stem, then the centre in orange and four petals in brown.

21. B: Why is it so big? (pointing to the paper)
22. A: You can draw small if you like? But your drawing is very nice even so big
23. A: Do you like big drawings?
24. B: No
25. A: Shall I give you a small paper next time?
26. B: Yes

She draws two clouds on both sides of the paper on each side of her rainbow.

Then with light green she draws another stem next to the others and adds the centre and the petals in ochre. She adds leaves to the two other flowers she had drawn before but does not colour them.

She draws a rectangle on the right hand side of the paper next to the flowers and a half circle on it. Inside she adds five red dots. To each one she adds a stem in brown and colours inside the rectangle.

27. A: What tree is it?
28. B: A cherry tree.

10.13-12.26

She takes a few seconds to observe her work, then with the light pink draws a circle next to the rainbow on the left. The facial features are drawn one after the other, two blue eyes, then the nose in orange and the eyebrows and the lip in red.

29. A: Who are you drawing?
30. B: myself.

With Pink she draws the contour of her body, the neck, the arms and the body all like the form of a cross.

She adds floral patterns to her shirt in pink. She draws her hair with yellow and very long.

31. B: This is my hair
32. A: And it looks very nice
33. B: I want it to be so long

With brown she draws her legs and her shoes are in orange.

12.26-13.24

She takes the ochre but then puts it back and with yellow draws a circle on the top right hand corner next to the cloud, with pink she draws the facial features, eyes, nose and mouth and adds the sun rays all in pink.

Looks at her work again and says,

34. B: I have forgotten to draw my hand.

She draws her hand with light pink, A half circle and a few strips coming out of it. Looking at her work one more time and stating it is finished.

5.3.2.3 Analysis of the drawing Happiness

Shiva has drawn a beautiful colourful picture. On the bottom of the page we see a series of colourful flowers drawn in many different colours and the effort taken to create different flowers. Next to the flowers she has drawn a cherry tree (L:28). The trunk is drawn as a vertical rectangle on top of which she has drawn a half circle in green and inside it she has drawn many cherries. Above the flowers she has created a colourful rainbow, with one bow over the other each in a different colour. The rainbow covers most of the paper and next to it Shiva has drawn herself. She has drawn her a head and then her body, which is depicted in a pink patterned shirt with neck and sleeves (as arms). She has drawn her trousers, and in the end the shoes. The hands are drawn as half circles with the fingers coming out of them. The facial features are each drawn in a different colour, blue eyes, orange nose and red turned up lips and eyebrows. She has a very long blond hair reaching to her feet, a visual depiction of how long she wishes her hair to be (L:33).

Above the rainbow on the right and left hand top corner she has drawn a cloud and a sun in each corner. The sun in the left hand corner is drawn and coloured in yellow and the rays are each drawn in a different colour. The sun on the right hand corner is drawn in yellow outline with pink rays. Both suns have happy smiling faces.

Even though Shiva had mentioned in the interview before the start of the drawing that flowers make her happy (L:7, 9) because of their beauty and smell, but she went beyond that and created a colourful image of so many beautiful things such as rainbow, cherry tree and her self with long hair and the shinning sun. Looking at this drawing even if we do not know the information offered by Shiva, it is not difficult to see the happy emotion expressed in her work. The happy feeling is not only expressed through the turned up lips of the suns and the figure but all the other elements in the drawing such as the flowers and rainbow and the tree all emphasize on the happiness expressed in her work.

We see Shiva (L:30) smiling happily wearing her flower patterned shirt standing among all that she believes make her happy. Her happiness full filled with the beauty of nature is at its best drawn for us, she kindly grants us a glimpse into her yearning for long hair and her love of nature.

Apart from the amazing colourful image, the interesting division of the paper into three parts, the foreground, middle ground and back ground, makes her drawing interesting and even though she says she does not like to draw on big papers (L:24), but she makes a very good use of the paper and fills in all the page.

5.3.2.4 Talking about sadness

0.00-2.54

35. A: Hi
36. B: Hi
37. A: Your drawing the other time was really beautiful
38. B: (Smiles)
39. A: Last time we talked about what made you very happy, but I want you to tell me
40. what makes you really sad?
41. B: ....
42. A: What is the saddest thing in your opinion
43. B: ....
44. A: When your parents don't take you somewhere, when they don't buy you some thing,

45. when some thing happens to some one.
46. B: When they don't buy me some thing
47. A: How do you mean?
48. B: ...
49. A: Why does it make you sad if they don't buy you what you want?
50. B:...
51. A: What for example?
52. B: Chocolate
53. A: Chocolate? How do you want to draw this?
54. B:...
55. A: Do you want to draw it?
56. B: Yes

5.3.2.5 Drawing sadness

2.54-5.51

She draws a circle with light pink, then she draws her eyes light blue and her nose in orange. Her mouth she draws as an upside down crescent in purple. She draws the outline of her body in pink. Her neck two arms, and the stomach. With dark blue she draws her legs or trousers. Her shoes are drawn from the side with heels. Both shoes in red. Her hands are a half circle with stripes coming out of it, in light pink the same colour as her face. She draws her hair in yellow. She draws a small rectangle in her right hand and colours it brown.

57. A: What is this?
58. B: My chocolate bar.
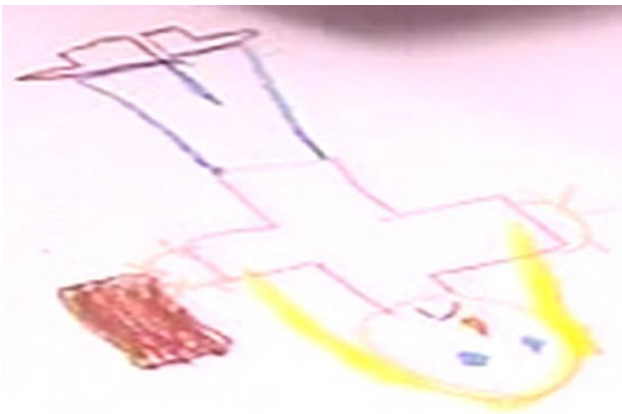
5.51-07.25

She draws another circle next to the first figure in light pink.

59. A: Who is this?
60. B: The first one was me, this is my mother.

Two green eyes and an orange nose then her red mouth in the form of an upward crescent, with two lines at the end of each side. She draws short brown hair for her mother. And uses the same schema to show her body. Every thing is drawn, neck, arms and the stomach. Dark blue trousers but shorter than

the first figure, and then a side view of her shoes one in pink and one in orange. From her mouth comes out a green bubble, inside which she writes (Nein).

61. B: She is saying no to me.

She draws another chocolate bar in her hand and colours it in brown.

07.25-10.36

With yellow oil pastel she draws the sun on the right hand corner and puts in the facial features. She looks at her work for a few seconds and then draws a stem on her shirt with two leaves on each side and a schemata for a tulip in orange.

She draws another sun this time smaller and in ochre on the left hand side of the paper this time also with facial features. She ponders a little bit over the colours and then takes another green and draws the same pattern on her mothers shirt. She draws a crown on her mothers head and then on her own head. She starts to decorate it. Each time taking one colour, putting a dot and then taking the next colour. After finishing her mother's crown she moves to do the same with her own crown.
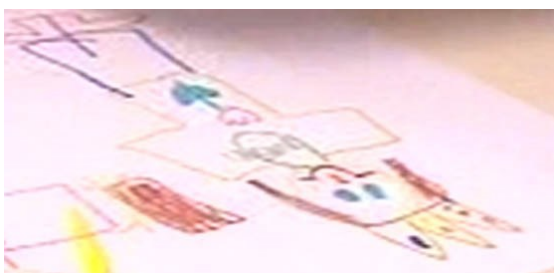
10.36-12.56

She draws a series of triangles at the bottom of the page to show grass. She then starts to draw flowers. She draws on the top of each triangle. A stem with two leaves on each side, she draws three and then with pink she draws the same kind of flower (Tulip) as she had drawn on her shirt. She draws the centre of one flower in orange and then draws four petals in ochre around it, she draws the last flower in yellow.

62. B: It is finished.
63. A: Don't you want to add any thing else?
64. B: No

5.3.2.6 Analysis of the drawing Sadness

Shiva has once again drawn a very colourful picture. The picture consists of two figures and a green zigzag at the bottom of the page and two suns in each top corner of the page.

On the bottom of the page we see a green zigzag drawn all the way across the paper, on the top of the first three zigzags Shiva has drawn three flowers in three different colours, one tulip and two, four petal flowers.

Above the grass and flowers she has drawn her two figures the figure on the left is her mother (L:60). She is wearing a crown on her head decorated with colourful dots and has short brown hair. She is wearing a shirt with a tulip pattern on it and blue trousers, her shoes are drawn in two different colours, one orange and one pink. She has a curved up lip in red, from which a bubble is coming out saying

"No". Next to her mother Shiva has drawn herself (L:60). She is also wearing a crown decorated with colourful dots and she has long blond hair. She is wearing a pink shirt with a tulip on it, and at the end of the sleeve she has half circle hands with stripes coming out as fingers and in each hand she is holding a chocolate bar. She is wearing blue trousers and red shoes. She on the other hand is not smiling like her mother but we see her lip turned down, and drawn in purple which emphasizes her sad look.

The suns are drawn in outline in two colours ochre and yellow with facial features and turned up lips.

What attracts our attention first is the colourful character of the picture but then in the second look we notice the contrast between the facial features of the two figures. One looking happy and smiling with a bubble coming out of her mouth saying "No" and the other one looking miserable and sad. And even though the decorated crowns and beautiful flower pattern on the shirts are in contrast with the sad theme of the drawing, but the desperation to get a chocolate, and the sad look on her face, from hearing the "No" leaves us no doubt that this is a sad image of a child who has had her wish denied.

The drawing is a combination of what she likes and what she has been denied. Flowers which are her favourite drawing theme and make her happy and she draws them as real flowers growing on grass and even as patterns on shirts and her wish to have a chocolate. The two chocolate bars one in each hand, give us an insight into her longing for chocolate and her hope to get one, and the sad look tells us of her misery when she is denied. The "No" written in the bubble in German language visually expresses her frustration and with her mother's decision. And as colourful and beautifully decorated this drawing is, it does clearly transfer the sad feeling across to the observer.

5.3.2.7 Qualitative analysis of the interviews

	Generalized Category	Distinction	Line numbers	Comment
Theme „Happiness"	Flower associated with happiness	It is beautiful and it smells	L:7, 9	
	The child expresses her wish in her drawing	Long hair	L:31, 33	She draws long hair, and says she wishes her hair could be so long
Theme Sadness	Not being taken some where	When her parents don't take her some where	L:44	
	Not buying you some thing	When her parents don't buy her some thing	L:44, 52	Chocolate
	Some thing happens to some one		L:45	

Main Category	Category	Distinction	Line numbers	Comments
Happiness associated with positive attributions	Flower associated with happiness	It is beautiful and it smells	L:7, 9	
Expression of a wish	The child expresses her wish in her drawing	Long hair	L:31, 33	She draws long hair, and says she wishes her hair could be so long
Denial	Not being taken some where	When her parents don't take her some where	L:44	
	Not buying you some thing	When her parents don't buy her some thing	L:44, 52	Chocolate
Bad experience	Some thing happens to some one		L:45	

Concepts	Main Category	Category	Distinction	Line numbers	Comments
Nature	Happiness associated with positive attributions	Flower associated with happiness	It is beautiful and it smells	L:7, 9	
Self-worth	Expression of a wish	The child expresses her wish in her drawing	Long hair	L:31, 33	She draws long hair, and says she wishes her hair could be so long
	Denial	Not being taken some where	When her parents don't take her some where	L:44	
		Not buying you some thing	When her parents don't buy her some thing	L:44, 52	Chocolate

5.3.2.8 Talking about the first painting (Darebaghi) with Shiva

00.00-03.15

1. A: Hi, this time we are not going to draw anything.
2. B: OK
3. A: I want us to look at two paintings and to talk about them. (Giving her the first
4. painting)
5. B: OK.
6. A: We will first look at this painting
7. A: What story do you think this story is showing
8. B. She is holding up her hand?
9. A: Yes, what is it trying to show by putting up her hand?
10. B: The sky
11. Yes but to show what?
12. B: Cloud
13. A: She is trying to show clouds with her hand?
14. B: Yes
15. A: What do you think the artist wants to show with this?
16. B: ... snow
17. A: So the story that the artist wants to show is sky and snow?
18. B: Yes
19. A: What colour do you see most?
20. B: Orange
21. A: what colour do you see least?
22. B: White
23. A: Why do you think the artist has used these colours?
24. B: .... To draw a picture
25. A: What shape draws your attention most?
26. B: Orange
27. A: Is this a happy or a sad painting?
28. B: Happy
29. A: Why do you think it is a happy painting?
30. B: Because she is laughing
31. A: Does it remind you of any thing in your own life?
32. B: No
33. A. Is there an thing that you can say this picture reminds me of this happening in my
34. life?
35. B: Flower
36. A: Do you like flowers?
37. B: Yes

5.3.2.9 Talking about the second painting (Baselitz) with Shiva

03.15-05.25

1. A: Let us look at the next picture.
2. A: Look at this picture from any direction you like
3. A: What story is this picture telling?
4. B: Have you drawn this?
5. A: No
6. A: A German painter has painted it. The other one was by an Iranian artist and this one
7. is by a German artist.
8. A: Do you like it?
9. B: Yes
10. A: Is it a beautiful picture?
11. B: Yes
12. A: What story is he trying to tell?
13. B: He is looking down
14. A: Like when you told a story in your picture, this artist has also done the same, but
15. what do you think is his story?
16. B: She is sleeping
17. A: OK; but how do you know that?
18. B: Because she is (Showing physically, she leans)
19. A: You mean she is laying down?
20. B: Yes
21. A: What colour do you see most?
22. B: Yellow
23. A: What colour do you see least?
24. B: White
25. B: No, red
26. A: Why do you think he had used these colours?
27. B: So it will be beautiful
28. A: Is it a happy painting or a sad painting?
29. B: Happy
30. A: Does it remind you of any thing in your own life?
31. B: No
32. A: Which one do like more?
33. B: Both
34. A: Does any of them remind you of any thing in your life?
35. B: No

5.3.2.10 Qualitative analysis of the Interviews about the two paintings

First painting (Darebaghi)

Category	Content	Distinction	Line numbers
Physical interpretation of the picture	She is holding up her hand	Pointing to the sky, cloud and snow	L:10, 12, 16
Colours	Colours are chosen to draw a picture with	No emotional attribution for colours	L:24
Emotion	Happy	Because she is laughing	L:28, 30
Personal recollection	Flower	The picture reminds her of flowers that she likes	L:35, 37

Main Category	Category	Content	Distinction	Line numbers
Assessment	Physical interpretation of the picture	She is holding up her hand	Pointing to the sky, cloud and snow	L:10, 12, 16
	Colours	Colours are chosen to draw a picture with	No emotional attribution for colours	L:24
Assessment of feeling expressed	Emotion	Happy	Because she is laughing	L:28, 30
	Personal recollection	Flower	The picture reminds her of flowers that she likes	L:35, 37

Second painting (Baselitz)

Category	Content	Distinction	Line numbers
Personal taste	Likes the picture		L:9
	She thinks it is a beautiful picture		L:11
Physical interpretation of the picture	She is looking down	She interprets the theme through analysis of the physical status of the figure	L:13
	She is sleeping		L:16, 18, 20
Colour	Colours are chosen to make a beautiful picture	No emotional attribution to the colours.	L:27

Main Category	Category	Content	Distinction	Line numbers
Personal assessment	Personal taste	Likes the picture		L:9
		She thinks it is a beautiful picture		L:11
Assessment	Physical interpretation of the picture	She is looking down	She interprets the theme through analysis of the physical status of the figure	L:13
		She is sleeping		L:16, 18, 20
	Colour	Colours are chosen to make a beautiful picture	No emotional attribution to the colours.	L:27

5.3.2.11 Summary

What is interesting when first meeting and talking with Shiva is her fluency in speaking Farsi. She can speak as well as read and write Farsi, even though she is half German half Iranian. She is older than all the other participants in this research.

Shiva loves flowers and this we see in both her drawing and even in the interview about the two paintings. She is fascinated by their beauty and smell, and in her drawings she tries to draw as many different flowers as possible. Flowers also appear as patterns on shirts. However, from her drawings we can also gather she loves nature and is fascinated by it, it is interesting how she draws always two suns in each top corner of her page maybe because it is so often cloudy in Germany and just like her expression of her wish to have long hair, it is her wish to have more sunny days.

She is a very skilled drawer, and uses a wide range of bright colours for both her drawings disregard of the theme. The expression of the emotion in both her works is mostly through facial expression and drawing subject. Of course, factors such as rainbow, or the holding of chocolate bars in hand do emphasize the subject and the theme. The drawing subjects are based on her personal taste, her love for nature and flower and in the sad drawing on a personal experience.

When talking with about the two paintings, we notice that she does not find a story for the picture by interpreting the elements, but she rather describes the physical status of the figures in the paintings.

And even when describing the emotion presented in the first painting she refers again to facial expression. In none of the works did she find any relation between the emotions expressed and the colours used.

Her drawings in general are her visual depiction of her wishes and hopes, long hair, or to get chocolate and even the other themes she suggest as some thing sad, include, not being taken somewhere. Shiva is very independent and she knows clearly what she likes or wants and these make her drawing subjects.

5.3.3 Dialogue with Tina

Tina, 7 years old, has already been to school and can read and write.
Father Electro technique Engineer.
The only child and they speak mostly German at home

5.3.3.1 Talking about happiness

0.00-2.55

1. A: Hi
2. B: Hi
3. A: I will speak in Farsi and if there is some thing you do not understand ask me.
4. B: Ok
5. A: What makes you very happy
6. B: To go to Berlin, because I have many friends there, but my father found a job here
7. and we had to come here.
8. A: So going to Berlin makes you happy?
9. B: To return to Berlin
10. A: What do you do in Berlin that makes you happy?
11. B: Some times we play with my friends and some times we stay over for the night.
12. A: So can you draw this for me, the things we talked about, the things that make you
13. happy.
14. B: I don't know what to draw?
15. A: Well think about the things you might do in Berlin that make you happy.
16. B: shall I draw my self playing
17. A: Yes what ever that makes you happy. You said to be in Berlin with your friends.
18. B: I will draw inside their home.
19. A: Ok

5.3.3.2 Drawing happiness

With a blue pastel she draws the outline of a house. She first draws a triangle right in the middle of the paper and under it she draws a rectangle. Inside the house she draws a rectangle door with a dot as the door handle. She draws two squares as windows and two semi circles inside each window as curtains.

20. B: Shall I draw their street?
21. A: what ever you think is necessary
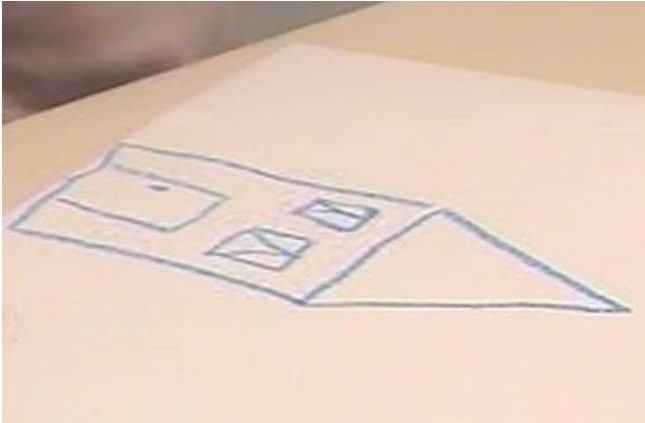
She draws some green grass on both sides of the house.

22. A: How many friends you have in Berlin
23. B: Hmmmm, 20 or 30
24. A: Wow you have many friends
25. A: Are they German or Iranians
26. B: Some are German and some are Iranians, but mostly Iranians

She takes the red pastel and colours inside the roof. First colouring all around and then inside. She then colours inside the curtains blue.

27. A: Is this your friends house?
28. B: Yes, but there live more people there (probably she lives in a block house)

She colours inside the house orange taking care not to go beyond borders. Colouring first the sides and around the contours and then the rest. She then draws two clouds on each side of the paper.

29. A: Will you also draw yourself with your friends?
30. B: I think I can not draw them so well.
31. A: But I am sure you can, you should try
32. B: I tried once, when we were at their home, but I couldn't

She then draws the sun between the two clouds and draws the sunrays and colours inside the sun yellow. After that she colours the door red.

33. B: It is finished
34. A: Don't you want to draw any thing else
35. B: I can not.
36. A: Don't you want to try?
37. B: I can't

5.3.3.3 Analysis of the drawing Happiness

Tina has drawn a house in orange with light green grass around it and the sun shinning on top of the page with two clouds drawn in outline as her happy drawing. The house is coloured in orange with two windows and a door in brown. The roof is also coloured in brown. The grass is drawn very carelessly in light green and the paper is left mostly blank.

looking at the picture alone it would be difficult to imagine what has been the idea behind the picture and what has been the reason to draw it. It is Tina's drawing for happiness, which she has stated is playing with her friends. However, the first striking point is that there are no figures to be seen, no visual depiction of any friends or her self, she says that she can not draw people, she has tried it before at home and can not draw well (L: 30, 32). It is a pity since it then makes it impossible to imagine or to see how she would have shown her happiness by being with her friends, the kind of facial expression used or even the human schemata used.

Her drawing outcome is the result of series of problems that have come together. First of all Tina doesn't know what she should draw (L:14), even though me and my friends is one of the most common drawing themes among children, then she asks me if she should draw her self playing (L:16) but then again changes her mind and says she will draw inside the house (L:18). But then the result is again totally different, which shows a building from the outside, with out any sign of what is going on inside the house or any signs of Tina's friends. When I ask her if this is her friends house, she answers yes but then she adds that many people live there, (L:27,28) so we can gather that it her friend probably lives in a building block with many apartments, even though the drawing does not suggest this.

Looking at the drawing alone, it can not be guessed what is the idea behind the drawing and what the theme really is. Whether it can be interpreted as a happy drawing without the back ground information is also hard to state, since neither the drawing elements nor the colours used help us into arriving into such a conclusion. The picture looks unfinished, and from what has been said, we can also see Tina's hesitations and fears in really completing her drawing or adding any figures. She dreads so much to make a mistake or not to depict a perfect image that she does not even try to draw herself or her friends. Once again the only way we could rate this a happy drawing is through the preliminary interview conducted.

5.3.3.4 Talking about sadness

0.00-01.05

38. A: Hi, thank you for your drawing last time.
39. B: (Smile)
40. A: Can you tell me what makes you very sad?
41. B: ...
42. A: What is the saddest thing in your opinion
43. B: When I argue with my friends
44. A: Arguing with your friends makes you sad?
45. B: Yes
46. A: Why?
47. B: Because then we can not play with one another again
48. A: So how will you show that you have argued with your friends?
49. B: I will draw two children who have argued with one another.
50. A: Ok, then do you want to start?
51. B: Yes

5.3.3.5 Drawing sadness

01.05-05.13

She first draws a long blond hair, with light pink she draws the face and colours it in.

> 52. A: Is this you or your friend?
> 53. B: No, this is my friend

She draws two black dots as the eyes and draws the eyelashes. Then she draws the red lip in a crescent form looking upwards.

She draws her neck in the same colour as the face. She draws the outline of the dress, with a triangle as the collar. The contours of the arms are drawn in the same colour as the dress with pink and coming out of the dress. The dress has the form of a triangle. She then colours it inside in pink. She then draws the rest of the arm showing through the sleeve with two small circles as hands in the same colour as the face. She looks at her work for a little while and then draws the shoes side ways in yellow.

05.13-09.35

She draws the contours of five clouds next to one another and some times even overlapping one another all with light blue. Then with another blue she does a kind of scribbles over the clouds.

54. A: Are you out side?
55. B: Yes

With Brown she draws a long curly hair. She draws her face and neck in light pink. Then she draws her dress, in the same way as her friend, a triangle indicating a dress and also in pink. She draws her eyes as two dots in black and adds the eyelashes, the shoes are drawn in yellow and side ways. It is interesting how for both figures she first starts drawing them from the hair.

5.3.3.6 Analysis of the drawing Sadness

Just like in her first drawing Tina says what she wants to draw, (L:49) not just the drawing theme but exactly what she wants to draw.

The drawing is of two girls dressed in pink with clouds drawn above them in a scribble. The figures include her friend with long blond hair (L:53) and her self with brown hair. The figures are drawn with clear separate heads and necks both in skin colour oil pastel, a triangular dress with sleeves and two yellow shoes. The hands are drawn in the same colour as the face coming out of the sleeves. The eyes are drawn as two dots with eyelashes. The lips are drawn in turn curved up and curved down for each figure indicating that one has enjoyed the argument or is not sad while the other one is suffering emotionally. There is no other object or element included in the picture.

Tina has mentioned in the preliminary interview that arguing with her friends make her sad, and that she wants to draw two children arguing, which we see in the drawing before us. And since this was her centre of attention, she has not tried to include any thing else in her work. The clouds are drawn very shabby and even though she says it is out side, but nothing else has been drawn to emphasize this.

This time Tina has got over her fear of drawing people and has done a very good job in drawing girls with dresses and has successfully depicted how she feels her self after an argument with a friend. The contrast between the exact drawn figures and the shabby clouds creates a kind of contrast as well. In her first drawing the clouds did not look like scribbles, the reason that she has drawn them like this here, could also be that she wanted to emphasise on the sad drawing theme.

5.3.3.7 Qualitative analysis of the interviews

	Generalized Category	Distinction	Line numbers	Comment
Theme „Happiness"	Happiness based on personal experience	Going to Berlin	L:6, 7, 9, 11	The child has many friends in Berlin.
	Lack of idea	The child does not know what to draw	L:14, 16	
	Lack of confidence	She does not draw any figures	L:30, 32, 35	The child says she can not draw her friends well.
Theme Sadness	Sadness based on personal experience	Arguing with friends	L:43, 45, 47, 49	When they argue they can not play with one another

Main Category	Category	Distinction	Line numbers	Comments
Friendship	Happiness based on personal experience	Going to Berlin	L:6, 7, 9, 11	The child has many friends in Berlin.
	Sadness based on personal experience	Arguing with friends	L:43, 45, 47, 49	When they argue they can not play with one another
Fear of failure	Lack of confidence	She does not draw any figures	L:30, 32, 35	The child says she can not draw her friends well.
	Lack of idea	The child does not know what to draw	L:14, 16	She asks for suggestions.

Concepts	Main Category	Category	Distinction	Line numbers	Comments
Communal, Social, Group life	Friendship	Happiness based on personal experience	Going to Berlin	L:6, 7, 9, 11	The child has many friends in Berlin.
		Sadness based on personal experience	Arguing with friends	L:43, 45, 47, 49	When they argue they can not play with one another
Perfectionist	Fear of failure	Lack of confidence	She does not draw any figures	L:30, 32, 35	The child says she can not draw her friends well.
		Lack of idea	The child does not know what to draw	L:14, 16	She asks for suggestions.

5.3.3.8 Talking about the first painting (Darebaghi) with Tina

00.00-03.14

1. A: Hi, this time we are not going to draw anything.
2. B: OK
3. A: I want us to look at two paintings and to talk about them. (Giving her the first
4. painting)
5. A: I will not turn on the camera until you are ready
6. A: Now lets us just look at the first painting, what story do you think it is telling?
7. B: There is a woman sitting on a tree
8. A: Oh interesting, how did you realize this?
9. B: (Pointing to the picture) here is the woman
10. A: And where is the tree?
11. B: (Pointing to the surface behind the figure) Here
    A.   What colour do you see most?
12. B: Brown
13. A: what colour do you see least
14. B: Red
15. A: Why do you think the artist has used these colours?
16. B: To make it beautiful
17. A: Is this a sad or a happy painting?
18. B: Happy

19. A: Do you see any movement in the picture?
20. B: No,
21. B: But yes, because of how she is holding her hand
22. A: What made you think it is a happy painting?
23. B: Because I can see her mouth, that is laughing
24. A: Oh from her mouth
25. A: Is it a beautiful painting?
26. B: Yes
27. A: Do you like it?
28. B: Yes
29. A: What shape draws your attention most?
30. B: The person
31. A: Does this picture remind you of any thing in your life?
32. B: No
33. A: Look a bit more?
34. B: A little bit
35. A: And what does it remind you of?
36. B: That when we were in Berlin I went with my father to Drachenstein[35]
37. A: And what did you do there?
38. B: We played
39. A: Where there many trees?
40. B: No but there were many birds and the weather was good
41. A: You spoke beautifully about this painting. Thank you.

5.3.3.9 Talking about the second painting (Baselitz) with Tina

03.14-05.34

1. A: Look at this picture from any direction you like
2. A: What story is this picture telling?
3. B: There are three men and they are sad
4. B: And they are not clean
5. A: Why do you think this?
6. B: Because I can not see any thing here, it is so much black
7. A: So this means it is dirty?
8. B: Yes
9. A: What colour do you see most?
10. B: Black
11. A: What colour do you see least?
12. B: .... Pink
13. A: Why do you think the artist has used these colours?
14. B: So it could be sad
15. A: What shape do you see most in this picture?
16. B: colour
17. A: Yes but what shape draws your attention most?
18. B: The people
19. A: Why do you think it is a sad painting?
20. B: Because they look sad

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[35] A family hotel with sport and creative program for children in a peaceful environment in the heart of nature.

21. A: But how do you know they look sad?
22. B: Because of their faces, they are not laughing
23. A: Do you like this painting?
24. B: Yes
25. A: Is this a beautiful painting?
26. B: Yes
27. A: Does it remind you of any thing in your own life?
28. B: No
29. A: Nothing has happened in your life that is like this picture?
30. B: No
31. A: OK thank you.

5.3.3.10 Qualitative analysis of the Interviews about the two paintings

First Painting (Darebaghi)

Category	Content	Distinction	Line numbers
Drawing theme interpreted through visual elements		Woman sitting on a tree	L:7, 9, 11
Colour		The artist has used these colours to make a beautiful picture	L:12, 14, 16
Emotion	Happy painting	She knows this from her mouth	L:18, 23
Movement	She sees movement	Because of the way she is holding her hands	L:21
Personal experience	Drachenstein	Similarities, many birds and good weather	L:36, 39, 40

Main Category	Category	Content	Distinction	Line numbers
Visual interpretation	Drawing theme		Woman sitting on a tree	L:7, 9, 11
	Colour		The artist has used these colours to make a beautiful picture	L:12, 14, 16
	Emotion	Happy painting	She knows this from her mouth	L:18, 23
	Movement	She sees movement	Because of the way she is holding her hands	L:21
Picture interpreted upon personal experience		Drachenstein	Similarities, many birds and good weather	L:36, 39, 40

Second Painting (Baselitz)

Category	Content	Distinction	Line numbers
Drawing theme interpreted through visual elements		Three men that are sad and dirty	L:3, 4
Emotion interpreted through the use of colour	Black	There is so much black and nothing can be seen	L:6, 8
	Black	Colour used to make a sad picture	L:10, 12, 14
Emotion interpreted through facial expression	The look sad	Because they are not laughing	L:20, 22

Main Category	Category	Content	Distinction	Line numbers
Visual Interpretation	Drawing theme		Three men that are sad and dirty	L:3, 4
Interpretation of emotion	Emotion interpreted through the use of colour	Black	There is so much black and nothing can be seen	L:6, 8
		Black	Colour used to make a sad picture	L:10, 12, 14
	Emotion interpreted through facial expression	The look sad	Because they are not laughing	L:20, 22

5.3.3.11 Summary

In reply to my question, what makes you happy, Tina had replied going back to Berlin, because she has many friends and she can play with them. Tina is emotionally very much dependent on her friends. She feels lonesome in Munich, for Tina her German and Iranian Friends are the only social contacts apart from her parents. She is totally dependent on this relationship, so much that her happy drawing and her sad drawing theme was based on this relationship. For Tina her relationship with her friends creates her communal life, which plays a very important role for her, so much that being with them creates her happy drawing and an argument with a friend can shatter her and this we see in her sad drawing, both of which come from personal experience.

Tina unfortunately is also a perfectionist, during the interview and the times I talked with her aside from the interview sessions, I got the feeling that she is under a lot of pressure (put on her by herself). She wants to draw a perfect picture, to draw with out any fault that she either does not trust her self to risk to draw some thing, or has fear of choosing a drawing theme on her own. After our first session, when she refused to draw her self or her friends, we met again one week later. This time she was so happy to come to me and to say she is going to draw people this time, she has practiced and thinks she can do it. I got the impression from this short encounter, that for her it was important to make sure in her own privacy that she will be able to present a successful image and not to risk failure.

When looking at the paintings by Baselitz and Darebaghi, it was interesting, that Tina could not name a story or a theme for the work, instead she described the physical positioning of the figures. That is she would not come up with a story. When describing the emotions in the picture she referred to the facial expressions of the figures. And even though when talking about the first painting she mentions that the artist has used the certain colours to make a beautiful picture and does not find any relation between the emotion expressed and the colour used, but talking about the second painting she adds that the use of black has made the painting sad and also adding that the painting is sad because the figures are not smiling. A very interesting analysis and interpretation of picture and emotion by Tina, a fact that was not mentioned by other children.

For her a personal experience or event she referred to the first painting was going to Drachenstein with her father and this for her was a very good experience and what she had enjoyed doing.

5.4 Comparative Analysis of the Individual cases

	Drawing happiness	Talking about Happiness	Drawing sadness	Talking about sadness	Painting "Darebaghi"	Painting "Baselitz"	Extra	Concepts
Mahdis	Wedding/ Uncle's wedding Bright happy colours/ Coloured light bulbs	Becoming a bride/ wedding Personal experience	Her self at home/ another person walking on grass Extensive use of bright colours	Lack of fresh air/Staying at home Personal experience	Angle that blows in her whistle for the dead to wake up/ Religious motive Her aunt draws angels	Reminds her of family outing/ going to sea	She depends on her sister and teacher to teach her some things.	Communal/ social life/ Family
Melika	Herself/ Her mother/ Her father/ Her brother Bright happy colours/ Hair style and attention to details	Family/ Relatives/ Large circle of people she knows/ Friends Personal experience	A girl falls in water her mother and her friend save her Bright happy colours/ Hair style and attention to details/ Jewellery	Car accident/ Drowning/ Getting lost	Reminds her of herself finding a bird. Personal experience	Reminds her of her parents wedding, Happiness in their life like in the picture.	Family centred. Emotion related to colour after comparison of the two paintings. Brother and teacher play a crucial teaching role.	Communal/So cial life/ Family/ Relatives
Nazanin	Birthday party Bright colours/ smudged/ Attention to details/ Hairstyle	Happiness related to being with friends/ Birthday Personal experience	Herself with her friend Bright colours/ in spite of tears but curved up happy lips	Sadness related to arguments with friends Personal experience	No real story/ Woman is feeding. Reminds her of herself sleeping	The girl is in water because of the colour used.	No emotion related to colours used in the paintings. Colour used to make a beautiful picture.	Social Life/ Friendship
Meysam	Playing with brother/ Playing with brother and car Bright colours, simple human figures	Playing with brother/ Playing with car/ Going out Personal experience	War between Iran and America Single colour contour/ Dynamic picture	War/ Martyrdom From TV	No clear comments	No clear comments	He chooses two different schemata for human figure depending on the drawing theme	Social Life/ Family Sense of loss
Mohammad Hossein	Family/ Father/ mother/ brother Bright colours/ Single colour contours/	Sea/ Flowers/ People/ Brother Personal experience	Grandmother / Aunt/ Shop/ House/ School Bright colours/ Contours/ Written expression	Not able to see his grandmother / Love for family Personal experience	Angel praying to God not to let him do evil things Religious motive	Evil boy, because he is standing with his feet on his father Resurrection Religious motive	Colour not related to emotion	Social Life/ Family Nature

Kiarash	Family/Visiting Mecca with his family/ Religious theme Kaaba decoratively coloured/ black outlined figures	Visiting Mecca No direct personal experience	Family/ Funeral of a his father's grandmother Dominance of black/ Profile view of the figures/ Dead person in white	Death of family member/ His grandfather Personal experience	No clear story	He likes the picture/They are all together / Family	colour used to create a beautiful picture.	Happiness associated with religion/ Social life/ Family
Amir Mohammad	Grandmother/ Her house/ Her garden Bright colours	Visiting his grandmother Personal experience	Parents Not taking him shopping Use of different colours/ Contour mostly	Parents Not taking him shopping Personal experience			Family both as a source of happiness and sadness	Social life/ Communal life/ Family
Dorothy	Family/ Nature Bright colours/ page covered in yellow/ Organic human figures	Going on holiday with parents/ Nature Personal experience	Mother cutting fruit/ Sitting with sister Purple and ochre/ Contours/ Turned down lips	Being at home/ Playing with sister/ Getting tired Personal experience	Woman speaking with Jesus	A group of men	Colour in both paintings used to create a colourful picture.	Communal life/ Social life/ Nature
Salume	Herself/ House Limited bright colours	Making hand crafts Personal experience	Herself/ Her friend Bright colours	Making puzzles Personal experience			She mentions she is not alone, she has her mother and grandmother	Self esteem/ Self worth
Armita	Her Nicolaus/ Herself/ Her friend/ Her room Bright colours/ Brightly coloured Nicolaus	Friends/ Going to lollihop Personal experience	Herself crying Bright colours/ Crown with decoration/ Turned up lips	When Parents don't keep their promise Personal experience	No clear story/ Dancing	The girl is in hospital/Based on personal experience		Social life/ Friends
Shiva	Flowers/ Rainbows/ Herself with long blond hair Bright colours/ Decorative colours	Flowers Personal taste	Mother not allowing to eat chocolate Bright colours/ Written expression/ Turned down lip	Not being allowed to buy some thing/ Chocolate Personal experience	No clear story, she is holding her head up	No clear story	She expresses her wishes in her drawings, long hair or eating chocolate	Nature/ Self worth
Tina	A house Bright colours	Going to Berlin/ to her friends Personal experience	Herself/ Her friend Bright colours/ Different hair styles/ Turned down lip	Argument with her friends Personal experience	No clear story, woman sitting on a tree		She is afraid to draw people, she says she can not draw them well.	Social life/ Friendship

5.4.1 Children's foreknowledge about happiness in Iran

Iranian children mentioned a variety of themes as happiness, including (wedding, going out, visiting Mecca and etc) however, what most children had in common was basically referring to family and relatives or friends as a source of happiness. Social and communal life was the core of happiness in their verbal expressions.

5.4.2 Children's foreknowledge about sadness in Iran

Most children apart from Melika and Meysam referred to a personal experience when talking about sadness. The themes included (staying at home, not visiting grandmother, death of a family member and etc). Melika mentioned tragic incidents such as drowning or getting hit by car and Meysam referred to becoming a martyr. In the core of most of the mentioned themes by children social life or human relation played a crucial role.

5.4.3 Children's foreknowledge about happiness in Germany

Iranian children in Germany mentioned personal experience as a source of happiness. None of the children made any reference to family members or relatives, friends were mentioned but in relation to one self, (playing with friends). Shiva mentioned flowers.

5.4.4 Children's foreknowledge about sadness in Germany

Personal experiences were the core of sadness. Only one child (Tina) mentioned argument with friends as a sad experience, in a way referring to social life. Armita and Shiva focused more on their personal desires.

5.5 Children's expression of emotion in their drawing

5.5.1 Iranian children's expression of emotion in their drawing (in Iran)

Happiness

Most children have used bright colours. Very seldom we see curved turned up lips. The girls have paid more attention to details such as hair style and decorative details. The most obvious expression of emotion is through the drawing theme. Not very strong use of visual forms of expression such as colours, facial or physical expression. However, the use of bright colours that is typical of children's drawings at this age adds to the happy atmosphere of their work. The sun is present in almost all the drawings, except when Nazanin has drawn inside the house or Kiarash has drawn Kaaba. Meysam has also drawn rain in his happy drawing.

Sadness

Most children have continued to use bright colours. However we see efforts to draw in only one single colour or to use more subtle dark colours to depict their work. Only one case of curved turned down lip

(Nazanin). However, two children have drawn people crying or shown tears as a sign of sadness one boy (Kiarash) and one girl (Nazanin). The expression of emotion is mostly through the drawing theme. By some drawings such as the one by one girl (Melika) it is difficult to judge about the emotion expressed through the colours and the elements in the work, since they are all bright colours and beautiful elements such as flowers, sun shine, and elegantly dressed women. The sun is once again an element that comes up in almost every single drawing.

5.5.2. Iranian children's expression of emotion in their drawing (in Germany)

Happiness

Expression of emotion through facial expression (curved turned up lips), and bright colours. In case of Tina expression of emotion is through the drawing theme and also more comprehendible through the verbal expression before the drawing process. Attention to details by Shiva and Armita is interesting. Shiva also uses other elements that add to the happy atmosphere of the work, such as rainbow and two smiling suns on both corners of the page. Armita is the only child who has not drawn the sun, because she has drawn inside her room.

Sadness

Expression of emotion through facial expression (curved turned down lips and tears). Use of bright colours. Attention to decorative and ornamental details such as crowns by Shiva and Armita. Shiva is the only child who has drawn the sun. Tina has drawn a cloudy sky, to intensify the sad and depressed state she is in after having an argument with her friend.

What is important to keep in mind and pay attention to is that in both groups methods of expression of emotion for the two themes "happiness" & "sadness" is more influenced by the cultural differences as drawing development abilities of the children.

5.6 Motives and Symbols in children's drawings

Each child depending on his drawing skills as well as drawing theme, chooses to depict certain elements and motives in his or her drawing. Certain factors such as living environment, home and visual culture such as media also influence this choice. It was interesting to see which motives and symbols were chosen by the children in each group.

5.6.1 Motives and Symbols in children's drawings (in Iran)

Children drew mostly, human figures, houses, cars, trees and flowers, however we see motives and symbols which are related to place or culture, such as mountains which we see in the drawings by three children, the mountains are situated in the north of Tehran and can be seen from anywhere in Tehran. Kaaba the most important religious symbol for Muslims and was drawn by one of the boys. Tanks and aeroplanes a reference to war or the unstable situation in the middle east. Even though the war is long over between Iran and Iraq (1980-1988) however, murals of the martyrs and films about the war as well as documenters on the national TV keep the memory of the sad days alive. A boy (Meysam) 7-years-old has never experienced war, but he mentions martyrdom as what for him

means sadness. He clearly gives reference to the influence of media on his interpretation of sadness. Funeral with attention to details such as wrapping the dead in a white cloth is another theme by one of the boys.

What is also important to take into consideration is the way children draw their motives. It is important to realize that the drawing process for children is not just a constant repetition of their schemas without any kind of reflection on the part of the child. It would be a mistake on our side and a false judgment about children's drawing ability to make such judgments. Children constantly consider and reconsider their knowledge of depiction and try to adapt them to new themes. To judge a drawing or a motive represented by a child on its own and with out taking into consideration what was said, what was wanted and what the child was aiming to express would only lead to false conclusions. For example in the following two details from the drawings by Meysam we see two different methods for depicting humans.
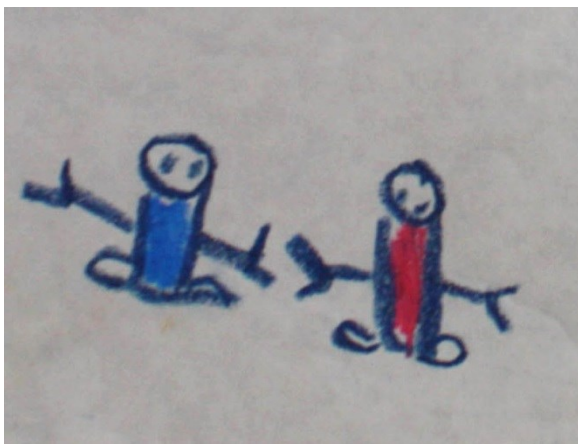
from his drawing playing with his brother for theme happiness

from his drawing war/ martyr for theme sadness

Naturally in the first glance we might jump into the conclusion that the human figures drawn are very simple and undeveloped schemas or motives. However, when we take the whole drawing process and what Meysam was trying to express we realize his intelligent decision in the way he has represented the figures. The first two figures show him and his brother playing. He is representing figures he knows personally, he gives them eyes, and colours their body. But in the second drawing he is faced with drawing a theme that requires many figures. He needs to draw as many soldiers as he can. Therefore he needs to adhere to a simpler method of human depiction. As well as the fact that he does not know these figures. They are characters form a film or documentary. The drawing method selected is not related to his developmental skills as a drawer and his inability to depict humans, but it is related to his right judgment upon the theme and his flexibility to change his drawing schemas to better suit his work and make it possible for him to draw so many figures.

For another example in Iran we can refer to Melika. She draws very exquisite human figures, with details and attention to hair style, clothes and even jewellery. However, when in the end she wants to draw the friend she is faced with the problem of time as well as space. But the friend has to be included. She is part of the story, is going to help the girl. So she swaps to a very simple schema to include the last figure.

The figure on the right shows the mother of the girl, it was the first figure drawn. The figure on the left in pink was drawn last, the friend that was going to help the girl.

The figure on the rights is the first figure drawn by Melika, in the end she draws her friend on the left hand side of the paper. Not knowing the background, and not having sat through the whole drawing process would have made it difficult to understand what the figure on the left is and why the child has decided to draw it like this. It might have led to many false conclusions about the drawing ability of the children and their decision to draw certain motives and elements in a certain way. Often children's drawing are judged falsely due to the fact that the observers have not taken factors such as theme, culture, child's comments before and while drawing, media, living environment into consideration.

5.6.2 Motives and Symbols in children's drawings (in Germany)

Human figure is the most common drawn motive, apart from which the children have drawn flowers, tree, clouds, a house and etc. Shiva and Armita have also drawn crowns on their heads and Armita has drawn the Nicolaus in both her happy and sad drawings, a Christian and as well as a German symbol. Rainbow is drawn also by Shiva.

Armita's depiction of the Nicolaus in both her drawings is a very good example of children's flexibility to adapt their schemas and to try to create new motives and element. Even though we met one week after Armita had drawn the first picture in the second session she insisted she doe snot want to draw every thing again in detail including her Nicolaus. She said she has drawing it before and this time because she wants to show it is there she will only draw it from the back. Not knowing this information and just looking at the second drawing we would not be able to judge correctly about Armita's drawing ability as well as the fact that children do not just draw one element after the other automatically. But rather take

their time, reconsider every thing, even if it might be from sessions before and make decisions while creating new pictures. The depiction of expressions and elements by children are not based on their drawing development but are rather are culture influenced.
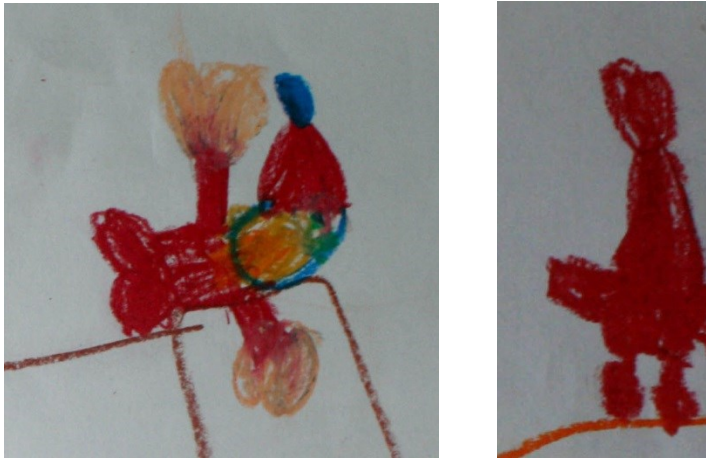
Armita draws her Nicolaus in the first session from the front with all the details. In the second session she adheres to drawing him from the back excluding all the details. She states she has drawn it before from the front so I know how it looks like. She is quit aware that her drawing is working as a source to transfer certain information to me. She does not want to repeat what is already said or drawn.

Children chose their drawing motives and symbols from their personal experience, close family circle and living environment. Culture and society such as religion and media also play a crucial role. Even though the two groups of children are all Iranian and share many things in common, however it is also interesting to notice how much they are influenced by the existing symbols, media and culture in the near family circle and living environment.

5.7 Summary

Happiness

Speaking about Happiness all children from both groups referred to a personal experience. The children all related happiness with communal, social life. For the children in Iran happiness meant being with family, relatives and friends. A social life which gave them the happy meaning of life but was mostly based on family and relatives as friends except for one case, (Nazanin), she mentioned happiness for her was celebrating birthday with friends no mention of family and (Salume) she mentions happiness is making handcrafts, but to my answer if she works alone she replies, she is not alone, she has her mother and her grandmother. In the second group the children in Germany there is no mention of family or relatives, friends are the ones which make this social circle. Except for (Shiva), she mentions flowers make her happy.

We see an excessive use of bright colours by the children from both groups to draw their pictures. The only exception is Kiarash who used yellow and green and brown to colour in the Kaaba but his human figures were drawn in black. Most children drew curved up lips and only Tina did not draw any human figure, even though her theme was playing with friends.

Kiarash and Armita stand out for their cultural/ religious symbols. Kiarash drew Kaaba and Armita drew the Nicolaus. Both children coloured their Kaaba and Nicolaus patiently in while they left all the other objects or figures uncoloured or coloured them only in one single colour.

All the children drew human figures in their work, at least one person, Tina was the only exception (she drew a house). However, Salume and Shiva drew them selves only, where as Amir Mohammad drew his grandmother and not himself in the picture.

The girls in general paid more attention to details such as hair colour and style. Shiva mentions she wishes to have very long hair, or Nazanin, Melika and Tina mention about the different hair styles, and we even see they give effort to depict the different hair styles, such as short, or curly or put on one side, etc.

Sadness

Most children when talking about what they though was sad referred to personal experience, apart from Melika, she mentioned different things such as, getting lost, getting run over by a car or drowning. Meysam also talked about becoming a martyr in war as what made him sad, which he mentions he had seen on TV. The themes children chose to draw were very diverse, including arguments with friends, war, not being able to see grandmother, making puzzles and etc. However, all the children in both groups drew human figures. Only three children drew turned down lips and two drew tears with turned up lips to express emotion. Two out of three children from Germany drew turned down lips where as in the other group only one girl Dorothy did the same. The children used bright happy colours mostly, except for Meysam who drew every thing in dark blue and we see his use of red to show explosions and blood and Kiarash who used black more than any other colour to show a funeral. Meysam drawing is very dynamic in contrast to all the other drawings which are still and show no movement.
Once again girls show more interest and attention to draw different hair styles and add details such as earrings and necklace or patterns on clothes.

Meysam was the only child who drew many figures (soldiers) and therefore has adapted a very simple schema to demonstrate his figures.

More than half the children talked about something totally personal and self centred when they talked about happiness, such as: parents not keeping their promise, or not being allowed to buy some thing, or not being able to make a puzzle. Three children mentioned death or life risking accident like drowning, all three were from the first group from Iran, Meysam (Martyrdom), Melika (Drowning in water, or car accident), Kiarash (Death of his grandfather or a near relative).

5.8 Children's comprehension of pictures

5.8.1 Children's knowledge of the expressive characteristic of pictures

Children at around the age of 6-7-years-old seldom observe pictures as visual means of expression of feelings. When I gave the children the paintings by Baselitz and Darebaghi, no child talked about any kind of emotion represented in the work until he or she was confronted with the question "what emotion is expressed here?", or if he or she "thinks the paintings is happy or sad?". Then only did the children talk about the emotion in the picture, however, even then they mostly relied on the kind of story they

imagined for the work as a basis to describe the emotion. Naturally even then the story was again based more upon their own personal experiences.

Children in Iran

Mahdis thought the figure in the painting by Darebaghi to be an angel, and this reminded her of the angels her aunt draws.

Colour even though an important mean of expression in visual arts, for children of this age in Iran mostly is seen as a tool to draw or to paint, and in addition they would add that the artist has used it to draw a beautiful picture. It was only after they would be confronted with both paintings next to one another that they would compare the colours and then notice the expressive character of the colours. For example then Mahdis mentioned that the artist has used so much black and this has made the painting sad. Melika also after comparison adds that the first painting has happier colours. Kiarash also at first says that the colours are just used to make a beautiful picture, but then when he compares the two paintings he adds that the painting by Darebaghi has happier colours.

Dorothy is the only child who refers to the facial expression in describing the emotion in the paintings, and she has also used facial expression in both her drawings to express the mood in her work. She mentions because the woman has no eyes and can not see in the painting by Darebaghi, therefore is she sad and also she finds the pose sad, the way the woman is standing. She also said the painting by Baselitz is sad, here again she referred to facial expression. But as she compared the two works, she said the first painting is happier because of the colours used. Even though at the beginning she had said the artists had used these colours to create colourful paintings.

Children in Germany

Looking at the pictures, once again the Iranian children living in Germany did not directly find any relation between the colours used and the emotion expressed in the work. No child Personally talked about any kind of emotion expressed in the works. Only after they were specifically asked "if they think the paintings is happy or sad?", did they talk about it.

Interestingly the Iranian children in Germany mostly referred to the facial expression of the figures to describe the emotion. For example, Tina says, she knows the painting by Darebaghi is a happy painting, because the woman is laughing. Shiva and Armita also make such comments. Armita for example says that the girl in the painting by Baselitz is in hospital because she doe snot see her hand and it is a sad painting because she is in pain, she is the only child who also refers to another physical feature in the work to describe the emotion in the painting.

The Iranian children in Germany found no relation between the colours and the emotion expressed in both paintings. Only Tina said that the painting by Baselitz is sad because he has used so much black. But she also mentioned that all the three figures have a sad expression on their face. Interestingly that the Iranian children in Germany referred a lot to the facial and physical expression of emotion in both paintings and they also themselves had used facial expression in both drawings to express the two different feelings in their work.

5.8.2 Children talking about pictures

Even though children draw enthusiastically and enjoy the drawing process but it is not common for them to talk about other works of art or to be asked question about them. Working with both groups of children, I realized it is some thing new for all of them and they were not prepared for such an activity and found it difficult a lot of times to talk about the works or to express themselves verbally. However, it was a very interesting activity and it had very interesting outcomes. For example it was interesting to see how Iranian children in Iran relate raised up arms as an act of praying, where as Armita said the woman is dancing. Such activities not only help to open up a door into children's world and to understand them better but also provide a great chance and opportunity for them to learn about visual arts and to improve their verbal skills as well as improving their understanding of pictures.

6. Understanding of Happiness and Sadness in Iran and Germany

Unfortunately in Iran in contrast to Germany, the government is very much against social studies and conduction of social research. It is seen as contrary to Islamic and religious belief, since it exposes the weaknesses of the Islamic structure and informs people of their rights and broadens their horizons as well as giving them a chance to decide for them selves instead of following the steps of the religious rulers. As a result in the last thirty years there has been very little support or budget for social studies research and most of what has been conducted have not got the permission to be printed publicly. Internet on the other hand has been very useful in getting beyond these limitations and has made it possible for many researchers and writers in Iran to bring their works into the open and to communicate with the Iranian public.

Trying to access the limited studies done in Iran on the theme "Happiness" and "Sadness" by students for master or PhD dissertations, I was confronted with yet another problem, since the uprising in June 2009, government severely controls the university entrances, so therefore only students with students cards of that university may enter the grounds. This made it impossible for me to access the student works in the libraries. So most my work is based upon the articles or publications by the researchers on the internet, some of whom live outside Iran, like myself.

Another problem I faced while working on the two themes "Happiness" and "Sadness" was a similar point I came across. In both Germany and Iran studies and work on the theme sadness are limited and not as deeply worked upon. This leaves the conclusion for sadness some what to speculation or sadness is mostly seen as grief for the dead.

6.1 Iran

In Iran two important cultures play a very crucial role and have a great influence on people's daily life as well as on the way the country is governed and run by the heads of the revolution and the way people see and analyse different meanings in life such as Happiness and Sadness.

On the one hand is the old Iranian religion Zarathustra which goes back to 1750-1500 BC, and was the Iranians main religion until the attack of the Arabs in 644 AC and the downfall of the Sassanid Dynasty in 651. According to the Zarathustra religion and culture of living, people must celebrate life. There are many celebration through out the year, which bring the people together and insist on dancing and enjoying of life. Many of these celebrations have unfortunately during the long years of dominance of Islamic culture been lost. However, the Iranians main feasts of the year are still the feasts celebrated

and hailed by Zarathustra. The most important is Iranian New Year celebrated on the Eve of the 21st of March the start of the spring. Before which they celebrate the last Wednesday of the year, by making fire, and dancing and singing till late in the night. And telling funny stories and eating fruits and nuts together. After which comes the New Year celebration, which lasts 13 days during which all the family and relatives gather together. The next important celebration of the year is the 21st of December, the birth of Mithras. Once again the family and friends gather, sing and read poetry till very late in the night. The aim is of these celebration is and was to help people to get through the difficulties of life, to bring people closer and help wash away hatred from their hearts[36]. Fazelli (2010) adds, "The Iranians believed happiness is from God and sadness is from daemon"[37].

However, Islamic culture and religion have a great influence on the structure of the community and all that is related to it. This culture influences the juristic, government, education system and social and political structure in Iran. Islam and Islamic beliefs and culture are powerfully promoted in the society by the government, so much that every thing such as all the Media, ministry of education, Mosques, ministry of culture, Police force all have no other important obligation as to enforce and to promote Islamic thinking and living. Islamic religion (Shiites) in contrast is focused on martyrs and mourns death. So they have many death ceremonies scattered around the year, mourning the death of the Prophet and the Imams. In Islamic culture people should not focus on short, ephemeral happiness.

In a study by Adrian White, Analytic Social Psychologist at the University of Leicester by (White, 2006), Iran gained place 96 in the world's map of happiness[38]. Germany was rated in the 35th place in the same study. Naturally the Iranian government strongly disputed this finding and it was stated that "Western countries cannot understand and evaluate happiness in our culture. Our religious people are deeply happy at the religious feasts and on the birth of the holy Imams".

Many political and social activists and ministries believe that the west and foreign countries focus on themes such as sadness and depression, to degrade the Islamic culture, Afshar (2009) says "Many psychological actions by the enemy harm the social happiness. The enemies mass media aim at out confidence, hopefulness and content and we should not underestimate them". He calls this a psychological war by the enemies of the Islamic government and adds this is to weaken the revolution and people's confidence in the government[39].

Sociologists in Iran believe that it is the responsibility of the government more than any other institution or organization to take action for the state of happiness or unhappiness in the society. Maboudian (2009) a psychologists also believes, to reach a happy, content society, people should not be concerned or worries about the most simple needs of their living[40]. Fazelli (2010) also writes that "in the old Iranian tradition and culture happiness was a social happening, people gathered together and celebrated life together, this had many positive outcomes, however since the revolution people only may gather together for mourning's and are not allowed to hold celebrations or feasts in open or in social levels".

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[36] http://www.mehremihan.ir/iranian-culture/976-shadi-iranbastan.html
[37] http://www.farhangshenasi.com/persian/node/779
[38] Adrian White, an analytic social psychologist at the University's School of Psychology, analysed data published by UNESCO, the CIA, the New Economics Foundation, the WHO, the Veenhoven Database, the Latinbarometer, the Afrobarometer, and the UNHDR, to create a global projection of subjective well-being: the first world map of happiness. Participants in the various studies were asked questions related to happiness and satisfaction with life. The meta-analysis is based on the findings of over 100 different studies around the world, which questioned 80,000 people worldwide. For this study data has also been analysed in relation to health, wealth and access to education.
[39] http://www.culture.mihanblog.com/post/710
[40] Ibid

Moeidfar (2010) adds, "the events before and after the Islamic revolution, war, economical crisis all have changed the state of happiness and mirth in our society": He believes because of the difficult situations after the revolutions and change of moral and social values, governments tend to look down at people's happiness as trivial , immoral issues and tend to quarantine them[41].

6.1.1 Meaning of happiness in Iran

Mehrara/ Torshizian (2011) in a study of the effects of health, values and economy on happiness in Kish Island in Iran, concluded that happiness is significantly affected by economic situation[42]. They add that even in a study by "ex. Garcia, Fuentes, Borrego, Gutierrez, & Tapia, (2007[43])" one of the most effective factors on happiness, is religious parameters and although the society of this paper has an Islamic ideological structure, the religious parameters were not significant.

Fazelli (2010)[44] insists that happiness has a different meaning in each social structure. He believes that different social groups, depending on their education, income, living environment, religion and living values have a different interpretation of happiness. The villagers happiness is based upon nature, family and relatives and social values. In villages production is more important than consumption, and peoples happiness is focused on religious and traditional ceremonies and rites. He concludes that the nomads and villagers happiness is religious, ritual, based happiness, focused on family and old traditions. In cities individualistic values are dominant and therefore, happiness is also rated on the same value. City life is based on consumption and not production. Therefore, people try to constantly change their living style and to follow dress modes. A city-dweller tries to even adapt the old customs and traditions to his individualistic life style. Happiness amongst the well off families in the cities due to their economical situation is different from others. Because of their financial ability for them happiness is travelling abroad, getting acquainted with other cultures, enjoying their artistic and cultural productions and visiting museums and galleries. Where as the employees and middle class interpret happiness as a better living environment, house, and income. Most of this class come from poor families, for whom, financial success and wealth brings happiness. However, this group still enjoys family gatherings and performing religious and cultural ceremonies, they participate in social and cultural rituals. For this group happiness is a combination of enjoying a good relation with family and relatives, religious feasts as well as social and economical success. Fazelli (2010)[45] believes that the group who are in poverty because of their strong religious beliefs and morals, adhere from any sort of materialistic pleasures. They have a tendency to tradition and customs and believe in spiritualism which helps them better cope with life. They have a strong family bond and we see less indication of individualism and more tendency to perform traditional, religious ceremonies. This group experience more levels of happiness because of the strong social bond and religious values and importance of family.

6.1.2 Meaning of sadness in Iran

Iran is a land of the youth, seventy percent of the population are under thirty. Youth on its own means hope, livelihood, excitement and etc. However, Iran is one of the countries in the world with high rate of

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[41] http://www.irantej.com/article/ebook_2/iran_joyance_appraisal.htm
[42] http://mpra.ub.uni-muenchen.de/30085/1/MPRA_paper_30085.pdf
[43] Garcia, J. d., Fuentes, N. C., Borrego, S. A., Gutierrez, M. D., & Tapia, A. (2007). Values and Happiness In Mexico: The Case Of The Motropolitan City of Monterrey. In L. Bruni, & P. L. Porta, Handbook On The Economics Of Happiness (pp. 407-428). Edward Elgar Publishing Limited.
[44] http://www.farhangshenasi.com/persian/node/779
[45] Ibid

depression. Many social researchers try to link this to historical events in the region. Fazelli (2010)[46] writes in the mid 14th century Genghis attacked Iran. The Mongols destroyed every thing on their way and killed millions of people, this changed the Iranian living culture for ever. after the tragedy of this attack, the massacres, destruction and despoliations, the Iranians were for a long time in misery and grief. Moeidfar (2010), also points to the fact that Iran due to its strategic and geographic situation has experienced many natural disasters as well as conflicts and wars by many eastern and western countries. Due to its unstable situation Iranians have had very little chance of self expression at many times. He believes this is the reason for the suppressed emotions resulting in depression and sadness in the land.[47]

Pliskin (1992) has described Iranians as being highly sensitive, which connotes personal, social, and aesthetic awareness. "The last being an appreciation for the poetry, music and art that are so much a part of Persian culture. Social interaction in which people show respect and concern for the comfort of others involves the concept of sensitivity. 'Naraaht' is a general term used by Iranians to express undifferentiated, unpleasant emotional and physical feelings. Narahati is used to denote a wide range of negative emotions, such as being depressed, inconvenienced, nervous, anxious, troubled, uneasy, worried, upset, disappointed, bothered, not tranquil, being in a bad mood, not feeling well, or restless. A sensitive person can easily become 'Narahat'. With this in mind, the actions, reactions, and words of others are measured and evaluated. If it is possible that another will become Narahat if certain information is revealed, this is done gently, perhaps over time, or maybe not at all" (p.296). He concludes that Iranians because of being sensitive can always encounter some type of Narahati (sadness) due to every day problems.

However, when we see sadness as contrary to happiness, it could also be concluded that for Iranians lack of what makes them happy and failing to reach what for them means happiness could result in sadness. If family gatherings and celebrating feasts or religious rituals with family and relatives could and would bring happiness, the inability to take part in such even could cause sadness.

6.2 Germany

In an empirical study conducted in 2007 titled "what makes Germany happy", it was found out that two third of Germans are happy. In the press release about the result of the above mentioned study by the magazine emotion, it is written "For the Germans, the pursuit of happiness is no hunting for a euphoric moment. There is also no restless waiting for the sudden occurrence of the improbable, rather like winning a lottery". there are rather, the simple and the little things that make people happy in Germany[48]. However, in spite of this result, Germany occupies place 36 in the world chart of happiness.

Bucher (2008) states that " in studies about happiness, it is often customary to equate happiness with (life) satisfaction" (p.23). He further adds that We are actually often more satisfied in life than truly happy. Therefore happiness and satisfaction are not entirely congruent (ibid). He adds that it is also common to equate happiness with well-being. He gives reference to Bernd Hornung, a researcher in the field of happiness in Munich "happiness is subjective well-being, and subjective well-being is happiness"[49]. Bucher (2008) further adds that the American psychologists have divided well-being into three components:

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[46] Ibid

[47] http://www.irantej.com/article/ebook_2/iran_joyance_appraisal.htm

[48] "Was Deutschland glücklich macht": (2007). emotion-das Magazin für Persönlichkeit, Partnerschaft und Psychologie

[49] Hornung, B. (2005). Glücksforschung und Glückswissenschaft Band 1: Wie man wirklich glücklicher wird, München.

1. life satisfaction
2. frequent positive feelings
3. the absence of negative emotions, especially depression and anxiety

This is also supported by (Pflug, 2008) who found out in his study of the German and South African students that many respondents—explicitly or implicitly—linked happiness to satisfaction. Fuhs (2009) also refers to a research conducted by the London school of economics, where 54 countries were studied, and the people with the highest rate of satisfaction were from Bangladesh and Nigeria. Interestingly in many studies and many researches as mentioned by (Bucher, 2008) happiness and satisfaction with life are equated.

Bucher, (2008) concludes that happiness is something subjective also for children (p.79), he adds "happiness, always and still is something subjective for children, which can easily be overlooked by adults, if they can not recall relevant experiences" (p.23).

6.2.1 Meaning of happiness in Germany

The results of the empirical study "emotion-study of happiness, what makes Germany happy " mentioned above was as follow: to love and to be loved (77 percent) to find satisfaction (75 percent), the ability to appreciate the little things in life (62 percent) or to live free of fear (53 Percent). Great luck comes from various realistic sources such as health (76 percent), a happy marriage or partnership (65 percent), family (63 Percent), love (62 percent), having her or his own children (49 percent), owning a house (43 percent) and career (41 percent). And even if the Germans feel unhappy, they can improve their mood with everyday things like listening to music (56 percent), or meeting with their partners (55 percent) or with friends (54 percent).[50] Where as love occupies place one, satisfaction comes place two, as what happiness means for Germans, family is in place seven however, still important even if not the focus. This finding was somewhat contrary to what (Pflug, 2008) found out about German's conception of happiness.

Pflug (2008) in a cross-cultural comparison of conceptions of happiness in Germany and South Africa, worked with 57 German and 44 black South African students. The students were asked to write an essay in response to the question: "What is happiness to you?". Pflug (2008) found out that, (1) satisfaction; (2) contentment; (3) positive affect; (4) social relationships; (5) freedom; and (6) the opposite of unhappiness. In addition, German respondents defined happiness in terms of (7) surprising events.

Pflug (2008) adds that "most German respondents did not make explicit reference to their families in their essays, as according to them this has no prominent status in their social lives. A related point was made by some respondents who stated that they wanted to "select" friends with whom they were "in tune". This conception of friendship stresses the flexible nature of social relations. Friends are chosen if they fit with one's own character" p.557. Bucher (2008) also emphasises on the fact that friends are a source of happiness, he states that children are most happy when they are with their friends playing outside. However, he also refers to the fact that children also experience happiness in their family. "Six from ten children are "totally happy" and thirty three per cent "happy" when they are with their mothers. fifty four per cent are "totally happy" and thirty percent "happy" when they are with their fathers" (Bucher, 2008, p.117). It should not be forgotten that the research group chosen by (Pflug, 2008) were students and by (Bucher, 2008) young children. The needs and world structure of both groups differ entirely. One is totally looking for independence and the other is totally dependant of the family and family life.

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[50] Ibid

6.2.2 Meaning of sadness in Germany

Even though there are vast studies on the theme happiness but, we see lack of studies under the theme sadness, or better to say most studies are more focused only on "death" and the way to mourn or mourning for some one's lost. Naturally death of a loved one all over the world can be seen as one of the most tragic happenings and most difficult to deal with. It is a sad event that for many could end in strong depression or difficult to get over for a long time. Many studies and research in Germany have been dedicated to this theme for adults and children's ways to cope with this sad happening. In a research conducted by "FriedWald"[51] the statistics show that 35 per cent of Germans have not been able to get over the time of mourning and for them this phase is still not closed, the study further adds that 28 million people in Germany are still actually mourning. "Trauer" to mourn is equated with sadness in many of the studies in Germany. The devastation felt by the loss of some one close and the way to deal with this loss are seen as mourning and as what makes some one sad. However, this could also be because the words "traurig zu sein" *to be sad,* "traurigkeit", *sadness* and "trauer", *to mourn or grieve* all have the same root.

It is however, interesting that In both the study mentioned above "FreidWald" and also in the book by (Canacakis, 2011) it is mentioned that mourning is a private matter in Germany and there is no great culture of mourning with other people or in groups. Contrary to the Iranian culture mentioned above (Pliskin, 1992) that the Iranians are very sensitive and can become sad or "Narahat" for different reasons, the Germans are not encouraged to mourn or grieve very long, and only in certain situation and for a limited time (Canacakis, 2011). And even though there are many personal reasons there might be for each person to grieve or to be sad but the society denies people the out burst of emotion (Ibid). Canacakis, (2011) mentions many cases of men who could not cry because they had been taught since they were young boys that they should not cry, or women who mourn or cry in locked bathroom, because others forbid them to go on grieving for longer than a certain time.

Even though losing some one, whether because of death or separation through divorce or breaking of the relationship, or lost friendships because parents decide to move to another place all of which could be a reason to grieve for some one are only be part of what makes humans mourn, what other factors cause German people to become sad have some how been over looked. It could be gathered from the studies under the theme happiness, that for Germans that the contrary to what makes them happy, could make them sad. Bucher (2008) also mentions that several authors define the contrary to "happiness" as "sadness" and he further adds this is the same for children. When Bucher asked his eight year old daughter "what is a person when he is not happy?", she answered "he is sad" (p.26).

6.3 Meaning of happiness and Sadness in the current study for the children

Children watch, observe, hear and learn from every thing around them, they are the by-products of their environment. Children of each society and culture learn to adhere to the same values and judge upon the same principles common in that society. Of course there are no exact tailor made standards or values common of only one society, there are always some similarities or influences and even common grounds which can be found between different nations, or different ethnic groups in one land. Like in the studies mentioned above many people around the world for example see happiness as satisfaction in life. The focus of this study was to see how Iranian children living in Iran and Iranian children born and living in Germany see happiness and sadness and interpret these two themes. What social and cultural matters influence their understanding of these two themes, if at all. How and upon what influences do

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[51] http://www.friedw.de/upload/Friedwald_Abschiedsrituale_Executive_Summary_110412_6804.pdf

they interpret their drawing themes and what would they choose to draw to express these emotions in their work.

6.3.1 Children's inference making about the theme "Happiness" and "Sadness" in Iran

When asked about the theme happiness, Iranian children mostly referred to an event or an activity with a close family member or the whole family or even relatives, except for one case (Nazanin) who referred to playing with her friends as a cause of happiness. However, for most of the children in this research living in Iran, playing with brother or sister, family outing, uncle's wedding, visiting grand mother was the source of great happiness. Communal or social life is often referred to or mentioned by the children. Kiarash for example mentions, visiting Mecca with his family would make him very happy, one a religious motive and the other one his family. Melika says that she wants to draw every one, not just her parents, but the grandparents, her parents uncles and aunts, and even then friends, she names a big circle of relatives as a source of happiness, only then when she starts to draw and sees how time consuming it all is, she decides to draw only her own family. Meysam mentions doing everything with his brother. For almost all the children an activity with the family or a close relative is a happy theme to draw.

When talking about sadness, once again family or close relatives are often mentioned by the children, only Nazanin once again states an argument with a friend as a reason for sadness. But mostly all the other children talked about not being able to visit the grandma or not being taken shopping with parents or getting drowned and getting saved by the mother and friend, not being able to go out to play with brother, playing at home with sister and etc as what made them sad. Kiarash mentions the funeral of a family member as what he thought is very sad and draws the scene in detail. Melika drew a girl that falls in rive and is then saved by her mother and her fiend, a child's dependence on family and parents is the focus of her work. Talking about both themes children often referred to a family and close relatives, for them communal or social life is the centre of every thing that they talked about.

One other interesting factor is even when children are talking about the two paintings which they were shown. Mahdis for example mentions the figure in the painting by Darebaghi (the Iranian artist) is an angel which is blowing in the whistle for all the dead to get up, and that the drawing reminds her of the works by her aunt. She on one side refers to a religious motive and on the other hand mentions a close relative. We see this by other children as well, Mohammad Hossein also mentions some thing religious about the same painting. He says the painting by Darebaghi reminds him of an angel praying once again linking the work with a religious symbol and he says he dislikes the work by Baselitz because the child is impolite to his father, (It is as if he is standing with his feet on his father). Kiarash on the other hand says he likes the work by Baselitz because they are all together " Here there are together but in the other one she is alone". Melika also mentions she likes the painting by Baselitz, because it reminds her of her parents. Dorothy, on the other hand says the painting by Darebaghi is of a woman speaking with Jesus.

We can see the inferences children are making in the responses they make, whether talking about the drawing themes or the two paintings. They talk about family, or judge about the paintings upon religious thinking. For them happiness is being with the people they love, just as sadness is being separated from them, they make judgments about the art works based upon religious thinking or upon experiences with family or relatives. Fazelli (2010) states that the middle class in Iran apart from seeing happiness in economical success, also find happiness in family life, in family gatherings as well as religious rituals. For the middle class still these two factors are important and essential. Naturally the children born and raised in these families learn and adhere to the same values as their parents, they learn to practice the

same culture. For them the family plays an important role and they find happiness in communal life, and happiness is seen as some thing collective just as the deprivation from this communal life could lead to sadness. For the middle class happiness and sadness both are seen as some thing collective. Their children also see it this way and we witness that in the comments they make or their drawings. These children while experiencing the warm close relationship among the family and relatives also learn to appreciate, enjoy, respect and value the group life values. Eaton and Louw (2000) emphasis the central idea of the collectivism dimension is that collectivistic cultures emphasize the importance of the group. Fazelli (2010) also points out that in Iran group life is strongly promoted, and this is in the root of the culture, whether it be for religious ceremonies or family gatherings.

6.3.2 Children's inference making about the theme "Happiness" and "Sadness" in Germany

The Iranian children living in Germany did not make any reference to family or relatives as a source of happiness. Armita and Tina both mentioned playing with friends and being with friends as what makes them happy, where as Shiva found flowers as a source of happiness. None of the three girls made any reference to any religious themes. For Shiva happiness meant totally some thing individualistic, it only concerned her and what she liked or enjoyed.

Talking about what made them sad, Armita and Shiva both talked about their mother and Shiva drew her mother but both in reference to some thing that their mothers had done to make them sad and with a negative reflection, Armita was sad because her mother had not kept her promise and Shiva was sad because her mother did not permit her to eat or buy chocolate. Even though Shiva had mentioned when some body dies it is sad but she did not draw this. Both girls evaluated sadness upon some individual wish. For Tina sadness was having an argument with a friend, both talking about sadness, and happiness she mentioned how important for her is this social life.

Looking at the two paintings, Armita said the figure in the painting by Darebaghi is dancing, because of its raised arms. The Children in Iran had interpreted the same pose as praying. However, the drawing by Baselitz reminded her of some one being in hospital, because her own mother had been in hospital recently. Shiva did not make any contact with the paintings really and said the paintings do not remind her of anything, even though she liked them both and found them beautiful. Tina on the other hand said the paintings by Darebaghi reminds her of the time she had visited "Drachenstein", with her father.

Looking at the answers given by the Iranian children living in Germany we come across different answers in response to what is for them happiness and sadness. Iranian children in Germany mentioned more friends as a source of happiness or sadness, friends play a great role in their life, more than for the Iranian children in Iran. Pflug (2010) mentions that for Germans friends are very important and they are seen as what one can select or choose, (Bucher, 2008) also has emphasised on the importance of friends and has stated children are most happy when they can play with their friends. Family or close relatives are not mentioned. The Iranian children do not have a lot of contact with relatives, since they have often immigrated only with their parents and the rest of the family or relatives are back home or also in another foreign country. The two comments Shiva and Armita made about their mothers could also be linked to the dominant child culture in Europe. Gram (2003) states that in Europe it is entirely a new trend for children to be served by their parents, and the children are totally used to getting massive attention from their parents. We can see how both girls talk about their mothers with a negative reflection and in a way how they have deprived them of what they wanted or wished to do, rather than all the things mothers do for them. Also Shiva when talking about happiness and sadness she always focuses on what she personally likes or enjoy, or would like to eat or have, for her happiness is individualistic, flowers, Shiva puts more stress on herself and what is important to her.

6.4 Expression of the emotions "Happiness" and "Sadness" in the drawings by the children

When looking at the drawings by Iranian children in Iran we notice that there is a very weak sense of expression of emotion through visual forms, such as colour or facial expression. Children use bright colours for almost both their drawings and adhere in most cases to the same facial schemata for both their drawings of happiness and sadness. No extra attention is paid by the children in Iran to use or draw other elements such as rainbow, or flowers to enhance the feeling of happiness or tears to intensify the sad emotion in the drawing. The sun is drawn in almost every picture whether it be a sad drawing or a happy one. However, we see Meysam has drawn slanted lines in dark blue in his happy picture, saying they are rain drops. Even though in many cultures and societies rain might be interpreted as something sad and gloomy but in Tehran with its long hot summers, the seldom summer rains are seen as a blessing and a source of happiness. Meysam has also in his sad drawing used red to show the bleeding of the soldiers and the explosions. Dorothy is the only child who has drawn turned down lips to show her and her sisters gloomy state and Kiarash has drawn a figure crying, even though we do not see the tears but the pose should be of some one holding their hands to their face to cry, Kiarash himself confirm this by saying that "They had all come there to cry". The Iranian children have all expressed their feeling and emotions through the theme and there is very little or no sign of the emotions talked about in their drawings. Not knowing what the children have said would make it impossible to judge their work in many cases. The interviews before the drawing process as well as the comments made while drawing help to understand the works.

The Iranian children in Germany made a better use of facial expression in their work. We see smiling lips glancing at us across the paper, turned down lips to express dissatisfaction or tears to show frustration at being denied what she had been promised. Shiva for example draws the rainbow or even flower patterns on shirts to intensify the beautiful feeling of happiness felt through her love for flowers and nature and Tina on the other hand draws the cloudy sky without the sun, as if a storm has turned her world up side down. The children do not only express their feelings through the themes but also through facial expression, however, here as well we see very little effort to express feelings through use of colour. Even Shiva's drawings in spite of her using very expressive facial expression methods are both very colourful and bright.

The means of expression of emotion adapted by children is more cultured based as depending on drawing developmental skills. When we compare the two groups, we realize that there are two main different sets of expression adapted by children one more based on theme and more subtle, which without knowing the drawing theme and following the drawing process would be quite difficult to notice. the Iranian children in Germany on the other put a strong tone on facial expression and even other visual factors, the emotions expressed are more apparent and noticeable. Colour did not play a crucial role in expressing emotion in both cases.

6.5 Children's understanding of the expressive character of pictures

When looking at both paintings by Baselitz and Darebaghi children never referred to colours to talk about the emotions expressed in the works. When they were asked why the artists have used these colours, it was either because he wanted to paint, or because he wanted to draw a beautiful picture and etc, it was in reference to the drawing activity and not to the content. It was only after the two paintings were put next to one another and the children had the possibility to compare them did they mention that the colours used by Darebaghi were more happy and bright.

Mostly children in both groups judged the feeling or emotion in both paintings through the theme, the story that they though was being shown in the pictures, or what they imagined was the story of the pictures helped them decide what kind of emotion they felt was expressed. For example for Kiarash the painting by Baselitz was a happy painting because they were all together, where as he found the painting by Darebaghi sad, because he said he is alone. Mohammad Hossein on the other hand, said the painting by Baselitz is sad, because the child is being impolite and has his feet on his father. Melika also found the painting by Baselitz a happy one and it reminded her of her parents happy marriage. Children did not rely on colours to judge the emotions in the works of other artists, but rather it is the theme and the story of the work and how they refer it to their personal life that helps them judge about the work, the emotion and if they like the work or not.

Another important factor judging about the two paintings is the inference making. Children judge and talk about the works based upon their prior knowledge and experiences. For example Mahdis and Mohammad Hossein found the painting by Darebaghi religious, they saw religious motives, the raised up hands reminded them of praying for example, or Mohammad Hossein interpreted the work by Baselitz as being impolite to the father, a very cultural based interpretation. In Iran parents and elders are highly respected and children are at all times reminded how they should pay respect to the elders, this culture is even more strongly practiced in more traditional families such as the family of Mohammad Hossein. However, Tina and Armita for example interpreted the pictures totally differently. For Armita the raised arms in the painting by Darebaghi did not remind her of praying but of dancing, or Tina talked about her and her father visiting the "Drachenstein" in Berlin.

Once again factors such as religion, dominant culture of the family and living environment play a crucial and influential role in children's interpretation of the pictures. Respecting elders or parents, praying, family connections are some of the themes children in Iran connect to the pictures where as the Iranian children in Germany relate the same pictures with other social or cultural activity. Raised arms is not connected to praying but dancing and the picture is not interpreted as sad but happy.

6.6 Summary

Observation of the comments made by children in both groups as well as their drawing themes and expression of emotion in their drawings make it clear children refer to a personal experience when talking about the theme sadness and happiness. Symbols, themes, and motives from their living environment are often represented in their drawings or mentioned in their comments. For children in Iran relatives and family were a common drawing theme or a theme of discussion whether talking about happiness or sadness, or talking about the paintings by Baselitz and Darebaghi. They based their interpretation of the drawing themes and the paintings based on familiar experiences and experiences with family. Where as the Iranian children in Germany did not refer to any relatives whether talking about the drawing themes or drawing or interpreting pictures. This was contrary to Iranian children's drawings living in Iran who often drew, their mothers, fathers, brothers, sisters, grandma, and etc. We see representation of symbols or motives that are entirely cultured based in both groups, such as when Armita draws the Nicolaus or when Kiarash draws the Kaaba. However, religion or religious themes are often referred to only by Iranian children in Iran as a source of happiness or while talking about paintings. Inference making to religion or family was common among all Iranian children including ethnic minorities. Where as religion or religious symbols and motives are mentioned by Iranian children in Iran but none of the Iranian children in Germany mentioned any thing that could be interpreted as religious. Facial expression of emotion is mostly common amongst Iranian children in Germany but we see very few examples amongst children living in Iran. All the children analysed and interpreted the emotions expressed in the paintings based on the drawing theme and not visual characteristics, the theme once again they interpreted based on their personal experiences. It could be pointed out that children are

under a great influence of their near social contacts as well as the environment they live in. They observe and interpret matters based upon their learning from their close contacts, the environment they live in and personal experiences.

The Iranian children living in Iran excluded of the ethnic minorities demonstrated better verbal skills whether talking about the drawing themes as well as the two paintings. The Iranian children living in Germany as well as the ethnic minorities in Iran (Christian children and the Kurdish boy) had some difficulty to express themselves verbally. There were often long gaps on behalf of the children in the conversation or no response by them, either due to lack of vocabulary or acquiring the self confidence to say what they think particularly when interpreting the two paintings. Even though talking about pictures did in general prove a some what difficult activity for children, but the Iranian children in Germany as well as the ethnic minorities in Iran found it even more challenging.

It would not be false to say that children who are limited in their environment due to language, religion, ethnicity, culture or traditions are in an unfavourable situation. Children need social contact to develop, to learn, expand their knowledge and to adapt themselves. When children for any reason are deprived of the possibility to have contact with the society and to interact with others this influences greatly their cognitive development. Children with migration background and ethnic minorities are always the first that fall into this trap. For example the Christian children in Iran go to segregated schools, or the Kurds, even though are allowed to visit normal schools however, first learn the national language "Farsi" as they enter school. And even though they all speak Kurdish at home but it is not taught in schools. This is the case for the other ethnic minorities in Iran, whom are not allowed to practice their language, culture, and tradition. The Iranian children in Germany do not have much contact with relatives. Their social contacts until starting school is limited to parents, and only then after entering kinder garden or school do they learn the host countries language. These children like the ethnic minorities in Iran suffer from lack of social contacts, whether due to language, religion or not having close family or relatives in the near living distance.

Before children start to learn to read and to write they learn to listen and to speak. Some of the first steps in gaining knowledge is through verbal communication. Children who are limited for any reason miss on a great chance for a normal development. On the other hand children with migration background or ethnic minorities have the possibility to move and to learn from two cultures. They acquire the method to adapt themselves to both cultures or two combine them. They learn to be flexible and to adjust themselves to new situations. Armita for example lives in a world combined of her Nicolaus and her Persian carpet. Tina has replaced family with friends. They live between and within two cultural worlds. Like Meysam the Kurdish boy who speaks Kurdish at home and learns to read and write in Farsi at school.

7. Intercultural education for a multicultural society

7.1 Immigration part of human history

The history of migration goes back to the history of mankind. People have constantly been on the move, form one area to another, either over long distances, or in large groups, sometimes voluntarily and sometimes not. People migrate for different reasons, such as for work, better social security, for political reasons, wars, or just for chances of a better life. In a report published by the International organization for Migration, the number of international migrants in 2010 was estimated at 214 million.[52]

Children of the immigrants make part of the above statistic, and regardless of how people see or feel about immigrant policies, these children make part of the present study force in the countries as well as the work force in the future. How these children are educated and treated plays an influential role in the future of the guest countries, where many of these children are already citizens. Shields/ Behrman, (2004, p.4) emphasis on this point, they add "Who these children grow up to be will have a significant impact on our nation's social and economic future. Will we have a cohesive society or one rife with intergenerational and intercultural conflict? Will we have a prosperous economy or one struggling with a labour force dominated by low-wage earners? ".

(Frick/ Wagner, 2000) in their study of children of immigrant families concluded that even though the situation for integration of foreigner's children shows some signs of improvement however, the majority of this group still lives in rather poor conditions. They point to some hindering factors, such as citizenship. "Due to the specific German regulations on granting citizenship, children born to foreign immigrants in Germany are considered 'Immigrant children' regardless of their respective place of birth (abroad or within Germany after their parents immigrated). Children born in Germany do not automatically receive German citizenship. They receive the nationality of their parents. This in turn has lead to so-called second and even third generation immigrants" (ibid, p.3). They also point out that households of foreigners are affected most by unemployment which then leads to further problems and disadvantages for the family and the children.

7.1.1 Challenges faced by children born to immigrant families

Working with children of ethnic minorities as well as immigrants bring into focus some of the challenges as well as advantages and disadvantages that these children experience. The children with migration background apart from having to deal with the difficulties common of childhood or puberty have many other complications or even hindrances on their way. As seen from this study they often do not have any deep contact with close relatives or lack in fine verbal communication whether in mother tongue or the language of the host country. These children are some times totally cut of from the society. It is important to study the state and situation children born to immigrant families live in to be able to recognize their needs and to provide them with enhanced education system or social support to help them to integrate into society. It is of highest importance to take into consideration the obstacles faced by children from ethnic minorities as well as immigrant families that influence to a great deal their learning possibilities as well as personal development. The need to support children with immigration background is a challenge for all developed countries, not only because of the need and necessity to have a well educated and trained labour force for a better functioning society but it also is a necessity

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[52] World Migration Report 2010- The future of migration: Building capacities for change, International organization for migration, 2010, 11-30

and part of responsibility of the governments that promote democracy; to offer every one equal chances disregard of their background.

In the closing chapter the effort is to bring the outcomes of this study as well as the studies upon the situation of immigrants in general together to observe the possibilities of an educational system that might offer better and more enhanced teaching systems more suitable of multinational democratic societies.

7.1.2 Less educated parents

Children in immigrant families are far more likely than children in German born families to have parents who have not graduated from high school. (Frick/ Wagner, 2000) "... the educational level of immigrant parents as well as of foreign parents living in Germany is still clearly below the population average, although there are some signs of improvement. As a result of the low educational level of their parents we find children born to immigrants and foreigners in Germany to be on less favourable educational tracks more often than native born children. Hernandez/ Charney, (1988) observe that, the lower level of parental educational attainment in immigrant families has major implications for child well-being and development. Children born to these families face many problems, they can not turn to family for help or support with school work, they are left on their own to strive through the school program. Frick/ Wagner, (2000, p.2) Point out that this factor plays a crucial role in society and the economy, because "the long-term problem arising from this will be a persistently high share of rather poor qualified persons in the future work force, who will face sever labour market problems and as such will be a problem for the German economy as a whole".

7.1.3 Low-Wage work

Immigrant parents mostly find themselves on the bottom side of this wage gap. They are among workers who are paid the least, and are most in need of training to improve their skills and earnings. They are most likely to have part time or partial-year work. Since immigrant parents usually come from very low income families them selves, with little education and naturally very often no knowledge of the host countries language this makes it very difficult for them to find well-paid jobs with social security. They do not have much or any financial ability to set up a private business. There are even many obstacles for many highly educated immigrants to get into the right job market due to language barrier or job permission laws in many host countries. Low incomes common amongst most immigrant families forces them into many unfavourable situations and often deprives their children from having access to extra school activities such as sport or music and arts or extra tuition for school subjects.

7.1.4 Language barrier

Finding well paid jobs, talking and communicating with teachers, helping children with school works, and accessing health and other social services require a good command of the guest country's language. Children of the immigrants are mostly linguistically isolated, due to their parents lack of knowledge of the language spoken in the guest country. The language barrier slowly turn into a greater and broader isolation from society and eventually causes the immigrants to just seek contact with the people from their own home country. This further hinders their improvement in the language of the host country, as a result the family suffers even more.

7.1.5 Poverty

Poverty rates for children in immigrant families are substantially higher than for native children (see Frick/ Wagner, 2000 , Shields/ Behrman, 2004). Poverty often means lack of access to quality health care and education resources (Shields/ Behrman, 2004, p.7). Immigrants who have come to the host country with great hopes and dreams for a better life, overwhelmed by the difficulties on the way and busy to deal with the problems of the everyday life also need to find ways to make ends meet. Immigrants usually have large families which makes it difficult to support the whole family with the low incomes, the parents are often out of home for long hours and the kids are left on their own, no real supervision, no support and the difficult circumstances at school for the children. (Frick/ Wagner, 2000) also emphasis that poverty can result in malnutrition, drug abuse, crime intensity, etc.

7.1.6 Exclusion/ Inclusion

Exclusion or more specifically social exclusion is described by (D'Ambrosio et al., 2002) as "the inability of an individual to participate in the basic political, economic and social functionings of the society in which he/she lives". Haisken-DeNew/ Sinning, (2007) describe social exclusion further in the manner that when an individual can not participate fully in society, not because he has chosen not to but rather because it was beyond his reach, whether due to budget restrictions or institutional restrictions, he or she is considered to be "excluded". Eurostat, (1998) states that social exclusion is considered a dynamic process, best described as descending levels: some disadvantages lead to some exclusion, which in turn leads to more disadvantages and more social exclusion and ends up with persistent multiple (deprivation) disadvantages. Many immigrants for example are excluded from having the possibility to vote a right wholly seen for citizens, this deprives them of many decisive chances for deciding for the country they are living in, some times in the case of Germany this includes immigrants who have been living for at least more than one generation in Germany, because certain rights are only kept for the citizens and since the 1913 Nationality Act (Reichs-und Staatsangehorigkeitsgesetz) acquisition of German citizenship has been allowed at birth using the criterion of descent only.

Rubio-Marin, (2000) states that, "inclusion in the realm of civic equality refers to the sharing of a space in which political equality is preserved by the equal recognition of freedoms and rights to political participation, as well as of those other rights (e.g. civil and social) and duties recognized as relevant for that purpose. Clearly the causes, but also the degrees and kinds of exclusion of non-national residents differ largely from case to case. Generally, non-citizens are not totally excluded from the sphere of civic equality. They enjoy many of the rights that national do. In spite of this, full equality is every where reserved for national citizens only" (p.1). Rubio-Marin, (2000) further insists that giving the immigrants the right of social membership is the path to inclusion. "The basic idea is that membership is first, and above all, a social fact, determined by social factors such as living, working or raising a family and participating in the social and cultural life of a community. The moral relevance of this social fact and what implies (dependency on society for the protection of rights and the development of a meaningful life project, as well as subjection to the decisions collectively taken in it) is the fundamental basis for the claim of full inclusion" (ibid, p.21).

7.1.7 Acculturation

Acculturation is the result of mutual influence of two cultures, it is the exchange of cultural features, when elements from the two cultures mingle and merge as a result of the groups of people which have different cultures come in constant contact with one another. Even though the groups remain distinct

however, the original patterns of either or both groups may change. (Teske/ Nelson, 1974) state acculturation includes changes in material traits, behaviour patterns, norms, institutional changes, and importantly values. This was then further developed by (Berry, 1980) who insisted on multicultural societies, minority individuals and groups, he also pointed out that the individual members of a society can have a choice in the matter how far they are willing to go in the acculturation process. (Padilla/ Perez 2003) point out that "acculturation relies on supraconstructs-cultural awareness and ethnic loyalty. According to this model, cultural awareness represents the implicit knowledge that individuals have of their cultures of origin and of their host cultures. included in this knowledge are such things as proficiency of the languages of each culture, knowledge of significant historical events that have shaped the cultures, understanding and appreciation of the artistic and musical forms of the cultures and standards of behavior and values that have shaped how persons conduct themselves" p.38.

Acculturation deals mostly with cultural changes and adaptations, the focus is mostly on the groups rather than the individuals, and how the immigrant groups relate to the dominant culture or the guest country.

7.1.8 Assimilation

Assimilation is an adaptation process, through assimilation people take in new information (cultural habits, working methods, language or social norms) and incorporate them into their existing ideas or knowledge. In assimilation in contrast to acculturation, the tendency is for the dominant cultural group, to enforce the adaptation of their values, cultures and traits rather than allowing for the blending and merging of the cultures. Assimilation according to (Berry, 1980) is one of the varieties of adaptation and is classified under acculturation.
For example through cultural assimilation, a minority group gradually adapts to the customs and attitudes of the prevailing culture and customs. Cultural assimilation is a socio-political response to demographic multi-ethnicity that supports or promotes the assimilation of ethnic minorities into the dominant culture. It is opposed by people who support multiculturalism, which recognizes and works to maintain differences. In assimilation, the tendency is for the ruling cultural group to enforce the adoption of their values rather than the blending of values. (Esser, 1980) regards economic assimilation as the most important step in the process of integration.

Assimilation is mostly used with regard to immigrants and various ethnic groups, which adapt the new customs and attitudes of the host country through contact and communication. Assimilation is not only one way and the host country also naturally benefits and absorb for example some of the cultural traits of the each group of immigrants.

7.1.9 Integration

(Liebig, 2007) insists that "for migration to play the role expected of it ..., it is necessary that the current group of immigrants and future arrivals be integrated into the labour markets and societies of the receiving countries, and to be perceived by the native population as contributing to the economy and development of the host country" p.8.

(Liebig, 2007) describes the concept of integration as follow: "at one end of the spectrum is the notion of an economic or social convergence between the immigrant and native populations with respect to a number of statistical measures, such as the unemployment rate, the employment/population ratio, average earnings, school achievement, home ownership, fertility rates, voting behaviour, participation in community organisations, etc. without this convergence necessarily implying any abandonment of home

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country culture and beliefs. At the other end is the much broader notion of integration as assimilation, i.e. acceptance of, and behaviour in accordance with, host-country values and beliefs, including similarity of economic and social outcomes" p.9. Through social integration the minorities or the immigrants move towards the dominant culture and way of living, adapting to their norms and thus gain access to the opportunities, rights, and services available to the natives or the majority. (Bosswick/ Heckmann 2006) describe integration as the process of inclusion of immigrants in the institutions and relationships of the host society, they further add, "integration can be viewed as a process- that of strengthening relationships within a social system, and of introducing new actors and groups into the system and its institutions. The integration of immigrants is primarily a process: if this process succeeds, the society is said to be integrated" p.2. It can be concluded that the process of integration is not wholly the responsibility of the immigrants and the steps they need to take to integrate into a society, even though a lot is expected of the new comers, or the minorities. However, the host country and the natives are also expected to make some new adaptations. For the immigrants to reach the so called "successful integration" level mentioned by (Bosswick/ Heckmann 2006), it is important for the host countries to also take some steps in guiding and supporting the immigrants in integrating into the new society, culture, work environment and etc. Some multicultural organizations for example try to support the immigrant groups by organizing, cultural programs, such as music, dance or exhibitions, and film festivals with the intention to help the immigrants feel at home as well as giving them the message that their culture is also respected; and that the intention by integration is not degrading any certain culture or race, but to bring more unity in society and helping the society to function through one main language as well as set standards and values.

7.2 Ethnic Minorities in Iran

Ethnic minorities in spite of the Constitution of Iran that guarantees freedom of cultural expression and linguistic diversity are kept in margin. For Iranian government this is seen as an important scheme to keep control and to maintain national unity. Iran is made up of many minor ethnic groups including, Azeris, Kurds, Arabs, Baluchis, Turkmen, Armenians, Assyrians, Jews, and Georgians as well as tribal groups including Bakhtiaris, Khamseh, Lurs and Qashqai. Apart from the majority of Iranians who are Muslims practicing Shi'a sect there are religion minorities as well, majority of Kurds, Baluchis and Turkmen are Sunni, there are also Christians, Jews, Bahaiis and the followers of Zarathustra.

Many Iranian provinces have radio and television station in local languages or dialect but, school education is in Persian. Armenians are allowed to learn their language and religion in their school but are not allowed to promote their religion in public. Teaching of Kurdish is forbidden in schools, Sunnis are strongly controlled by the Tehran government and the regions inhabited by Kurds, Baluchis or other ethnic minorities are kept in total poverty. Jews are allowed to practice their religion and language outside schools in Synagogues but not at school. Bahais face death sentence practicing their religion or promoting it in society. Followers of Zarathustra are kept often in isolation. In general all the ethnic and religion minorities suffer from lack of educational, vocational, social, economic and health opportunities.

7.3 Iranian children in Iran and Iranian children in Germany

Children are a clear reflection of what they live, learn and experience. The Iranian children in Iran demonstrated a close bond with family and relatives, and strong influence of religion and dominant culture. The Wish to be with people they loved, or to play and live in fresh air, some thing denied in the metropolitan Tehran, or their contentment with religion or the influence of religion in their interpretations of emotion and paintings. The Iranian children in Germany expressed a different view upon happiness and sadness, emotions were based more upon individual needs, religion was never referred to and they

showed more difficulty in expressing themselves verbally. However, they made more use of facial gestures to express emotion. Expression of emotions were based more upon physical signs as themes.

7.3.1 Children's use of symbols and signs in relation to their living environment

Children like adults learn to adapt and to adjust themselves to the environment they are living in, children learn and accept the traditions and cultures they are exposed to without judging it, it might only be later that they could become more critical and try to choose what they like to accept or to discard from a certain culture or tradition only if they learn to be critical thinkers. The children of a society are the by products of the same society, just as we can not expect a child that is born and raised in a society where no one can read and write to learn to do so, we can not expect a child of 6 or 7 year old also to evaluate things differently from what he has learnt so far from his parents, teachers, peers or etc. In this research as well where we have Kiarash who draws the Kaaba or the funeral ceremony according to the Islamic culture, we see how Armita an Iranian girl born and raised in Germany has adapted her self to the values and cultures of the German society. She constantly talks about her Nicolaus which she has as a doll and in a game. She draws him carefully and describes him in detail. She has also learnt the language and constantly jumps from using Farsi to speaking or using German vocabulary. On the other hand she then talks about her Persian Carpet and how difficult it is to draw it, due to its complicated patterns. The immigrant children in comparison to the children living in their homeland have the possibility to move between two cultures, and in spite of the difficulties mentioned, they have the opportunity to choose and to learn from both cultures. They can create their own world, which consists of symbols, traditions and language of both countries. Even though there are some disadvantages, for example immigrant children in this study do not get to experience the strong family bond that the children in Iran experience and that the children in Germany mostly referred to friends and not to relatives and did not talk about such close family bonds, like visiting grandmother but they also learn to be more flexible and to show talents in combining and mixing what they have at home with what the world outside offers to them to create their own new culture or world. Also the children in Iran are under strong religious upbringing, the children often mentioned religious themes whether talking about their own source of happiness or talking about the paintings by other artists. This was the same for both the Christian children as well as the Muslim children.

The situation and state of immigrant's children is not a simple one and there are as mentioned above many obstacles on the way for each child. The parents can not be trusted to wholly manage to deal with these problems or to be able to deal with them, since they themselves are under a heavy load of responsibility as well as having to learn a new language, adapt themselves to the new living environment, find jobs and etc. To be able to help and support these children it is essential to have a knowledge of the country these children come from originally for a deeper understanding of their needs, their habits, way of thinking, living and etc and have an enormous awareness of how one can help these children to integrate into the new living culture and society. However, integration should not just be seen as the one way process that the immigrants should totally obtain the host countries values and norms and forgetting all they had. It should be a process where the immigrants while learning the language and accepting the dominant social rules which are necessary for the functioning of a prosperous society and adapting themselves to the some of the living norms of the present host country, also get the chance to enjoy their cultural activities for example which helps bind them with their homeland as far as it does not come into contradiction with the present host country and are also given the chance to share it with the other citizens of the host country. We see examples of this often by social organizations planning concerts, or feast under different titles such as an International evening, or Oriental dance evening and etc which tries to often to bring the different cultures and nations together to create a multicultural opportunity not just for the host country and immigrants to get to know each other but also for the other immigrants to build a bridge for more communication and understanding. If integration will be seen as

encompassing acculturation which, is an exchange of cultures and not just adaptation of only one culture, while adhering to the many of the norms and rules and language of the host country the chances for a better, more successful prosperous future for the children of immigrants could be raised to a great deal.

7.3.2 Children's interpretation of paintings based on personal experiences

Even though children draw enthusiastically and enjoy the drawing process but it is not common for them to talk about other works of art or to be asked questions about them. Working with both groups of children, I realized it is some thing new for all of them and they were not prepared for such an activity and found it difficult a lot of times to talk about the works or to express themselves verbally. However, it was a very interesting activity and it had very interesting outcomes. For example Iranian children in Iran whether Muslims or Christians relate raised up arms as an act of praying, where as Armita who is an Iranian girl in Germany said the woman with raised arms is dancing. This supports the findings by (Liddell, 1996) who also insisted that picture understanding and interpretation of pictures is culture based.

The children in Iran not only interpreted the works based on the norms in Iran and what they learn from their living environment, but also showed better verbal ability to talk about pictures and to express themselves. Only one Kurdish boy from West of Iran living in Tehran had the same problem as the Iranian children in Germany to verbally express himself very well and to interpret the two pictures. This could be due to the fact that the Iranian children in Germany and the ethnic minorities in Iran are isolated due to the lack of knowledge of the main language up to a certain age, until when they go to Kinder garden or start school and can integrate into the education system and the society and to learn to communicate with the host country's or the national language. Their parents are also very busy to learn the language, settle in, integrate and to deal with the problems of life, such as earning money, managing the household and etc, therefore they also do not have enough time to talk and to work with their children and to help them with developing their talking skills as well as their ability to interpret pictures. Due to lack of social contacts and language barrier these children are isolated and therefore do not get the opportunity to develop many skills such as speaking, and even discussion. Children need social contacts for their development, as mentioned in chapter two and chapter six the early relationships which are mostly in the family help the children to build self respect and emotional competence. Where as the children in Iran are surrounded by family and relatives, they can constantly practice their speaking skills, they can learn from TV and make use of the story books read to them by family. They are not isolated due to language, or race or nationality. This offers the children a great chance to expand their vocabulary, develop their understanding of pictures, understand the norms and values upon which the society evaluates matters and then evaluate or interprets pictures. This process not only helps the children to gain love for arts but also helps them to develop a deeper understanding of visual arts as well as facilitating their melting in and entering into the society.

Where as the Kurdish boy living in Tehran and the Christian girls are also some what isolated like the Iranian children in Germany. The Kurds have their own language, even though in school they learn to read and write Farsi, but they speak to one another in Kurdish. He and his family are in Tehran isolated due to their differences, language, race and also low income. The Christian girls also are facing isolation due to language and religion. This is also the case for the Iranian children who are living in a foreign country. These children do not have the support of the family or relatives to develop their talking skills, they start to learn the language of the host country much later than the natives. It takes a while before they can understand the mass media or make real use of the story books. This affects not only their verbal talent to express themselves but also their understanding of the norms in the society, the way things are judged or seen and how they are evaluated in the host country. They also have very low

understanding of the existing culture in their home country, because they are also torn away from that. These children are always one step behind if not more from the native children due to the obstacles on their way. To understand and to evaluate pictures many factors play a role. Not only do children need to be able to recognize the elements presented, they need to make connection between them. They need to develop the deeper understanding of how these elements are seen or perceived in each society and finally to develop the skills to talk about it verbally.

7.3.3 Children's drawing a reflection of themselves and society

Even though many children generally enjoy drawing and spend a lot of time drawing or creating pictures still we can not deny the influence of culture on children's drawing development, choice of theme, symbol and expression of emotion. For example as it is clearly seen in this research that the children in Iran often expressed emotion through subject and facial expression, turned-up or turned-down lips was seldom used, where as the children in Germany expressed emotion often by facial expression. Iranian children in Germany conveyed emotion with often through the lips, or even depicted tears, or used other elements such as rainbow to further exemplify the intended emotion. If we compare the findings in this study with the findings by (Jolley, 2010) about the Chinese children we see that they have a totally different way of expressing emotion in their work. As mentioned in Chapter two the Chinese children draw many other elements and objects which would also support their drawing theme. Again the way Iranian children in Iran express emotion in their work is contrary to the finding by (Golomb, 2002) who also had stated that children often express emotion through facial expression. It needs further to be studied why children chose such different ways of depicting emotion in different cultures and countries. It is fascinating to know if these means of expressing emotion by children is influenced by the dominant culture in the society and if how. For such studies of course we need to study not only what is interpreted as sadness or happiness in a certain society and culture but also how these emotions are expressed.

Children in Iran chose drawing themes which revolved around family and relatives and communal and social life but the Iranian children in Germany made no reference to family or any relative in their happy drawings, and when then it was for their sad drawings.

Children generally like to draw happy pictures and avoid drawing sad subjects and we see often that even in their sad drawings they include elements that are contrary to sadness, such as the smiling sun, or decorated crowns, flowers and vast use of bright colours. Children generally do not choose to draw sad pictures, unless under certain strong emotional stress. For example Melika constantly kept asking me if she could draw a happy picture instead of a sad one.

It is false to think that drawing for children is a constant repetition of certain schemas. Children deal with each drawing subject or theme separately. Depending on what is expected of them or what they wish to draw they need to ponder and to adjust their schemas to suit what they want to draw. We see how Mahdis tries to draw a person inside the house, and after trying once, she takes a look at it and turns the paper again and starts from the beginning, stating, she had made a mistake the person should fit inside the house. At the start of the work, she says she cannot draw people in the house, we know it is the first time she want to do this. She certainly can not know this from before how to do this. It is a question for her and she has to find the solution. She needs to make adjustments and to work her self through the stages. This is also the same about Meysam. He first draws two tadpole figures for his happy drawings. They consist of a head, body, arms and legs with two dots as eyes, very simple but still with certain features. When he wants to draw his sad drawing, the war between Iran and America he chooses a completely different method to present his figures. He draws stick figures (small dots with a long stick body and stick arms and legs) to show the soldiers. He certainly knows he can not draw so

many figures in detail and he has no desire to give so much time to draw every single figure since they are so many, and also maybe this is kind of impersonalising. The two figures he knew them, they were a depiction of him and his brother. But he does not know these soldiers. We see the same in the drawings by a Nepalese girl and a Cuban boy, who even though have drawn human figures in detail but alter when presenting many people swap to drawing stick figures. Children are constantly challenging their own drawing knowledge and adapting it to new situations and also act creatively at the same time. Armita for example when drawing her room a second time did not have the wish to draw her Nicolaus in detail again so she said she will draw him from the back and so she will not have to include all the facial details.

7.4 Intercultural art education a dialogue between the members of the society

Even though immigration has long been part of the human history, however, the state and situation of immigrants has been a theme of study for only a few decades. It has only been in the recent years that the importance of an education system that would facilitate and assist the children of immigrants, to assure them a better future and help them to integrate into the society and help to build a more successful multicultural society has been realized. Education is the most important and basic procedure that provides the ground for achieving a work force capable of dealing and working up to the requirements of modern technological world. However, education can most importantly facilitate formation of tolerant multinational societies. "Auernheimer (2007), Krüger_Potratz (2005) Banks (2004)" all insist on intercultural education system, an education system that not only is based on the moral recognition of the other person as the member of a group representing a different cultural way of life, but also facilitates interactions between the language and abilities of the ethnic-cultural community. Mecheril (2004) stresses on migration education system, he further insists on the recognition of the immigrants, if we do not recognise the members of the other ethnic groups, for their language, their culture, their tradition, we can not open the way for their self expression and make it possible for them to become an active member of the society they live in. Lang (2008) adds that recognition point out to two other principles: understanding and dialogue. For an intercultural education system is important to accept and respect differences. It is of highest importance to bring the cultures and people into dialogue with one another and strive for equal chances for every one, regardless of their origin.

Intercultural education aims for a society, where people can be given a feeling of inclusion and membership, where heterogeneity is accepted. Mecheril (2004), atones the need to shift the way people are given the feeling of membership "The principal of equality can not provide a satisfactory intercultural perspective, when it only emanates from cultural difference perspective and does not affirm these differences. Because then the limitation on equality turns into a disadvantage through equal treatment. Justice and recognition approaches should be attentive of differences, because then who ever that does not belong to the dominant living form will be disadvantaged" (p.215). Social membership is the right of citizens of any society (Rubio-Marin, 2000). For a democratic society it is a challenge to allow for the full membership of its citizens. Mecheril (2004) the need for a "cultural sensibility" can be realized for the development of social membership. Of course this does not only focus on the issue of immigrants but in a much broader view could also be applied for other ethnic minorities living in every society. Mecheril (2004) speaks in favour of migration education or a pedagogy system that just like in the intercultural pedagogy insists that, the participation of immigrants should not just be limited to having the right to take part in an education institute that represents and offers the main culture; but rather the need to change the education system in a different direction and promoting arrangements that will bring the migrants also into the foreground. He points out to multiple membership, and how the children with immigration background do adapt themselves to various cultures and are influenced simultaneously by them. Gogolin / Krüger-Potratz (2010), stress that intercultural education is the understanding of heterogeneity, with respect to different living ways. "These differences could be due to social or

economical grounds, they could be dependent on the individual aspects such as the sex of a person or his health situation, they could be due to cultural matters, like language" (ibid, p12). Gogolin / Krüger-Potratz (2010), further stress that these different situations or states have great influence on each child's development, they are just as relevant to his education and living chances as his innate physical ability and opportunities (p.12).

The challenge on the way is to design and plan an education system that is able to foster developmental possibility for each individual child by encompassing heterogeneity as well as promoting self worth, recognition and feeling of social membership. An intercultural education system is the solution to creating a harmonious heterogeneous society that not only celebrates its diversity, but also strives to create a living and learning environment that opens possible paths of discussion and exchange between its students. Intercultural education, while facilitating the path for children to integrate into society and the educational system, should make it feasible for all children to learn, to understand or to respect the language, culture, religion or living ways of the members of their society. It should not only be considered as an educational system planned or designed for foreign students or ethnic minorities but as an educational scheme that while having practical methods and solutions for minorities or children with immigration back ground can also help to bring the native children closer to understanding and respecting all the individuals in their society as well as the diversity of the social community. The focus is put on an intercultural education system with respect to all the facts mentioned by Mecheril (2004) about migration pedagogy, since the focus has not just been upon the Iranian children in Germany but also ethnic minorities in Iran. An intercultural education should smoothen the progress of mutual interaction between students with different cultural backgrounds and help to create a respectful mutual understanding between the citizens of a society. Intercultural education should create a platform for a dialogue between its members no matter what their origin. An intercultural education should function as a catalyst for the minorities to express their identity, gain self worth, as well as finding mutual grounds with national culture for further collaboration. Gogolin / Krüger-Potratz (2010) atone, "intercultural education focuses its attention on the diverse consequences of social heterogeneity for the individual training and educational opportunities" (p.12). Mecheril (2004), also believes that intercultural education system should not only be limited to the right of participation of migrants in educational institutions which focus on the dominant culture, but rather the necessity of changing the educational system in a way that it would have a differential orientation and makes it possible to bring the migrants also into the foreground.

Intercultural art education should be part of this new educational development. It would not be false to say that art loans itself better than many other subjects and in many ways to individualistic expressions. If we agree on the fact that intercultural education endeavours to create equal educational opportunities independent of students origin and to help to bring the migrants and ethnic minorities into the foreground as well as giving them the possibility to feel themselves as part of the society by giving them recognition, we can then conclude that well planned intercultural fine arts education due to the open flexible characteristic of art in general can provide the ground so well for this educational development. Intercultural art education should create the possibility of dialogue between the students and have a flexible character to. Art values attribution, artists all through the world history of art have benefited from the arts and cultures of other nations. Art, literature, calligraphy, language, and music of one tribe or nation has been the source of great inspiration for different artists. If we keep that in mind and realize a well designed intercultural art curriculum, not only can make it possible for students to learn about the arts and cultures of other nations, but it can also help natives to become familiar with the culture and arts of the migrants or minorities as well as providing the ground for self expression and self development in art lesson based on personal experiences and familiar culture as well as providing all the students disregard of their origin a vaster and broader means of self and artistic expression. An intercultural art education helps the students with migration background to move back and forth between the two cultures and arts they know. One of the country they live in, and one of their country of origin.

Children with migration background or ethnic minorities, live between and within the two cultural worlds, one the culture of their origin and one the culture of the host country (please also see Mecheril). As seen by the works of the Kurdish boy, or the Christian girls in Tehran or the Iranian girls in Germany, these children are influenced by both these cultures, whether through language, living culture, eating habits, methods of self expression or even arts such as music and media. They manage to be more flexible in choosing different aspects from these two worlds, to combine from these two cultures to create a new world for themselves. But at the same time they can also felt cut out, not accepted, the Christian children are not allowed to go to the same schools as Muslims in Iran, or the Kurdish minorities are not allowed to learn their language in school. This on the other hand causes greater and deeper cuts in society among its members. Also children of non immigrant families are also under an extreme influence of other cultures, whether it be music, new trends in clothing, food, or even literature and specially media. All the students would strongly benefit from an education system that opens up their horizons while creating dialogue between all its participants. Children need social contact for their development. What is at first provided by the parents and later the close family members has to be broaden later in society and educational institutions. Society and educational institutions play a crucial role in bringing the community members closer and in providing a fruitful, communicative environment with understanding and respect for heterogeneity. It is important to keep in mind that intercultural art education aims for inclusion of the students regardless of their origin and brings every student and culture into foreground.

Intercultural art education not only provides an advantageous space for the self expression and artistic development of children of immigrants or ethnic minorities but also for the native children. Gogolin / Krüger-Potratz (2010), point out that, children and young people are living in a world today that offers them great choice of ways of living and expression whether it be for music styles, or other artistic practices or fashion and even new forms of sport, or languages, speaking styles, cultures, traditions and even faith and religion. In such a world we have to prepare our children for this enormous mass of information as well as flexibility, tolerance, understanding and respect. Intercultural art education should move towards a set of curriculum planning that not only makes it possible for the children of ethnic minorities or immigrants to feel self worth and confident, but also will provide the cradle for all the students to acquire the power and knowledge to analyse, to understand and accept differences and to even use them for their artistic expressions. Intercultural art education should provide a fresh space open to dialogues between all the cultures. Naturally it is not expected for the art teachers to know and have a deeper and thorough knowledge of the worlds art and culture. However, it is expected for the art lessons to be so planned that provides space for cultural and artistic exchange between students and offers enough space for free culture based artistic expression. Art teachers should plan the lesson so that it would offer open space for dialogue, exchange and acceptance. It is important to have and to introduce activities in every art lesson that promotes intercultural understanding. The benefits are for all groups of children whether natives or immigrants or ethnic minorities quite valuable. Such activities help to open up a door into children's world and to understand them better, they provide the children with a deeper understanding for the visual arts and gives them a chance to learn and to better comprehend cultural influenced artistic expressions. Such activities also help the children with the immigration back ground to gain information and insight into the interpretation skills of the host country and for the teacher to make connection and understanding into her or his students cultural back ground. It helps to raise students level of acceptance of diversity and aims for the inclusion of ethnic minorities or immigrants in society. It promotes respect for interculturalism in societies. Intercultural art education is the door to achieving a more flexible, reflective, respectful, tolerant society that not only aims for the inclusion of all its members but also promotes diversity, and heterogeneity.

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