Postdevelopmental Approaches to Childhood Art

Edited by
Mona Sakr and Jayne Osgood

Postdevelopmental Approaches
to Childhood Art

Also available from Bloomsbury

Early Childhood Theories and Contemporary Issues,
Mine Conkbayir and Christine Pascal
Digital Technologies in Early Childhood Art, Mona Sakr

Postdevelopmental Approaches to Childhood Art

Edited by
Mona Sakr and Jayne Osgood

Cover design: Adriana Brioso
Cover image: Portishead1 © Getty Images

To find out more about our authors and books visit www.bloomsbury.com
and sign up for our newsletters.

Contents

Figures

Contributors

Paul Duncum

Paul Duncum is Professor of Art and Visual Culture Education, School of Art and Design, University of Illinois, Champaign. His 1987 doctorate was entitled 'Middle Childhood Spontaneous Drawing from a Cultural Perspective'. His work has been translated into nine languages.

Lisa-Marie Gagliardi

Lisa-Marie is an early childhood educator, teacher educator and PhD candidate at Western University. In her PhD research, Lisa-Marie is experimenting with creative feminist new-materialist research methodologies. Applying post-foundational theories to early childhood education contexts, this research stays with the complexities and the ethical tensions of our relations with other species and materials.

Rachel Heydon

Rachel Heydon is Professor, Faculty of Education, Western University, Canada. Her work focuses on intergenerational learning, multimodal literacy and pedagogy, art as literacy and early childhood curriculum. Her books include the forthcoming *Why Multimodal Literacy Matters: (Re)conceptualizing Literacy and Wellbeing through Singing-infused Multimodal, Intergenerational Curricula* (with Susan O'Neill) (Sense Publishers).

Anna Keune

Anna Keune is Graduate Research Assistant in the Creativity Labs at Indiana University. With a background in design, Anna has experience with pan-European research projects and participatory design of digital learning tools with educators and youth across Europe and India. Her interests are maker culture and materials for learning.

Linda Knight

Social activism underpins Linda's work on pedagogic sites, radical pedagogies and feminist investigations of the academy. Linda creates art as a social practice to explore affect, movement and power and the ways that art, philosophy and theory help establish critical, pedagogic and methodologic practices. Linda has

exhibited in Australia, New Zealand, Canada, the United States and the UK, and her work is held in private collections globally. Linda is currently thinking with feminist materialist perspectives to create and experiment with counter-logics in early childhood education. Linda is in the School of Early Childhood at Queensland University of Technology.

Heather Malin

Heather Malin holds a PhD in art education from Stanford University, where her research focused on the role of art-making in children's learning and development. Prior to her current career in research, she taught art, managed arts education programmes and trained new teachers to integrate art into their curriculum.

Jayne Osgood

Jayne Osgood is Professor of Education and has recently joined the Centre for Education Research and Scholarship at Middlesex University. Her present methodologies and research practices are framed by new material feminism and post-humanism. She is developing transdisciplinary theoretical approaches that maintain a concern with issues of social justice and which critically engage with early childhood policy, curricular frameworks and pedagogical approaches. Through her work she seeks to trouble and extend understandings of the workforce, families, 'the child' and 'childhood' in early years contexts.

Kylie Peppler

Kylie Peppler is Associate Professor of Learning Sciences and Director of the Creativity Labs at Indiana University. An artist by training, she engages in research that focuses on the intersection of arts, media, new technologies and out-of-school learning. Find out more at kpeppler.com.

Victoria de Rijke

Victoria de Rijke is Associate Professor and CERS Research Director in the Department of Education at Middlesex University, London. She has over twenty years' experience working with primary school teachers and children, including active engagement with artist residencies, consultancies and research projects in the creative arts, producing teaching and learning resources online. Victoria writes and presents on the visual or performing arts and children's literature and is co-chief editor of the international research journal *Children's Literature in Education*.

Mona Sakr

Mona Sakr is Senior Lecturer in Education and Early Childhood at Middlesex University. Her research focuses on digital technologies in childhood, with a particular focus on how the digital reshapes creative, playful and art-making experiences for young children. Currently, she is researching Early Years (EY) practitioners' use of video to engage in reflective interpretations of children's art-making and how they perceive their role in facilitating creativity and playfulness among children. Previous research projects include a phenomenological analysis of children's experiences of digital augmentation during history learning, observation studies of collective digital art-making in the EY classroom and a case study of parent–child art-making with different technologies in the home.

Christine Marmé Thompson

Christine Marmé Thompson is Professor of Art Education at Penn State University where she teaches graduate courses on children's art and cultures of childhood and supervises beginning art teachers in Saturday Art Classes for children. Her research focuses on early childhood art education in the social contexts of classrooms and the assemblage of influences that shape drawing events. Recent publications appear in the journals *Qualitative Inquiry*, *Arts Education Policy Review*, *Visual Inquiry* and *Studies in Art Education*, and two NAEA anthologies, *Teaching and Learning Emergent Research Methodologies in Art Education* and *Inquiry in Action: Paradigms, Methodologies, and Perspectives in Art Education Research.*

Laura Trafí-Prats

Laura Trafí-Prats is Senior Lecturer at the School of Childhood, Youth and Education Studies at Manchester Metropolitan University, former Associate Professor at the University of Wisconsin Milwaukee, and Lecturer at Universitat Autònoma de Barcelona. She is a member of the Children and Childhood Research Group at MMU's Education and Social Research Institute. Her research interests are diverse and include the ecologies of children's art, proximal ethnographies in contexts of parenting, and young people's cultural and activist practices in the city. Some publications have appeared in journals like *Studies in Art Education*, *Qualitative Inquiry, Journal of Curriculum and Pedagogy* and *Cultural Studies <-> Critical Methodologies*.

Karen Wohlwend

Karen E. Wohlwend is Associate Professor of Literacy, Culture and Language Education at Indiana University, Bloomington. She re-conceptualizes young children's play as an embodied literacy, produced with popular media and digital technologies in online spaces and childhood cultures.

Introduction

Mona Sakr and Jayne Osgood

Welcome

In this chapter, we offer an overview of what to expect from this edited collection. Firstly, we outline the overarching aims of the book, explaining why postdevelopmental approaches are needed to challenge the dominance of the developmental paradigm in studies of childhood art. We grapple with the term 'postdevelopmental' and consider how it might remain meaningful despite bringing together a wide range of disparate perspectives on childhood art, sometimes constituting opposing epistemological commitments. Secondly, we offer a brief overview of the individual chapters in the book and the contribution they make. Finally, we consider how the chapters relate to each other, the forces and flows that reverberate across the book and present generative strands of enquiry. Together, these chapters invite the reader to consider the expansive possibilities that are available to (re-)conceptualize childhood art and which therefore hold the potential for adults (educators, parents, carers) to engage with children and art differently.

Challenging the dominance of the developmental paradigm

Developmental psychology is the dominant lens through which childhood art is understood in educational contexts. While projective drawing measures (that make quantitative links between what children draw and their emotional, social and cognitive development) have been widely discredited, the idea that childhood art unfolds according to a predictable series of stages remains the

basis for the majority of arts curricula and pedagogical approaches to art-making across the Western world.

Within this paradigm, educators see children's art-making according to a set of developmental milestones that ultimately lead to the achievement of visual realism (Duncum, 1999, 2010). This development is also seen chiefly in relation to other patterns of development thought to be more important in the context of academic outcomes. For example, children's art-making is often understood in relation to emergent literacy so that a child's drawing of closed shapes is primarily taken as an indicator of 'writing-readiness' (Wright, 2015). In seeing childhood art in this way, educators learn to tick off the developmental milestones that have been achieved and note others that have not yet been achieved and thereby constitute a ready-made set of 'next steps' for the child being observed.

At the same time as childhood art is judged according to developmental tick lists, the developmental paradigm ensures that children's art-making retains some of its mystique. As McClure (2011) argues, the paradigm presents children as imbued with 'inherent creativity'; we hold onto the myth that children are able to access a well of inner creativity and self-expression that is no longer accessible to adults (Hawkins, 2002). Thus, there is a contradiction in how children are positioned within the dominant developmental paradigm; they are simultaneously lacking in skill and, when left to their own devices, capable of some kind of magical creativity.

Developmental paradigms contribute to the marginalization of children who do not fit the norms that are inevitable within a developmental model (Burman, 2016; Cannella & Viuru, 2004). The everyday cruelties of the dominant developmental paradigm cannot be underestimated. The separation of children who are developing 'normally' from those who show 'abnormal' profiles of development reverberates across life courses and contexts. A commitment to social justice asks that we concern ourselves with the 'everyday lived experiences of the oppressed, the silenced, and the lost and forgotten' (St. Pierre, 2014, p. 7) rather than allowing these lived experiences to be occluded by normalizing tools and methods imposed from the outside. Taking up this commitment, postdevelopmental approaches focus on 'diverse knowledges and ways of function (not simply those supported by Western interpretations of logic) and de-familiarizing what has been believed to be known about those who are younger' (Cannella, 2010, p. 307).

We recognize that the term 'postdevelopmental' is problematic. Firstly, it should be noted that it is not the same as 'anti-developmental'. It is not within the remit of the book to argue that developmental categories and standards are incorrect or should not be applied in any context, ever. Secondly, the term 'post'

is problematic because it suggests a neat contrast and break between what comes before and what comes after. Of course, there is no single point in time in which there has been a shift from developmental to postdevelopmental thinking. As Osgood and Robsinson (2019) suggest, past, present and future ways of thinking are inevitably entangled and innovations are constantly in debt to what came before and even what will come after. In the postdevelopmental approaches explored in this book, we are aware of the many ways in which concepts that emerge from a developmentalist paradigm are taken as jumping-off points in theorizing alternative ways of exploring childhood art. Perhaps the most common developmentalist jumping-off point is the contribution of Vygotsky's conceptualizations of childhood learning. Vygotskian perspectives are based on an assumption of the importance of development – and the assumption that development occurs according to a linear timeline – but they have also been fundamental in seeing beyond developmental categories. Vygotskian perspectives highlight the importance of the sociocultural context and the mediation of learning through material artefacts, and in this way they have contributed to the basis of various postdevelopmental ways of seeing, including materialist, multimodal and social incentive accounts. It is not our aim to dismiss all of the work that constitutes 'developmental theory' but instead to bring to the forefront other ways of being with children's art-making and engaging with it. Certainly, 'postdevelopmental' in the title of this book does not come with the assumption that other 'posts' will be adopted across all chapters (e.g. post-structuralism, postmodernism and post-humanism). While some chapters engender these epistemological commitments, others do not and instead employ humanist qualitative methodologies that flow from their sociocultural theoretical framing in which human activity and agency remains at the centre of the research landscape, and social, cultural and material factors mediate activity, rather than being part of the entanglement of activity.

With such diversity in ontology, epistemology and methodology, what is the argument for bringing these perspectives together in the same volume? Perhaps it is appropriate here to borrow Lather and St Pierre's (2013) description of 'a refusal space' – a space 'to think within and against the weight of such a context' (p. 629). This book is a 'refusal space' positioned in/against the context of the dominance of the developmental paradigms in early childhood education, but the ways in which the chapters and contributors refuse what is handed to them, the taken-for-granted, are far from singular. All of the chapters refuse, challenge and question the attachment within early childhood education thought, practice and research to the concept of

'development'. Chapters adopting a sociocultural theoretical framing do this by demonstrating the importance of context and move us away from a conceptualization of the child as 'fixed, unilinear and timeless' (Burman, 2008, p. 82). New materialist and post-humanist accounts do this by experimenting with art-making not as something that unfolds in the inner world of the child but as an unpredictable, rhizomatic network of activity involving non-human as well as human elements. This volume embodies nomad thought in that it 'does not repose on identity; it rides difference' (Massumi, 2013, pp. x–xi), experimenting with the generative potentials of inviting different, perhaps opposing, theoretical framings to the party.

Ultimately, our aim is to engage with childhood art as an opportunity to open up rather than close down. As we watch children making art, we can attempt to capture or 'trap' what they are doing in a system that strongly emphasizes developmental milestones and charts; alternatively we can register the processes that we observe as an opening into other domains, layers and dimensions of existence. In discussing Steiner education – interestingly, a system that places grave importance on the notion of universal developmental sequences – Uhrmacher (1995) suggests that Steiner education is special in its emphasis on forging connections between the cosmic and the mundane. All of the authors in this book engage with childhood art as a portal to the cosmic, and as such, all are truly fascinated by children's art-making. They engage wholeheartedly in 'feeling forward' (Ingold, 2013, p. 2), a process of 'prising and opening and following where it leads' (p. 7). Following from this, we engage with the power of little narratives – 'forms of local knowledge' (Dahlberg et al., 1999, p. 24) – as a way of unsettling the grand narrative of the developmentalism and its everyday inscription in schooling through developmental checklists and 'next step' forms of arts pedagogy. Through our noisy, messy 'refusal space' (Lather & St Pierre, 2013, p. 629), we aim to open up opportunities to 'be-do-live something different' (St Pierre, 2014, p. 5).

Chapter overview

We have decided to present the chapters in this book in no particular order. We did not want to cut off points of connection between different perspectives by organizing the chapters according to broad theoretical perspectives such as sociocultural theory or new materialisms. We hope you agree that the lines of investigation and thought in this book go beyond these categories.

Malin's chapter positions art-making as an activity mediated by cultural and social factors. It investigates how children make meaning and become participants in and creators of culture, and how adults can support them to engage through art-making in the wider cultural context. Malin reports on observations of art classes for six- to eleven-year-olds as well as focus groups and individual interviews in which she asks children to describe the art-making process and what it means to them. Through these explorations, she considers how art-making acts as a means through which children (and indeed adults) form and transform conceptual understandings and engage in open-ended enquiry.

Knight's chapter presents community pedagogy as a space in which postdevelopmental ways of seeing can come to the fore and postdevelopmental pedagogy can be enacted. Knight offers accounts of her experiences of working as an artist, community educator and early childhood education scholar across various sites, from a travelling mobile printmaking studio to a large arts festival for babies and young children up to the age of eight years. Through these accounts, she engages with three forces: feminist leadership, diversity and pedagogic invention. By exploring these forces, she suggests that postdevelopmental approaches can manifest and find nourishment in community learning contexts.

Sakr engages with a three-year-old child's photographs of a home environment that is familiar to both the child and Sakr. She engages with these photos through the lens of sense-making (Deleuze & Guattari, 1987) so that the photographs are taken as an invitation to make the familiar place of the home strange and new. Particular attention is paid to the sensory, somatic and affective dimensions of the experience of engaging with these photographs. Sakr asks the question 'what do the photographs do?' and moves away from the tendency in childhood research to focus instead on 'what do the photographs tell us?' or using photographs as a form of visual elicitation for verbal explanation.

Duncum's chapter presents a social incentive account of the drawings of an eight-year-old with exceptional drawing abilities that fall outside of the lines of expected developmental patterns. He shows how the eight-year-old Holly develops her drawing skills in response to the particular family and school context in which she finds herself. He argues that 'considered in terms of environmental incentives, her development was not at all exceptional'. Through this line of reasoning, Duncum undoes part of the myth-making around inherent creativity and talent that characterizes the developmental paradigm – the idea that while the vast majority of children follow expected patterns of development, a few exceptional children, with innate talent, will be the outliers.

Heydon and Gagliardi share observations of intergenerational art classes in which preschoolers and elders make art together. They draw on the concepts of 'funds of knowledge' and 'funds of identity' to understand what the children bring to these art classes. The authors share examples from the digital portfolios created by members of their class, which include photos, artwork, videos and other documents. The portfolios demonstrate the layers of meaning-making at work in the children's art-making and the importance of the specific relationships in the class. Heydon and Gagliardi argue that in valuing funds of knowledge and funds of identity, we are compelled to develop broader curricula that offer space for children to negotiate what and how they learn.

Osgood's chapter attempts to break free from developmentalism by opening up possibilities within early childhood for adults to be open to the (k)not-known and not-yet-known about childhood entanglements with art. By pursuing diffractive lines of enquiry, the chapter explores some ruptures that allow ideas about children, materials and art to be rethought. Inspired by feminist new materialist philosophy, Osgood offers a conceptual and practical means to rematerialize the social and take seriously the agency of the material. The chapter works with glitter as materialized figuration, which allows for tracing, reconfiguring and generating debates about childhood that bring concerns with contemporary art, gender, capitalism, post-colonialism, the environment and activism into the frame. Osgood concludes by arguing that stretching our encounters with everyday, seemingly habitual and mundane matter, such as glitter, requires a heightened ethics of responsibility in research, pedagogical and world-making practices.

Thompson's chapter more explicitly tackles the project of dissolving the boundaries between child and adult art-making. In her vignettes of children engaged in drawing, she focuses on the drawing as a process, which unfolds through 'lines of flight'. Children's art-making is thus presented as a rhizomatic, diffractive and improvisational process that is both 'unpredictable and astonishing'. The accounts offered by Thompson stem from experiences in pedagogical sites in which children and adults together determine what will be learned and how the learning will unfold.

In the chapter by Wohlwend, Keune and Peppler, a moment of playful making, involving experiments with sound at an impromptu art table in a preschool classroom, is explored. Through multimodal and materialist perspectives, the authors examine the 'complex interplay of purposes, properties and possibilities' in the children's art-making. The authors illustrate how to 'listen and listen again' when it comes to children's art-making, to return to a point of fascination and to see a process as a network of human and non-human elements.

De Rijke's chapter is an exploration of children's scribble. She examines what different thinkers from different disciplines and practices, including artists and psychoanalysts, have had to say about the process of scribble. She shares examples of scribble and develops scribble as a metaphor through which we can engage with the open-endedness and complexity of children's art-making more generally, since 'scribble escapes through the holes in the sieve' and remains a 'riddle' that we might want to refrain from attempting to solve in order to maintain our fascination with it.

Trafi-Prats explores the relationship between art and care in the home through stories of her own family – her daughter Ingrid and her husband Eric. She is inspired by feminist artists who, on becoming mothers, have troubled the exclusivity of the studio space in art-making and sought to investigate the space for art-making in the context of caring in the home. Through stories of Ingrid's play of a video game with her father, the family's investigations of a grass patch in the local community and analysis of two of Ingrid's drawings, Trafi-Prats draws attention to the role of children's art-making in imagining the Chthulucene, as presented by Donna Haraway – a world in which the non-human stories come to matter and humans are seen as growing and moving with materials rather than exploiting them.

Flows and forces

While the chapters are clearly framed by diverse epistemological frameworks, there is nevertheless a set of identifiable ideas that resurface across the volume. Each author engages with the extraordinariness of the everyday and seeks to challenge habitual thoughts and practices and, in doing so, undo some of common-sense logic that frames developmentalism. In different ways the authors share commitments to dismantle, problematize and reimagine ideas about childhood and art. Each author recognizes that knowledge and knowledge production are never objective and that there are no universal truths about children, childhood or art. By investing in projects that question that which seems obvious and reasonable, the authors in this book each ask difficult, unsettling and provocative questions. These questions are addressed in order to explore the generative possibilities that become available when we allow ourselves to think beyond dominant paradigmatic ways of 'knowing' the child. We draw attention to the ideas that resurface below in order to begin to draw some rough borders around the contribution that the chapters in this book collectively make.

Fascination

The authors in this book all allow themselves to be fascinated by children's art-making and all invite readers to be equally attentive. Fascination means taking a step back from the desire to construct coherent arguments or convincing generalizations and instead to explore the way that children's art-making affects us. This is not as easy as it sounds. It involves stopping to 'listen and listen again' (Wohlwend, Keune and Peppler), to look and look again, and also to feel and feel again. It means pressing a pause button as we observe children's art-making before the developmental categories and milestones come to our mind, as they are almost sure to if we have been educated and trained within a Western educational system. It means investing in the conscious process of opening up how we think and feel about children's art-making and being prepared to work with the uncomfortable ruptures (Osgood). Sakr's chapter demonstrates how we can be deeply affected by children's artwork and Thompson positions children's drawing as 'unpredictable and astonishing'. De Rijke practises refraining from the 'pursuit of a single, coherent argument' and Heydon and Gagliardi demonstrate how problem-seeking might be more important than problem-solving. These approaches – the desire to prioritize fascination as we observe – require us to live in the moment, to be in the moment and to think in the moment, and as Taggart (2015) notes, being in the moment and cultivating an 'intent watchfulness' can be far more physically and emotionally draining than simply relying on developmental charts and models that we know will have credibility in the wider discourses that surround childhood. Trafi-Prats takes this further by examining the ever-becoming and potentially uncomfortable relationship between art and care that arises in the context of parenting in the home.

Undoing the distinction between child and adult art

Some of the chapters in this book explicitly seek to problematize and undo the distinction between child and adult art-making while all others do this implicitly. The developmental paradigm positions children as both de-skilled (and therefore in need of prescriptive curricula that will ensure upskilling) *and* inherently creative, and therefore needing to be just left 'to their own devices' (McClure, 2011). As an alternative to this contradictory framing of childhood art, the sociocultural perspectives presented in this book illustrate how children are cultural participants and producers just as adults are (Duncum, Malin, Heydon and Gagliardi). Duncum in particular shows us that what might look exceptional,

though fascinating and wonderful, isn't exceptional at all. Through a careful consideration of context, we can unpick what children are bringing – their funds of knowledge and funds of identity – and in doing this, we challenge ourselves to develop pedagogies that draw children and adults together in negotiating and deciding what and how to learn. Other perspectives, such as Thompson's conceptualization of the art-making process as rhizomatic and diffractive and Trafi-Prats's emphasis on human children moving with materials in their art-making rather than exploiting them, show us how the processes of art-making, whether carried out by children or adults, are a spontaneous dialogue between the child and various other elements in the socio-material landscape. Osgood pursues this further through diffractive lines of enquiry that start with glitter but venture into capitalism, contemporary art, the environment, activism, pedagogy and so on. Collectively, the chapters demonstrate the absurdity of thinking about childhood art as a 'world apart'; all chapters present childhood art as fully situated, constantly becoming and in ever-changing relationships with the wider world.

Alternative spaces

Across the chapters, we see how engaging with art-making in alternative spaces can help us to build postdevelopmental ways of seeing. Knight examines pedagogic invention in the context of community learning, showing how these informal educational contexts can be fertile spaces for the emergence of other pedagogic approaches that do not place developmental milestones at the centre of things. Trafi-Prats explores how the concept of the 'artist residency in the home' explored by the contemporary artist Lenka Clayton opens up new ways of being in the moment in relationship to childhood art and remaining curious and experimental when making and interacting with children. Similarly, the portfolios from the intergenerational art class described by Heydon and Gagliardi demonstrate the importance of relationships and identity, beyond developmental categories, perhaps because this art class itself is a prioritization of relationships, while the space of mainstream schooling is too often limited to a place narrowly focused on development. Alternative spaces need not always be particular places. De Rijke shows us how a particular form within children's art-making – 'scribble' – can be its own alternative site and can invoke the need for other ways of seeing. As de Rijke notes, 'scribble escapes through holes in a sieve', but as we follow it through the holes, we realize how little can actually be contained in the sieve at all. If we want to explore postdevelopmental approaches,

a good starting point seems to be to find the places where the norms refuse to apply in a neat way or pedagogical sites where they can be ignored altogether.

Somatic, sensory, multimodal, materialist

As we undo the dominance of the developmental paradigm, other grand narratives come unstuck. The chapters in this book displace the dominance of the mind over body, intellectual accounts over sensory experiences, linguistic explanation over multimodal interaction, and human agency over the more than human landscape in which processes unfold. Wohlwend, Keune and Peppler discuss the 'complex interplay of purposes and possibilities' at the preschool making table, showing the affective forces invoked through the non-human elements at work in this making table. Sakr discusses 'thing-power' in the photographs of a three-year-old child, as does Osgood in her application of feminist new materialist philosophy to explorations of glitter in childhood and art. Trafi-Prats introduces us to the relevance of Donna Haraway's imagining of the Chthulucene in which non-human stories come to matter; in relation to childhood art, this notion works to decentre the child and draw attention to the entanglements that comprise art-making.

This collection invites the reader to imagine other ways in which to encounter children, childhood and art. The aim is to recognize the endless possibilities that are available and that which might act to set children (and for that matter educators and parents) free from the constraints of developmentalist logic. Breaking free from habitual assumptions, and dominant modes of thinking about and doing childhood art, holds enormous generative potential. Bringing together this eclectic collection of postdevelopmental approaches to the study of childhood art demonstrates that other ways of knowing, which are less certain and deterministic than developmentalism, are desperately needed. This book represents an important space for other knowledges about children to be generated, to find expression and so offer other perspectives to inform established debates about contemporary childhood.

References

Burman, E. (2008). *Developments: Child, image, nation*. East Sussex: Routledge.

Burman, E. (2016). *Deconstructing developmental psychology*. East Sussex: Routledge.

Cannella, G. (2010). History of early childhood curriculum. In C. Kridel (Ed.), *Encyclopedia of curriculum studies* (Vol. 1, pp. 306–308). Thousand Oaks, CA: Sage Publications Inc.

Cannella, G., & Viruru, R. (2004). *Childhood and postcolonization: Power, education, and contemporary practice*. New York, NY: Routledge.

Dahlberg, G., Moss, P., & Pence, A. R. (1999). *Beyond quality in early childhood education and care: Postmodern perspectives*. Levittown, PA: Taylor and Francis.

Deleuze, G., & Guattari, F. (1980 [1987]). *A thousand plateaus: Capitalism and schizophrenia*, 2. Minneapolis, MN: University of Minnesota Press.

Duncum, P. (1999). A multiple pathways/multiple endpoints model of graphic development. *Visual Arts Research*, *25*(2), 38–47.

Duncum, P. (2010). Seven principles for visual culture education. *Art Education*, *63*(1), 6–10.

Hawkins, B. (2002). Children's drawing, self expression, identity and the imagination. *International Journal of Art & Design Education*, *21*(3), 209–219.

Ingold, T. (2013). *Making: Anthropology, archaeology, art and architecture*. London: Routledge.

Lather, P., & St. Pierre, E. A. (2013). Post-qualitative research. *International Journal of Qualitative Studies in Education*, *26*(6), 629–633.

Massumi, B. (2013). Foreword. In G. Deleuze & F. Guattari (Eds.), *A thousand plateaus* (originally published 1987). London: Bloomsbury.

McClure, M. (2011). Child as totem: Redressing the myth of inherent creativity in early childhood. *Studies in Art Education*, *52*(2), 127–141.

Osgood, J., & Robinson, K. (2019). *Feminists researching gendered childhoods: Generative entanglements*. London: Bloomsbury.

St. Pierre, E. A. (2014). A brief and personal history of post qualitative research: Toward 'post inquiry'. *Journal of Curriculum Theorizing*, *30*(2), 2–19.

Taggart, G. (2015). Sustaining care: Cultivating mindful practice in early years professional development. *Early Years*, *35*(4), 381–393.

Uhrmacher, P. B. (1995). Uncommon schooling: A historical look at Rudolf Steiner, anthroposophy, and Waldorf education. *Curriculum Inquiry*, *25*(4), 381–406.

Wright, S. (2015). *Children, meaning-making and the arts*. Frenchs Forest, NSW: Pearson Higher Education AU.

Art-making as Activity: How Children Make Meaning through Art

Heather Malin

Children making art are, very simply put, engaging in an activity. To get beyond the traditional understanding of childhood artistic development, we can unpack this simple idea: What does it mean to engage in activity? What sort of activity is art-making? How does this activity relate to child development? In psychological theory, activity is a sociocultural concept – it is how individuals interact with and connect to the physical and social world, how they learn and change through that interaction, and how the world is transformed through the individual's participation. This chapter delves into these questions about art-making as a sociocultural activity to explore what can be learned about children's artistic development by observing the act of art-making rather than looking at completed art objects. The specific framework I will be using in this chapter is a family of theories that go under the umbrella name of sociocultural learning theory (SCL). By looking at children's art-making through the SCL frame, we see how children make meaning and become participants in the creation of culture and society, and how adults can support them as they do.

These theories as applied to studying children's art-making are a departure from developmental perspectives, which track changes in children's artworks as evidence of the individual child's cognitive development (e.g. Golomb, 1999, 2004; Lowenfeld, 1947). This development is observed in how children use marks to represent the world, from pre-representational scribbles in early childhood to schematic shapes and increasingly differentiated details such as articulated limbs and decorated clothing. The developmental research shows that children use art to represent their experiences in the world and do so with greater detail as they grow older. What is not examined in this line of research is the role that art-making plays as an interaction between the individual child