95 - EVOLUTION OF HUMAN FIGURE DRAWINGS BY 3 AND 4 YEAR-OLD CHILDREN

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1. INTRODUCTION

Movement is an important dimension of children development and education. Curriculum references of Infant Education in Brazil and other countries (BRASIL, 1998; PORTUGAL, 1997) contemplate the motor dimension as curriculum area. Studies regarding psicomotricity and education, authors like Le Boulch (1982), and Fonseca (2008), Lévy (1987), Lapierre (1989) and Béziers & Hunsinger (1994) indicate motor practices in infant educational institutions. In Physical Education area, there are diverse proposals of setting motor activities at school, like Freire (1989 and 1991), Freire and Scaglia (2000), Tani et al, (1988), Gallahue & Ozmun (2001). In Developmental Psychology, Piaget (1978), Vygotsky (1994) and Wallon (1979) broach the role of the movement in early childhood children.

In infant education schools we can observe how children use their bodies to communicate, express ideas and feelings. Besides being expression means, the movements involve the identity construction and concepts regarding their own bodies, fundamental elements to infant learning in early ages.

In early childhood, the differentiation of the self involves the discovery of body and the constitution of body scheme or body image, it means, the awareness we have about our bodies, their segments, laterality, tonus control and breathing (LE BOULCH,1982).

The Curriculum Referential of Infant Education in Brazil presents some aims to children from 0 thru 3 years of age, for instance: “Familiarize themselves with their own bodies' images; explore and use movements of gripping, fitting, throwing etc.” (BRASIL, 1998, p. 27). It also indicates teaching practices which facilitates the construction of body scheme, as observed bellow.

The teacher can propose activities in which children, in a more systematic way, observe parts of their own bodies or their friends' bodies, using them as models, like, for instance, to molding, painting or drawing. This possibility can be deepened, if students analyze fine art in which parts of body are sculpted or portrayed. (BRASIL, 1998, p. 33).

The aim of this research was to verify the evolution of human figure drawings in children from 3 thru 4 year of age. Human figure drawings are a way of representing our bodies. So we can observe how the body conscience is structured.

The construction of human figure, is an excellent guise to observing the map of conscience enlargement, through an alive, organic and graphic document, it is an invitation for us to catch the process of construction of children's world vision (DERDYK, 1990, p. 104).

2. METHOD

This investigation is a exploratory qualitative research with documental analysis of human figure drawings performed by children from 3 thru 4 years of age, and observation in a private Infant Education school in São Paulo city, during the first semester of 2009. This school is located at a VIP sports club and most of the children assess sport activities offered out of school. Other characteristic of this school is not there being, in the curriculum, a physical education teacher not even activities set in order to stimulate movement.

The characteristic of the documental research is that the source of data collection is restricted to documents, written or not, constituting what is called primary sources. These can be done at the moment in which the fact occurs or later. (LAKATOS & MARCONI, 2003, p. 174).

Three documental sources were used:

1. ninety nine graphic registries of drawing of human figure performed in one teaching semester by seventeen children from three thru four years of age;
2. classroom teacher's plans of activities regarding twenty three interventions in areas of movement and guided games;
3. handbooks of the subjects who performed the human figure drawing.

The observations were taken in three phases:

1. follow-ups of activities developed by the teacher in seven moments of data collection based on Drawings of the Human Figure;
2. characterization of children profiles through codes which contained a registry number (from 1 thru 7) and the achiever number (from 1 thru 17);
3. observation of movement activities and games (23 moments with 14 different activities).

For the data collection, the following procedures were used. First we established contact with the school's Principal in order to present the research project. The Principal agreed in sharing the documents used and signed the Free and Clarified Consent Term. In the second place we chose the group by intentionality and access.

In application of fieldwork children were asked to perform a drawing in which they should represent how they are, that means drawing themselves. Before performing each drawing, there were moments of activities for them to deal with their bodies (songs, games, plays, circles) in order to develop the body scheme. At the end, seven drawings were performed during the semester.

To analyze the drawings, there were the following steps. First we appreciated the material. In the second place, after observing all the drawings, it was created a reference table with the different phases of human figure drawings. The phases involve: scribble (phase 1), circle with lines (phase 2), head (phase 2.1), head and trunk (phase 3), head and legs and/or arms (phase 3.1), head, legs and/or arms, hands and/or feet (phase 4), head, trunk, legs and/or arms (phase 4.1), head trunk, legs and arms(phase 5), head, trunk, legs, arms and hands and/or feet (phase 6), head, trunk, legs, arms and hands and/or feet, details of face, finger, navel (phase 7). In the third step, using the reference table, we classified all the drawings and put them in the following table.

Child	Drawing 1	Drawing 2	Drawing 3	Drawing 4	Drawing 5	Drawing 6	Drawing 7
1	3.1	3.1	3.1	4	4	3.1	X
2	3.1	3.1	3.1	4.1	4	4.1	4
3	5	4.1	6	X	7	6	7
4	3.1	3.1	4.1	X	3.1	4	5
5	1	X	3	3	2	2.1	2.1
6	1	2	2	X	4.1	X	4.1
7	2	3.1	3.1	3.1	3.1	4	X
8	X	X	2	3.1	X	2	2.1
9	5	3.1	4.1	X	4	4	7
10	2	1	3.1	3.1	3.1	3.1	3.1
11	1	1	2	2	X	3.1	X
12	1	1	2	3.1	X	2	3.1
13	4.1	5	3.1	4.1	X	X	7
14	X	X	1	2	3.1	2	3.1
15	2	3.1	3.1	4.1	3.1	3.1	5
16	X	3.1	4.1	X	2.1	4.1	4
17	2	4.1	3.1	4.1	4	4.1	5

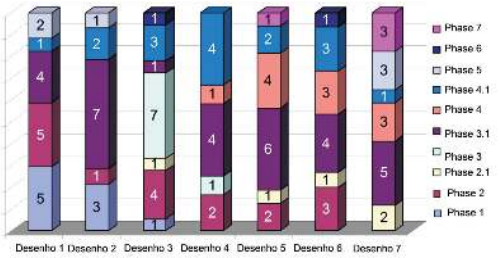
Table 1 Classification of drawings.

3. RESULTS

In order to verifying whether evolution occurred in human figure drawings, we did two analysis.

In the first, we analyzed each one of the 17 children during the semester. This allowed us to notice that all the children, even presenting drawings classified in different phases, ended the semester in higher phases than in its beginning.

In order to observing the evolution of the group, were used the data contained in the Table 1, and analyzed each one of the seven drawing moments, grouping the quantity of children in each phase of the reference table, which originates the Graph 1, permitting a more quantitative analysis.



Graph 1: Quantity of children in each drawing phase.

As we analyze the graph, we notice that during the semester, the quantity of children who performed drawings classified in phases 1 and 2 decreased gradually until they disappeared in the last activity. In the same way, if in the beginning the best drawing was classified in phase 5, at the end of the semester it was classified in phase 7 and the quantity of drawings in the phases 5, 6 and 7 increased.

When focusing our analysis in the drawings 1 and 7 (the first and the last, respectively) the evolution is more evident. Because of that, we considered the quantity of children who performed drawings up to phase 3.1 (5 phases) and the quantity from phase 4 on (5 phases).

In the first column that represents drawing 1, fourteen children performed drawings up to phase 3.1 and three children whose drawings were classified in higher phases.

In the last column that represents drawing 7, only seven children had drawings classified beneath phase 3.1, and ten children were beyond phase 3.1. It means that half of the children who were classified in lower phases, passed to the higher half part of the table.

Confirming this tendency, while in the first activity there are drawings from phase 1 thru 5, in the last activity they are between phases 2.1 and 7.

The head assumes great importance, because of that, it is the first to be represented in the drawing, whereas since embryo age, it has primacy above the rest of the organism. It also has an important symbolic value, expressing mental and emotional life. Preschool children draw it disproportionately, and while they are getting mature, the expression becomes real and proportional. (LOUREIRO, 2009, p. 19)

4. CONCLUSION

This research allowed us to reach some important considerations, obtained through data analysis, which is pointed bellow.

The fist is that when we observe the drawings, from the first thru the last one, we notice that every child presents better classified drawings at the end of the process than those presented in its beginning.

The second consideration shows us that by the quantity of children who present high and low phases regarding drawings, achieving high phases and sometimes returning to lower ones, make us believe that is a normal behavior.

This way, we believe that the activities applied during the semester, influenced the quality of human figure drawings performed by the group and could reflect the development of the body scheme and an enlargement of body conscience of theses children, what may serve as a basis for many kinds of motor and cognitive learning.

For Schilder (1980) apud Kinijnik (2003) “the body image a dynamic structure, always in construction, resulting from memories and also from present perceptions; this way, body image is never closed and complete, but it is in constant acquisition and change”. (KINIJNIK, 2003, p.73)

Other factors could concur on this improvement, like free playing in the park or drawing, whereas the more we draw, run, write, the more we improve theses skills.

Through this research, we notice that learning depends on the quantity and the quality of the stimulation children are under, and even when some children face difficulties, they proceed. It may occur through maturation, maturity, age and activities they experience. The more children play, experience, invent, create, participate and move, the more they grow up and proceed.

As children evolve, each part of their bodies acquire autonomy, assuming a meaning, a specificity: hand, eye, foot, mouth, nose, arms, trunk, are related to their functions: gripping, looking, walking, eating, smelling. (DERDYK, 2003, p. 71).

We hope this research motivates pedagogues and educators to aim the best for their students, using pedagogy and movement education, in order to develop motivating practices which influence children skills.

5. REFERENCES

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EVOLUTION OF HUMAN FIGURE DRAWINGS BY 3 AND 4 YEAR-OLD CHILDREN

Movement is an important dimension of development and education of children in early childhood. Related to that, the aim of this research was to verify the evolution of human figure drawings performed by children, whereas this drawing is a way to represent our own bodies, allowing us to observe how the body conscience is structured in each child. Ninety nine drawings performed by 3 thru 4 year old children from a private infant School in São Paulo, were analyzed. In the application of this fieldwork children were asked to perform a drawing in which they should represent how they are, it means, draw themselves. Before performing each drawing, there were activities for them to deal with their bodies (songs, games, plays, circles) aiming the development of body scheme. Seven drawings were performed during the semester, which allowed us to draw the following considerations. The fist is that when we observe the drawings, from the first thru the last one, we notice that every child presents better classified drawings at the end of the process than those presented in the beginning. The second consideration shows us that by the quantity of children who present high and low phases regarding drawings, achieving high phases and sometimes returning to lower ones, it makes us believe that is a normal behavior. This way, we believe that the activities applied during the semester, influenced the quality of human figure drawings performed by the group and they could reflect the development of the body scheme and an enlargement of body conscience by theses children, what may serve as a basis for many kinds of motor and cognitive learning.

KEY WORDS: Physical education, movement, learning.

L'ÉVOLUTION DU DESSIN DE LA FIGURE HUMAINE EN ENFANTS DE 3 ET 4 ANS

Le mouvement est une importante dimension du développement et de l'éducation de l'enfant de première enfance. En fonction de ceci, l'objectif de cette recherche est vérifier l'évolution du dessin de la figure humaine dans les enfants, vu que ce dessin est une des formes que nous pouvons représenter notre corps. De plus, ils nous permettent d'observer comment la conscience corporelle est structurée dans chacun des enfants. On a analysé quatre-vingt-dix-neuf dessins, réalisés par dixsept enfants âgés de 3 et 4 ans, d'une école d'enseigment primaire privée de São Paulo. Dès l'application du travail de champ on a demandé aux enfants de réaliser un dessin, dans lequel ils devraient montrer comme ils sont, c'est-à-dire, se dessiner. Avant que les enfants déssinaient s'est produit un moment d'activités qui travaillaient avec le corps (musiques, jeux, rondes) en ayant pour but le développement du schéma corporel. En tout, ont été réalisés sept dessins au long du semestre, ce qui nous a permis de formuler les considérations suivantes. La première est que, lorsqu'on observe les dessins, du premier au dernier, on note que tous les enfants ont rendu des dessins avec un classement meilleur à la fin du processus, par rapport à ceux du début du processus. La seconde considération nous indique que, par la quantité d'enfants qui ont présenté des grands et des petits dans leurs dessins, c'est-à-dire, en atteignant des phases et en tournant les précédentes, cela est un comportement normal. Voilà pourquoi, avec ces considérations, nous croyons que les activités appliquées au long du semestre avaient influencé dans la capacité des dessins de la figure humaine du groupe. En outre, elles ont pu refléter un développement du schéma corporel et un élargissement de la conscience de corps de ces enfants, qui servira, dans l'avenir, de base à beaucoup de leurs apprentissages moteurs et cognitifs.

MOTS-CLÉS : Éducation Physique, mouvement, apprentissage.

EVOLUCIÓN DEL DIBUJO DE LA FIGURA HUMANA PARA NIÑOS DE 3 AÑOS Y 4

El movimiento es una dimensión importante del desarrollo y la educación de los niños desde la infancia. Debido a esto, el objetivo de este trabajo fue investigar la evolución del dibujo de la figura humana en niños ya que este diseño es una forma en que puede representar a nuestro cuerpo que nos permite observar cómo la conciencia del cuerpo se estructura en cada uno de los niños. Se analizaron noventa y nueve dibujos realizados por diecisiete niños de entre 3 y 4 años, de una escuela de jardín de infantes privado de Sao Paulo. En la ejecución del trabajo de campo se les preguntó a los niños a realizar un dibujo, el dibujo debe mostrar como son, o sea, dibujar a sí mismos. Antes de los niños hicieren cada dibujo hubo un momento de las actividades de trabajo con el cuerpo (canciones, chistes, juegos, ruedas) para el desarrollo del esquema corporal. En total, siete dibujos fueron

realizados durante el semestre, que nos permitió hacer las siguientes consideraciones. La primera es que cuando nos fijamos en los dibujos, de principio a fin, nos damos cuenta de que todos los niños se consideran como los mejores diseños al final del proceso que al principio del proceso. La segunda consideración nos muestra que por el número de niños que presentan altos y bajos en sus diseños, es decir, que se remontan a etapas anteriores y nos hacen creer que este es un comportamiento normal. Así, con estas consideraciones, creemos que las actividades realizadas durante el semestre, bajo la influencia de la calidad de los dibujos de la figura del grupo y pudieron reflejar un esquema corporal en desarrollo y una mayor conciencia del cuerpo de estos niños, que en el futuro será la base para muchos de sus aprendizajes motoras y cognitivas.

PALABRAS CLAVE: La educación fisica, el movimento, el aprendizaje.

EVOLUÇÃO DO DESENHO DA FIGURA HUMANA EM CRIANÇAS DE 3 E 4 ANOS

O movimento é uma importante dimensão do desenvolvimento e da educação da criança de primeira infância. Em função disto, o objetivo desta pesquisa foi verificar a evolução do desenho da figura humana em crianças uma vez que este desenho é uma das formas que podemos representar nosso corpo permitindo que possamos observar como a consciência corporal está estruturada em cada uma das crianças. Foram analisados noventa e nove desenhos realizados por dezessete crianças de 3 e 4 anos de idade, de uma escola de Educação Infantil privada de São Paulo. Na aplicação do trabalho em campo foram solicitados às crianças que realizassem um desenho, nesse desenho eles deveriam mostrar como eles são, ou seja, se desenhar. Antes das crianças realizarem cada desenho ocorreu um momento de atividades que trabalhavam com o corpo (músicas, brincadeiras, jogos, rodas) visando o desenvolvimento do esquema corporal. Ao todo, foram realizados sete desenhos ao longo do semestre que nos permitiram tecer as seguintes considerações. A primeira é a de que quando observamos os desenhos, desde o primeiro até o último, percebemos que todas as crianças apresentaram desenhos com classificação melhor no final do processo do que no início do processo. A segunda consideração nos aponta que pela quantidade de crianças que apresentaram, altos e baixos em seus desenhos, ou seja, atingindo fases e voltando a anteriores, nos fazem crer que este é um comportamento normal. Dessa forma, com essas considerações, acreditamos que as atividades aplicadas ao longo do semestre, influenciaram na qualidade dos desenhos da figura humana do grupo e puderam espelhar um desenvolvimento do esquema corporal e uma ampliação da consciência de corpo destas crianças, que futuramente servirá de base para muitas de suas aprendizagens motoras e cognitivas.

PALAVRAS CHAVE: Educação Física, movimento, aprendizagem.