

STORYTELLING AS A TEACHING METHOD IN DRAWING
FOR CHILDREN BETWEEN THE AGES OF 3 TO 6.

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STORYTELLING AS A TEACHING METHOD IN DRAWING FOR CHILDREN BETWEEN THE AGES OF 3 TO 6.

ABSTRACT

This research examines storytelling as a method in developing drawing for children between the ages of 3 to 6. It also investigates the relationship between storytelling and the drawing process. This research argues that existing methods in drawing forces children to copy from images and does not help them to express themselves. In this traditional technique of teaching drawing through copying, children are expected to reproduce whatever they see accurately. This technique does not encourage exploration, focus and confidence in drawing. In contrast, storytelling as a teaching method can spur creative exploration, encourage focus and cultivate confidence. This research will use qualitative methods of observation to assess the effectiveness of storytelling as a teaching method within the classroom. The findings show that storytelling can be employed to supplement existing traditional techniques of teaching.

Keywords: *Drawing, Art Education, Children's Art, Teaching Methods, Storytelling*

PENCERITAAN SEBAGAI SATU KAEDAH PENGAJARAN DALAM
LUKISAN UNTUK KANAK-KANAK BERUSIA 3 HINGGA 6 TAHUN.

ABSTRAK

Kajian ini mengkaji penceritaan sebagai satu kaedah dalam membangunkan teknik melukis untuk kanak-kanak antara umur 3 hingga 6 tahun. Ia juga mengkaji hubungan antara bercerita dan proses melukis. Kajian ini berpendapat bahawa kaedah yang sedia ada dalam bidang melukis iaitu memaksa kanak-kanak untuk menyalin dari imej, tidak membantu mereka untuk meluahkan perasaan. Dalam teknik tradisional ini yang melibatkan pengajaran melalui penyalinan, kanak-kanak dikehendaki menghasilkan semula apa yang dilihat dengan tepat. Teknik ini tidak menggalakkan eksplorasi, daya tumpuan mahupun keyakinan dalam seni lukisan. Sebaliknya, bercerita sebagai kaedah pengajaran boleh merangsang pemikiran kreatif, meningkatkan daya tumpuan dan juga memupuk keyakinan. Kajian ini akan menggunakan kaedah kualitatif untuk menilai keberkesanan bercerita sebagai kaedah dalam kelas. Hasil kajian ini menunjukkan bahawa penceritaan sebagai kaedah pengajaran boleh digunakan untuk menambah teknik tradisi yang sedia ada.

Kata kunci: Lukisan, Pendidikan Seni, Seni Kanak-kanak, Kaedah Mengajar, Bercerita

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CHAPTER ONE

INTRODUCTION TO THE RESEARCH

1.1 Introduction

Drawing is a uniquely human activity involving both semantic and motor development - it represents one of the significant developments of the human mind. Learning to draw enables children to appreciate art and equips them with sufficient skill to express themselves (Hetland & Winner, 2004) and their individuality through a tangible form (Barnes, 2002). Golomb (2004) suggests that drawing, more than other symbolic systems, is a truly creative activity for the child, who has to invent, or at the very least reinvent, across cultures and generations, a basic vocabulary of graphic shapes. Furthermore, through art children can learn to adapt and shape ideas in an imaginative way (Barnes, 2002). This study attempts to show how storytelling, as a method, can improve children's drawing. The research focuses specifically on answering the question: How does the storytelling method affect the level of exploration, focus and confidence of children during a drawing activity?

This study examines how storytelling can be used as a method for teaching drawing. Storytelling, as a method of teaching, encourages natural expression in drawing, emotional release and freedom of expression. In this research, drawing is viewed not just as a technical skill, but as a way for children to observe and understand the world around them. This study describes how storytelling can supplement traditional methods of learning to draw, such as copying. The researcher argues that traditional methods of copying from an existing image while useful, does not fully allow for exploration and confidence in drawing as a way to express oneself.

Furthermore, storytelling is a very useful classroom activity. For a long time, oral narration (i.e. storytelling) has been considered an important part of human

communication and social interaction. (Vygotsky, 1986). Some children learn through visualising, others through experiencing and playing. Storytelling is particularly useful for auditory learners those who learn through listening. Storytelling with the use of books can help both visual and auditory learners. Meanwhile, storytelling with the use of objects and drama can help those who learn through experience and play.

Storytelling helps children to organise their ideas, thereby building meaning from their understanding of the characters, sequence and morals of the story. Since children in their early years have a limited verbal vocabulary, storytelling is a useful tool that teachers can use to improve their communication skills. Children often express their sentiments, such as of exploration, focus and confidence, through the pictures they create (Lewis & Greene, 1983). In contrast, copying accuracy does not improve children's drawing abilities in terms of exploration, focus and confidence. In these cases, children do not use their creativity and originality to draw, but instead rely heavily on the images from books or references, and in the process lose confidence in their own abilities to express themselves through drawing.

1.2 Statement of the Problem

Nowadays, with the advancement of technology, children have found that drawing the traditional way is dull and boring (Carolee D., 2000). Age-old methods of asking children to copy or trace from a picture produces uncreative work (Behrang Parhizkar et.al. 2006).

Existing drawing methods include showing children how an animal looks like through multimedia (Carolee D., 2000). However, this method does not help students to improve their imagination and creativity. Instead, it only forces the student to copy from the original image. As a result, students are not able to use drawing to express

themselves originally or to tell their own stories and share their knowledge. Hence, the potential of drawing is not being explored.

1.3 Aim of the Research

The major aim of this research is to investigate how storytelling can help the drawing process, particularly in the areas of exploration, focus and confidence.

1.4 Research Objectives

The objectives of this study are:

1. To identify the effectiveness of the storytelling method in developing drawing for children between the ages of 3 to 6.
2. To investigate how the storytelling method can affect the levels of exploration, focus and confidence.

1.5 Research Questions

The questions posed by this research study are:

1. Is there an observable difference in the level of exploration in drawing when using the storytelling method?
2. Is there an observable difference in the level of focus in drawing when using the storytelling method?
3. Is there an observable difference in the level of confidence in drawing when using the storytelling method?
4. How does storytelling affect the drawing process?

1.6 Scope of the Research

This research was conducted at The Big Tree Art Studio in the Klang Valley area of Bukit Tinggi. The drawings of a total of 20 participants - boys and girls between 3 to 6 years old – were analysed. Each group comprises of 10 children, evenly divided between boys and girls. The storytelling method was applied on half the research subjects in the development of their drawings, while the other 10 children produced drawings copied from images in books. Two different stories were used, namely "The Rabbit and the Turtle" and "The Fox and The Crow". Tests were conducted on both groups on the same day, during which Group A was told stories from which they can create their own drawings, while Group B simply copied images from the books. The research examined children's drawing processes according to three criteria, such as level of exploration, focus and confidence, in order to assess the effectiveness of the storytelling method.

1.7 Significance of the Research

As the key objective of this research is to investigate how the storytelling method can affect the levels of exploration, focus and confidence in a drawing activity and to identify the effectiveness of the storytelling method in developing drawings among children between the ages of 3 to 6, the outcomes of this research will enable both researcher and children to tap into the advantages of storytelling to facilitate a more engaged teaching and learning process. This study contributes to new and better understanding on ways to create and implement teaching methods that can be used in a range of art education settings. The research focuses on ways to implement storytelling within the classroom. Hence, this study will contribute to the field of children's art education and drawing.

1.8 Research Limitations

One of the main limitations of this research is the small sample size. As it is a small-group research, it is difficult to generalise the findings to a broader audience and to identify the actual effectiveness of the storytelling method in developing drawings among children between the ages of 3 to 6, and to investigate how the storytelling method can affect the levels of exploration, focus and confidence in a drawing activity. Subsequently, the researcher would have desired to conduct more observations within a cross section of different learning contexts to gain a deeper understanding of a wider range of children's drawing and storytelling practices, and to have had the opportunity to compare their drawing processes across a number of these contexts.

Moreover, since the research focuses primarily on children's drawing within a classroom environment, other important aspects that were identified during the data collection were given less consideration. Other developmental aspects could have had a more varied impact on the research findings – for instance, levels of exploration, focus, and confidence outside of the classroom or once the participants have left the classroom setting.

1.9 Literature Review

The literature review has shown that little research has been published on the relationship between the practice of drawing and the levels of exploration, focus and confidence. This literature review will include scholarly and peer-reviewed articles, covering different areas of study, such as drawing, storytelling as a method of teaching, levels of exploration, focus and confidence in children's drawing activities. Throughout the study, key books in art education such as, *The Contribution of Viktor Lowenfeld; Part 1: Early Influences on His Thought*, and *Part 11: Creative and Mental Growth, Studies in Art Education* by Robert J. Saunders, 1960 and *Promoting Children's*

Learning from Birth to Five: Developing the New Early Years Professional by Angela Anning & Anne Edwards, 2006, were used as references.

1.10 Research Methodology

Qualitative methods, such as observation and interviews, were used for the purpose of collection and analysis of research data. Qualitative research involves the use of data to investigate unique issues associated with interpretative traditions that focus on children, with the explicit aim of finding multiple truths from different perspectives (Robert-Holmes, 2006). Observation is defined as the process of recording real-life experiences of one or more people to evaluate the overt behaviour in controlled and uncontrolled situations (Yin, 1994). Observation of the students' behaviours in terms of levels of exploration, focus and confidence, were recorded within a classroom situation.

Anning and Edwards (2006), stated that for some, observation is an outdated system for observing children; however it remains a dominant model in the field of art education. The target child observation focuses on a specific child; in which case the researcher must be aware that they are undertaking an observation of the children during the drawing activities. The observations last for 15 to 20 minutes and are carried for the purpose of recording three criteria, such as levels of exploration, focus and confidence.

Interviews were conducted to provide the interviewees with the opportunity to elaborate on the topic under study. This provides the participants with a chance to express their views on the issue under discussion, and helps in providing answers to the research questions. Interviews with teachers and students, as well as an analysis of the feedback were carried out for the purpose of thorough evaluation of the benefits of conducting a storytelling workshop.

1.11 Conceptual Framework

In this study, children's drawings are not approached as technical skills but as a way for a child to express themselves. Drawing is examined from perspectives in art education that include multidisciplinary approaches to understanding art (Cathy A. Malchiodi, 1998).

Children can use drawing to explore, solve problems, express an idea and record their observations of the world around them (Cathy A. Malchiodi, 1998). Current research in the field of art education shows that children need more open-ended activities in art (Kong Y. Y., 2014). Conversely, the act of copying from images may be viewed as a close-ended activity in which the child is presented with a "correct" method of drawing, before they are given a chance to explore. Jalongo (1999) maintains that children's art is a reflection of self-expression.

The best way to learn art and teach art to young children has always been a subject of debate among many art educators and theorists, including Derham (1961), Eisner (1988), Gardner (2004), Lowenfeld and Brittain (1970), Seefeldt (1999), Danielle T.; Susanne G. (2010) and many others from varying perspectives. The art of the curriculum and the best way to teach it to children remains at the center of this debate. Art education itself lacks a unified organizational structure, which adds to the complexity of matter (Efland, 1990).

All these writers agree that there are some key building blocks that will aid the process of learning. This includes, increasing the levels of exploration (Danielle T.; Susanne G., 2010), focus (Lowenfeld & Brittain, 1970) and confidence (Seefeldt, 1999) in learning.

There is no purpose of creative exploration in copying in drawing as it does not give enough insight into mind to allow children to start thinking and exploring.

Conversely, through storytelling in drawing, all levels of higher-order exploration, creative thinking and imagination are engaged (Donna E., 2010).

Focus is an important factor in children's learning and drawing - it can be said that without focus, children are unable to complete their works. Children's ability to focus in class and to understand drawing as process tool enables them to generate and develop their drawing ideas (Gill H., 2008).

Drawing enables children to develop their confidence and skills in visual thinking, and allows them to view drawing as a means of communication (Grant C., Deirdre G. & Maureen C., 1998). They developed confidence because they rapidly become aware that they are grasping and using drawing conventions. Thus, it is important to make this process explicit, and this is what the teacher set out to do when drawing with children (Grant C., Deirdre G. & Maureen C., 1998).

1.12 Research Design

This research is a case study that seeks to find out how children use storytelling to draw and the teacher's role in enhancing this communication. A qualitative research approach was adopted throughout this study.

The function of my research design is to ensure that the evidence obtained allows us to align the research objectives, as clearly as possible, to answer the initial research questions. This is a diagrammatic research design of the recommended study.

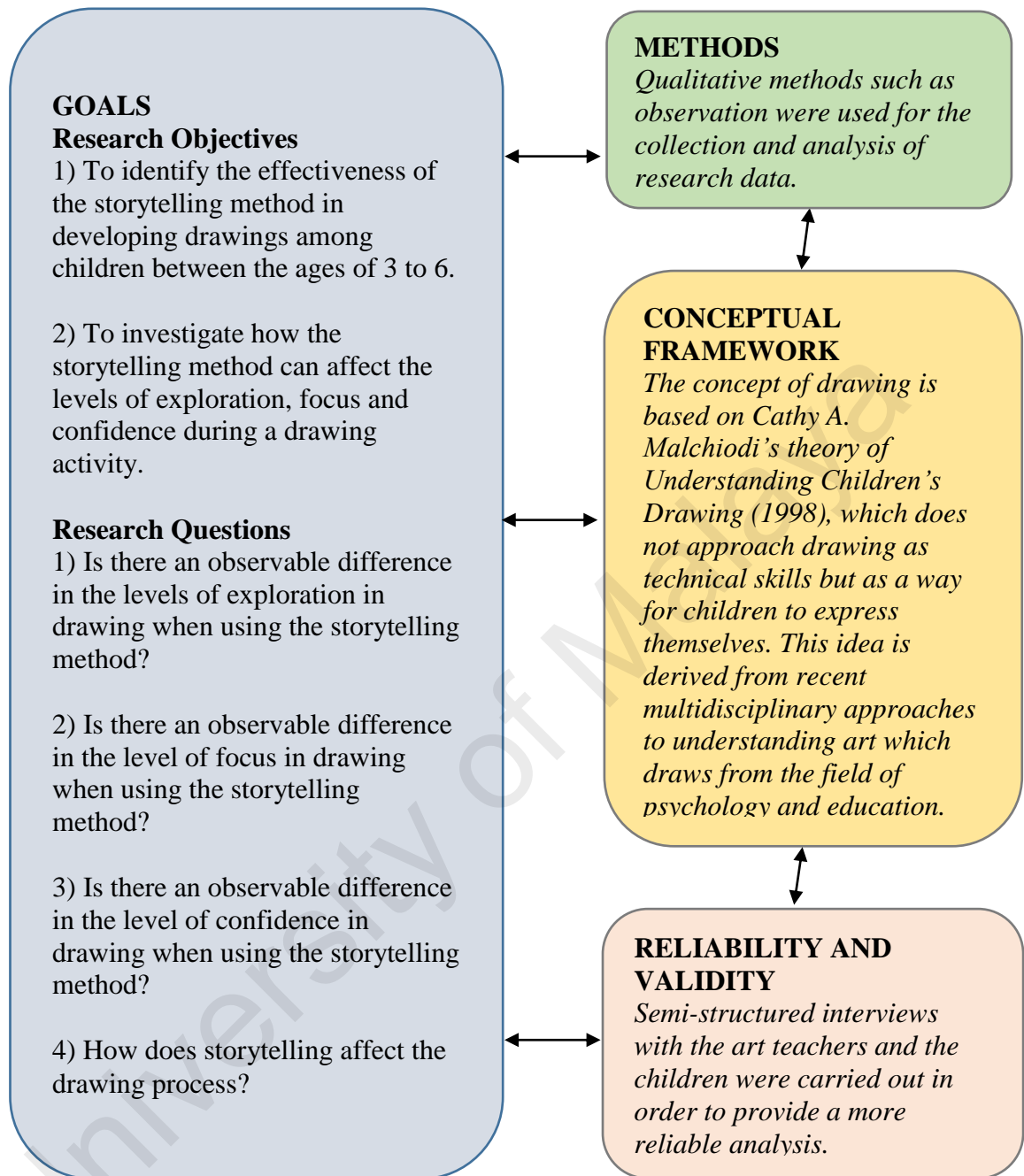


Figure 1.1

1.13 Overview of the Research

Chapter one outlines a brief introduction of the research, statement of the problem, the overall aims of the research, research objectives, research questions, scope of the research, significance of the research, limitations of the research, literature review, research methodology, conceptual framework and the research design. In chapter two, the views of other researchers in relation to the topic are highlighted. The use of the storytelling method to facilitate children's drawing is reviewed, alongside a discussion on children's drawings and children's storytelling. Levels of exploration, focus and confidence in drawing are also analysed. Subsequently, chapter three focuses on the research methodology, as well as the conceptual framework supporting the research. It also explains the data collection and interview procedures which were used for this research, which includes the research design and tools, research participants, workshop agenda, duration and preparation, reading and telling stories, classroom observation, selection of stories, the moral of the two stories, experimental procedures, interview process and summary of methodology. Research findings from the data were analysed and discussed in chapter four. Finally, chapter five contains the conclusions and recommendations.

CHAPTER 2

A REVIEW OF THE LITERATURE

2.1 Introduction

The literature review addresses children's art education in relation to the education of arts to children below the age of six. By assigned the storytelling method in children's drawing activities, a child's focus, confidence and sense of exploration can be improved, thus surrounding them with a positive environment in which they are able to gain a deeper understanding of this wonderful world we live in, to cherish it and to allow it to thrive. Art encourages imagination, in its own unique way and form, and is an expression of one's creativity. Through art activities, children are not only able to try different shapes of performance, but also to experience fun, enjoyment and the joys of success (Pan Y. S., 1994). The use of storytelling in drawing activities allows participants to observe freely and explore through their own drawings, in order to create a piece of artwork.

2.2 Drawing

Through the practice of drawing, children are exposed to many activities, apart from its aesthetic value, that facilitate the learning process. Children learn to draw, and draw to learn, in order to make sense of and represent the images in which they are nurtured (Anning, 1999). Drawing forms an integral part in early child development. There are a variety of roles in the drawing process that promote learning, as well as a child's language development (Kress, 1997). In addition, kids can use drawings to express emotional moments, such as excitement and sadness. It is a vehicle for creative development, it is an opportunity for self-expression (Cox, 1992). Battle (2010) claims

that a child's emotional needs are being met when the child models with clay, collage and draws with crayon. Brooks (2003), stated that children's drawings can help with their memory and allows them to retrieve memories through their drawings. This is confirmed when she further emphasizes that dialogue with children while they're drawing plays a vital role in promoting the child's mental functioning, thus becoming a powerful tool for creating meaning. Children usually express themselves and their desire for the unconscious on paper. These conscious or subconscious expressions reflect a child's concerns and interests, as shown in their drawings (Yeh, 1985). In addition, many experts and scholars of children's drawing development have performed an analysis that suggests that children use drawings to express their point of view.

A child's ability to draw and depict their intentions through art is linked to their intellectual development. By engaging children in drawing activities, through the discussion and reflection of various drawings, we can help develop their cognitive abilities. It is clear that a child's various drawing activities reflect their cognitive abilities, and that when a child is able to think deeply about what they have painted and share their understanding, their intellectual capacity increases (Piaget, 1956). Drawings can be used to explain concepts that increase a child's understanding, serving as a tool for memory. On the other hand, discussions about drawings help children to retrieve their memories from a drawing – this allows children involved in art-making to benefit from a necessary balance of intelligence and emotion (Brooks, 2003; Lowenfeld, 1965).

Hope (2008) defines drawings as meaningful forms of markings that tend to satisfy people with different purposes, suggesting that it provides people with different visual representations based on how they view it and further emphasizes that graphical terminology can be used to describe both products and processes. She refers to the product as the final result of the mark-making process – which describes the ongoing drawing activity that is consistent with what the researcher attempts to investigate as a

child's intentional act to draw out information to be transmitted to the world, and to communicate a message to the world. The researchers have noted that children use graphics to develop, create, communicate and document their ideas. (Hope, 2008; Anning & Ring, 2004; Mathews, 1999), defined drawing as a dialectical process in which children use visual media as a means of expressing their emotions through the use of different forms of images appearing on the surface of a drawing. It is worth noting that children can use different forms of graphic media to express their inner feelings, and make their ideas conspicuous (Hope, 2008; Anning & Ring, 2004; Mathews, 1999).

Hope (2008) identifies some of the key uses of drawing as follows; drawing helps to generate and develop visuals that clarify ideas, observations, and relationships; it represents and analyses concepts that develop understanding and communication with others. These views explain why it is useful to develop children's communication in the early stages of life. Cognitively, drawing is a way for children to experience a rich way of thinking (Hope, 2008), to know and explore their world emotionally, and to help them to express and develop their emotions. Visual drawing provides children with the opportunity for development.

Therefore, drawing is much more than just the copying of images; it is an integral part of a child's growth. As the storytelling technique can be used as an open-ended method of teaching children, it can help to improve the enthusiasm of children towards participating in classroom drawing, enhance the fun of drawing, stimulate children's interest in learning, and improve the traditional drawing classroom teaching methods that are characterised as boring and uninspiring, to explore more innovative forms of interactive learning (Zhang Xiuli, 2013). Most importantly, the open-endedness of storytelling in drawing allows children to draw their own images and create their own stories.

2.3 Storytelling

E. Paul Torrance (1964) states that three to six-year-old children are the most creative. If this is true, it might be interesting to encourage young children to demonstrate their creative features. What special qualities do they possess that can help us understand their unique experience of the world? (Rebecca T. I. & Shirley C. R., 2013). Many 3 to 6-year-old children are: independent; curious; uninhibited; interested in learning new things; active participants; playful; and adventurous.

Creativity storytelling is an innate quality in every individual (KSPK 2009). It is a part of cognitive development (KPM, 2001). Creativity storytelling can be defined through product, process, skills, individual characteristics and situational environment (Schirrmacher, 1993). According to Edwards (2006), the teaching and learning of creative domain development should be process-oriented, not product-oriented. Charlesworth (1992) defines creativity as a behavioural aspect that displays originality, experimentation, imagination and exploration. This supports the idea that production process via imagination and exploration need to be emphasised.

The assessment of creative domains are said to be difficult (Lowenfeld & Brittain, 1974) because process-oriented assessments are in the “invisible” stage where there are no clear-cut products. Pre-school teachers lack the confidence to assess the standards of the storytelling method in developing drawings (Ling & Hasnah, 2009). However, the storytelling method in developing assessments should not be taken lightly in children’s overall development.

Due to the effectiveness of the storytelling method in developing drawings among children, storytelling has often been used as a tool for the dissemination and sharing of knowledge and value as it is a natural and powerful technique for communication, and the exchange of knowledge and experience. Its application in the classroom is not new and when referring to the use of storytelling in the classroom,

Behmer states that "Storytelling is a process where students personalise what they learn and construct their own meaning and knowledge from the stories they hear and tell" (Behmer, 2005). Historically many cultures tell stories in a variety of ways, but they all use stories as a form of communication and a means of teaching and learning (Meyer & Bogdan, 2001).

Storytelling also attracts children's attention, allowing them to concentrate better hence making it an effective teaching method that combines exploration, focus and confidence, to help children to learn drawing. The storytelling method doesn't just use stories to achieve the purpose of drawing, but also to further excavate the knowledge behind the story itself to guide children to explore the meaning behind a story so that they can understand the truth of doing things, develop a good character and improve their personal qualities (Zhang Xiuli, 2013).

2.4 Creative Exploration

In a study of children's interpersonal and internal processes, Saracho (1992) suggests that creative exploration can be defined as an individual's process, or personal quality that creates products with originality, high quality and intrinsic importance. Children need to be encouraged to endure their creativity, which then provides the basis for developing their creativity (Moran, 1990). The idea of accepting children motivates them to develop more ideas. Children can inquire into their ability to create and determine hypotheses, and adjust their ideas based on this acceptance (Saracho, 1992). Creativity, and special types of exploration (Torrance, 1970) can be conceptualized using these indicators: curiosity, flexibility, sensitivity to problems, redefinition, self-perception, originality, and insight.

Providing an open-ended approach to drawing that is active is highly important for children. Within an open-ended education, a child's drawing process allows them to

pursue a primitive expression; as such teachers should take the initiative to encourage children's exploration of their creativity and imagination (Donna E., 2010). This is so that children can, in a pleasant atmosphere of drawing, experience the fun of creative exploration (Kong Y. Y., 2011). When evaluating a child's drawing, teachers should not be guided by a matured point of view and standards, and should instead experience and encourage their creativity so that children can enjoy a positive mentality to drawing, continue to take an initiative to bring fun into their drawings, all of which will develop a positive effect on the child's life.

The practice of copying in drawing is not an encouraged form of creative exploration within drawing activities, as it kills children's sense of exploration and] creativity in the creation of their masterpieces (Donna E., 2010). Communal-based knowledge, as developed through storytelling, also promotes an open-ended learning approach that inspires exploration and creativity. It promotes self-education and creative exploration that can be used to address a variety of social and ethical issues (Donna E., 2010).

2.5 Encouraging Focus

Within the drawing classroom, it was remarked that the power of drawing can help very active and impulsive children to focus on a drawing activity (Lilian G. K.; Sylvia C. C., 2000).

Children grow in self-control as they learn to focus. Children must learn what it feels like to concentrate. When a child learns what focusing feels like, it can be a frame of reference for other activities where concentration is more difficult to achieve. Encouraging focus among children is essential towards learning drawing within a classroom.

Encouraging children to learn innovation and focus may be a challenge, but the life-long benefits are well worth the effort (Marvin B., 2002). Marvin believes that storytelling is a very good practice for children; this includes even children who are only two years of age whom are simply scribbling but able to tell stories through their drawings. He argues that this improvised practice grows verbal neurons that help to encourage talents in drawing, reading, and speaking (Marvin B., 2002).

2.6 Cultivating Confidence

Part of the enjoyment of drawing comes from a child's cultivated confidence in the "accuracy" of their drawings (Lineweaver & Hertzog, 1998; Ryan, 1992). Confidence is the common, and sometimes the only, indicator of the accuracy of a drawing, and some signs point to confidence as an effective indicator of drawing accuracy (Rosenzweig & Thelen, 1998). Creative confidence allows children to experience drawing in a way that generates new approaches and solutions (Tom K. & David K., 2001).

Milbrath (1998) states that children's confidence on the development of their perceptual abilities is directly related to their capacity to analyze objects and spatial relationships between storytelling and visuals. Children cultivate confidence when they become rapidly aware that they are grasping and using specific drawing conventions with confidence (Grant C., Deirdre G., Maureen C., 1998). How are children to gain the confidence to draw an object, and then to make a representative drawing? This is what teachers set out to do when negotiating a drawing with children (Grant C., Deirdre G., Maureen C., 1998).

Building a child's self-confidence to help them develop a healthy drawing attitude involves preventing them from getting frustrated and in turn, abandoning the activity. This can be achieved by breaking down the lesson into smaller parts to

facilitate easy learning (Nicole M., 2009). Understanding is an important aspect in building relationships, helping children to feel secure, so that they can be helped to explore their classroom environment with confidence (Lilian G. K.; Sylvia C. C., 2000). Drawing can also build children's feelings of confidence and self-esteem because it focuses on their strengths and encourages them to persist in their own ideas during the exploration of a drawing activity (Lilian G. K.; Sylvia C. C., 2000).

2.7 Drawing Activities

Drawing provides children with the opportunity to express themselves in many ways. For children with limited storytelling abilities, it is an effective way of communicating with peers and adults, in school and at home. Drawing is seen as a universal language, which provides a valuable emotional release for a child, despite not being a verbal means of communication (Sedwick & Sedwick, 1993). When drawing is used as a communication tool, children are able to express themselves and make sense of the world around them. The use of graphics as a means of communication helps others to provide ideas and feelings of the process (Adams, 2006).

Children have a lot of ideas to communicate in their various drawing activities. Their illustrations may be regarded as a form of identity or self-expression, especially when they are not able to verbalize their emotions or openly address them. For example, they can draw a man or a boy, a woman or a girl to represent sex, and draw objects to represent themselves such as cars, buildings, homes, trees, cultural activities and so on. All these representations are communicated through drawings to the people around them (Danko-McGhee & Slustsky, 2003). Art helps children to communicate and interpret their world before they can express their own feelings and emotions, and it often speaks louder than words (Seefeldt, 1995). Children engage in different drawing activities to express themselves in a variety of ways. Smearing or making marks, symbols, lines, and

shapes are essential elements of drawing. Studies have shown that children use visual media to create and explore lines, shapes and colors in the context of other knowledge areas, such as language and mathematics (Matthews, 2003).

Although many adults think that child graffiti does not have any meaningful illustrations, Striker (2001) emphasizes that graffiti is an important activity for children, and that it should be considered as a child's first tool of communication. She further stressed on the purpose of child graffiti as a part of the growth process during a child's developmental stages. Striker continues to explain that graffiti can reflect a child's mood and personality. For example, adults and teachers can use children's graffiti to determine whether a child is happy, sad, healthy or anxious. Graffiti for children means a lot because it gives children enjoyment that also helps to release tension and emotions.

2.8 The Stages of Artistic Development

In 1947, Dr. Victor Lowenfeld published "Creative and Mental Growth", which quickly became the textbook for art educators (Matt F., 2011). Lowenfeld argues that there are two clearly defined stages of artistic development, and these stages can be witnessed in children's artworks (see table 1.6). According to Lowenfeld, these two stages of artistic development are:

2.8.1 The Pre-schematic Stage




Children at the age of 3-4 years are at the stage of artistic development and begin to see the connection between the shapes that they draw and the physical world around them (Viktor L. & Betty E., 1947). Circles and lines can be described as a person or object in the child's life that actually exists. It is at this stage that a child first makes the connection with communicating through their drawings (Viktor L. & Betty E., 1947). At four or five, children begin to tell stories or work out problems with

his/her drawings due to a need to change their basic form of expression. Once the problem is expressed, children begin to feel better and are able to cope with it (Viktor L. & Betty E., 1947).

2.8.2 The Schematic Stage

At the age of 5-6, children explicitly assign a shape to the object that they are attempting to communicate (Viktor L. & Betty E., 1947). They tend to have developed a schema for creating drawings. Sequential development in the drawings will be defined (Viktor L. & Betty E., 1947). At this stage, their drawings are a clear separation between the sky and the ground. Objects are usually placed on the ground, instead of floating in space. Important objects are often drawn larger than the objects of lesser importance. Landscapes are composed carefully, giving the impression that removing any single form would throw off the balance of the whole picture (Viktor L. & Betty E., 1947).

Table 1.1

Perspectives Drawing Development in Children Viktor Lowenfeld & Betty Edwards		
		
3 - 4 years	4 - 5 years	6 years

Viktor Lowenfeld - *Creative and Mental Growth*

The preschematic stage (3 - 5 years)

First conscious creation of form occurs around age three and provides a tangible record of the child's thinking process. The first representational attempt is a person, usually with circle for the head and two vertical lines for the legs. Later, other forms develop, clearly recognizable and often quite complex. Children continually search for new concepts so symbols constantly change.

The schematic stage (6 years)

The child arrives at a "schema," a definite way of portraying an object, although it will be modified when he needs to portray something important. The schema represents the child's active knowledge of the subject. At this stage, there is definite order in the space of relationships: everything sits on the base line.

Betty Edwards - *Creative and Mental Growth*

The stage of symbols (3 - 4 years)

After weeks of scribbling, children make the discovery of art: a drawn symbol can stand for a real thing in the environment. Circular forms become a universal symbol for almost anything. Later on, symbols become more complex, reflecting a child's observations of the world around him

Pictures that tell stories (4 - 5 years)

At four or five, the child begins to tell stories or work out problems with her drawings, changing basic forms as needed to express meaning. Often once the problem is expressed, the child feels better able to cope with it.

The Landscape (6 years)

By five or six, children develop a set of symbols that create a landscape which eventually becomes a single variation repeated endlessly. A blue line and sun at the top of the page, and a green line at the bottom become symbolic representations of the sky and ground. Landscapes are composing carefully, giving the impression that removing any single form would throw off the balance of the whole picture.

Susan K. D. All Rights Reserved Source:

<https://s-media-cacheak0.pinimg.com/736x/35/64/95/35649504bf0504e5c5f14356255c8ad9.jpg>

Children's drawings are characterized by similar developmental stages among various peoples, and therefore, have gained an international feature (Kellogg 1967). The ability to form lines in order to reach figures resembling a real figure is one of the important symbolic activities that distinguish man from other living beings.

Lowenfeld's (1947) study was one that paved the way for the subsequent studies of children's art. He examined children's art in a consecutive way, from birth till the age of seventeen years, but he discovered through his analysis that drawing development in

children aged between three to six years makes up the most important stage of children's art education (Lowenfeld's, 1947).

2.8.3 3-Year-Old

Children of three years of age adopt a conscious approach to drawing, they're purpose-oriented, deciding on what to draw even before they begin putting brush to paper (Cai J. Z. & Li R. M., 1993). At close to three and a half years, they start placing themselves in situations within their drawings, using a lot of circles and painted shapes to tell their story. As children of this age group develop rapidly, they are quickly learning the ability to draw large and small circles, as well as vertical and horizontal lines resembling the things they know or have seen, and giving meaning to these lines, circles and stories (Cai J. Z. & Li R. M., 1993).

2.8.4 4-Year-Old

Children of four years of age are just beginning to produce drawings on the basis of the head, hands and feet, forming a so-called head and foot portrait (Cai J. Z. & Li R. M., 1993). During this time, it is crucial for teachers to avoid teaching or reminding a child how to draw, as doing so will break a child's understanding of the natural development of things, while also depriving them of fun and even dampening the child's enthusiasm for understanding the world, thereby hindering their learning and development capabilities.

The language of drawing for children up to the age of four can be described by subject and content, this combined with the impressions they've built in their minds, allows them to create decent images in the eyes of adults (Li W. F. & Yan Y. F., 2005). Children want to draw, but only the child can understand his/her inner feelings, therefore, most of their drawings tend to be large and exaggerated. At this age, children

tend to draw a variety of images on their sheets. Most times, there will be a repetition of images and situations. If you were to listen to a child's explanation of their drawings to decipher the meanings behind them, you would find that these images are usually associated with a story. Li Wen Fu and Yan Yu Fang (2005) state that it is also around this age that a child's drawings begin to depict dimensions, for instance, the interior and exterior of a home, the inside and outside of a ship. This reflects a child's cohesion and gradual improvement of performance.

Deliberate use of color and learning images are not necessary for four-year-olds, and will only serve to limit their freedom (Williams & Wood, 1977). For children of this age, it is best to provide only a single-color pen and large drawing paper as their drawing materials. If the child insists on incorporating more color, they can be given up to six colors and different brush types namely, marker pens, pencils, crayons, ball-point pens (Li W. F. & Yan Y. F., 2005). Providing children with drawing samples that they can refer to and sketch from is not a recommended practice for children below the age of six, as children of this age tend to draw based on feelings and facts they recognize. Children should also be exposed to a variety of entertainment to help expand their creativity, and be listened to as much as possible when they are attempting to describe their drawings (Li W. F. & Yan Y. F., 2005).

2.8.5 5-Year-Old

Children of five or so years of age are gradually beginning to understand the characteristics of various objects and the relationship between these things. So, unlike four-year-olds whose head and foot portraits are drawn directly from the head to the hands and so forth, the five-year-old understands enough to create characters with clothing and more details (Li W. F. & Yan Y. F., 2005). Nevertheless, in the eyes of

adults, there may still be missing portions to their drawings but it is important that children are not made fun of for their drawings.

Children around the age of four do not draw in accordance with what they see, but instead with their own awareness, interest and concern for things. However, at around five and a half years, children begin to develop an interest in the relationship between things and conversely, try to express this in drawing (Li W. F. & Yan Y. F., 2005).

The best way to appreciate a child's work during this period is to listen to their explanation on the various relationships depicted in their drawings (Li W. F. & Yan Y. F., 2005). At this age, children should be questioned on the various storylines of the drawings they've created, and their lives enriched as much as possible with entertainment activities. During this period, children enjoy role-playing games where they are able to live temporarily in a fantasy world – this is an important stage for developing a child's imagination. One of the key talents of a five-year-old is their ability to draw impressions of a story; therefore, it is important to provide them with a wealth of story and picture books to cultivate their minds (Cai J. Z. & Li R. M., 1993).

It is crucial that children are not given pictures to imitate or reminded of the “right ways” to draw, as doing so will result in the child losing their freedom and joy of growth (Li W. F. & Yan Y. F., 2005). Cultivating drawing through observation should come after six to nine years of age (Cai J. Z. & Li R. M., 1993). Five-year-olds tend to draw in accordance to the way they see things, conversely parents should encourage and praise their child on these impressions (Li W. F. & Yan Y. F., 2005).

2.8.6 6-Year-Old

Children around the age of six will be determined to use the base line as an expression of order to establish things. This stage cannot be ignored as it is the natural

development process of children during their initial involvement with decoration, which is the time in which the child begins to acquire the ability to create abstract things and patterns, forming the basis of written language and text development (Li W. F. & Yan Y. F., 2005). At this stage, children can even incorporate rich expressions to explain their stories.

After the age of six, children's drawings start to take on distinctive features, known as perspective drawing, which includes features such as rooms or soil growth (Li W. F. & Yan Y. F., 2005). There is a sense of realism, but it also requires extraordinary patience. During this time, parents should absolutely refrain from using good and bad to evaluate a child's drawings, and not give them guidance and intervention. Simply ask the child what the paintings are, for further attention and exchange between parent and child (Cai J. Z. & Li R. M., 1993). Parents are encouraged to provide their child with stories and picture books to develop their perception of reality.

2.9 Conclusion

The literature reviewed here draws together the research findings and critiques by other researchers on the significant role of drawing and its impact on children's storytelling. This chapter discussed the influence of drawing on children's storytelling among children between the ages of 3 to 6. Drawing was identified to be a function that plays a critical role in children's holistic development at the child level (3-6 year-old).

The literature compiled also highlighted the developmental stages of drawing and how, when using the storytelling method, children's drawings show a positive difference in terms of their levels of exploration, focus and confidence. To conclude, the literature has provided detailed evidence to support the claim that drawing as an open-ended activity has a great impact on children's communication and their development as

a whole (Anning & Ring, 2004; Lowenfeld & Brittain, 1987; Brooks, 2003; Gentle, 2005).

University of Malaya

CHAPTER 3

RESEARCH METHODOLOGY

3.1 Introduction

The process of this research involves an appropriate collection of information from different sources – these include primary and secondary sources, using qualitative research methods that span across library searches and interviews on selected participants. The library search requires the extraction of information from various secondary sources that include books, journals and research papers. Conversely, several interviews were conducted on a number of respondents from The Big Tree Art Studio, a children's art centre in Bukit Tinggi, Klang, following which the information obtained was transcribed and analysed.

Storytelling as a teaching method in drawing is a case-study in which the C drawing processes are recorded within a classroom situation. The research subjects were children between the ages of three to six years who were divided into two groups, the first which applied the storytelling method, while the second applied the copying method.

3.2 Phase 1: Data Collection through Interviews

Prior to conducting the classroom activity, semi-structured interviews were carried out with four teachers for the purpose of soliciting their views on the following questions:

Q1. Do you apply storytelling in your own art classroom?

Q2. Do you apply copying in your own art classroom?

Q3. How do you value a child's drawing?

Q4. How often do you apply storytelling in drawing within your art classroom?

Q5. What are your thoughts about the method of storytelling and copying in drawing?

(Refer to Appendix A, B, C and D for interview data collected from the art teachers). These interview participants were selected based on their professional experience as art teachers. (Refer to Appendix E for more background information on the art teachers). The above questions were useful in the planning of the classroom structure, such as the order and schedule of each activity, the types of stories incorporated, the setting of the classroom and arrangement of art materials – all of which will be elaborated in Phase 5 below.

3.3 Phase 2: Participant Groups

Two classes, which consisted of 20 children from The Big Tree Art Studio in Klang, were recruited for this research study. The first class was assigned to the storytelling method in developing drawings, while the remaining was assigned to copy images from books. The drawing group class that implemented the storytelling method consisted of 5 boys and 5 girls, whereas the class that copied images from books had a group of 6 boys and 4 girls. The researcher taught both groups.

Table 1.2: Name list of the children of Group A, assigned the Storytelling Method in Developing Drawings and the children of Group B, recreating Images from Books.

Group A			
No	Name	Age	Gender
1	Teh Jia Wen	6	Girl
2	Law Yu Qi	6	Girl
3	Loi Xin Yong	5	Boy
4	Yee Zhen Xi	5	Boy
5	Tan Yan Sheng	4	Boy
6	Tan Qian Thong	6	Girl
7	Tan Xin Lei	5	Girl
8	Ter Wee Lun	6	Boy

9	Ter Wee Shen	6	Boy
10	Sonia Chan Yi Xuan	3	Girl
Group B			
No	Name	Age	Gender
1	Yeow Jun Cheng	5	Boy
2	Yeow Jey Yee	6	Girl
3	Anconics Chia	6	Boy
4	Nicsemie Chia	4	Girl
5	Sin Zhi Hern	4	Boy
6	Teh Shee Ting	6	Boy
7	Chen Calvin	5	Boy
8	Eugene Ng Kai Sheng	6	Boy
9	Chin Pei Yin	5	Girl
10	Lim Zhi Xuan	3	Boy

Figure 1.2 and 1.3: Day one: Children of Group A and Group B during the class activity at The Big Tree Art Studio in Bukit Tinggi, Klang. Photo by Nicsson Chia, 2015.



Figure 1.4 and 1.5: Day two: Children of Group A and Group B during the class activity at The Big Tree Art Studio in Bukit Tinggi, Klang. Photo by Nicsson Chia, 2015.



3.4 Phase 3: Workshop Agenda

<i>Table 1.3</i>					
Session One Workshop					
Group	Method	Day, Date & Time	Number of participants	Materials/ Resources	Time
Group A (Day 1)	Children assigned the storytelling method in developing drawings	Saturday, 12/12/2015, 11:00am to 1:00pm	10 participants	Setting up of tables, chairs, drawing blocks, pencils, other stationeries and materials	5 minutes
				Storytelling and repetition (The Rabbit and the Turtle)	10 minutes
				Drawing and colouring.	1 and a half hours
				Allowance of additional time for some participants	10 minutes
				Submission	5 minutes
				Total	2 hours
Group B (Day 1)	Children copying images from books.	Sunday, 13/12/2015, 11:30am to 1:30pm	10 participants	Setting up of the tables, chairs, drawing blocks, pencils, other stationeries and materials	5 minutes
				Read-a-story and repeat (The Rabbit and the Turtle)	10 minutes
				Drawing and colouring.	1 and a half hours
				Allowance of additional time for some participants	10 minutes
				Submission	5 minutes
				Total	2 hours

Table 1.4

Session Two Workshop					
Group	Method	Day, Date & Time	Number of participants	Materials/ Resources	Time
Group A (Day 2)	Children assigned the storytelling method in developing drawings	Saturday, 19/12/2015, 11:00am to 1:00pm	10 participants	Setting up of tables, chairs, drawing blocks, pencils, other stationeries and materials	5 minutes
				Storytelling and repetition (The Fox and the Crow)	10 minutes
				Drawing and colouring.	1 and a half hours
				Allowance of additional time for some participants	10 minutes
				Submission	5 minutes
				Total	2 hours
Group B (Day 2)	Children copying images from books.	Sunday, 20/12/2015, 11:30am to 1:30pm	10 participants	Setting up of the tables, chairs, drawing blocks, pencils, other stationeries and materials	5 minutes
				Read-a-story and repeat (The Fox and the Crow)	10 minutes
				Drawing and colouring.	1 and a half hours
				Allowance of additional time for some participants	10 minutes
				Submission	5 minutes
				Total	2 hours

3.5 Phase 4: Workshop Duration

The duration of the workshop is two hours per session for both groups A and B. Each group attended two sessions across two days – adding up to a total of 4 hours – in order to complete the entire children’s drawing workshop. The workshops took place on Saturday, 11am to 1pm, and Sunday, 11:30am to 1:30pm, and featured two different set of stories, namely “The Rabbit and the Turtle” as well as “The Fox and the Crow”.

3.6 Phase 5: Workshop Preparation and Setting the Scene

During the course of this workshop, it was of crucial importance that there were as few distractions as possible surrounding the children. As such, the children were seated in front of a wall, rather than an interesting bookshelf, a window or a noisy area, and tables were arranged in clusters of 5 to form a rectangular shape. Meanwhile, the chairs were arranged in such a way that the children were able to look at each other face-to-face, and able to make eye contact with everyone. The researcher stood at a standpoint that provided him an overview of the entire classroom and of all the children. Children could be moved around if necessary, or if they were disruptive to the other participants around them. Disruptive children were sat at the front to allow the researcher to keep an eye on them. Paying attention to children before the start of the storytelling session helps them to feel less like they need to compete with you for attention during the session.

It is important to communicate with the children the ways in which they are expected to interact with the story beforehand, to enable them to provide their full focus,. As the researcher would like all the children to be able to hear the story, he begins with asking for their attention and cooperation by letting the children know that they need to concentrate on the story. After that, the researcher would like for the children to feel relaxed, so the researcher began the session by allowing the children to

make some noise. This helped the children to feel more at ease and confident about drawing during the workshop session.

3.7 Reading and Telling Stories

Reading stories to three to six-year-old children is more important a teaching method as it is with all age groups, but it is a more passive experience than storytelling. Storytelling encourages art teachers and art educators to create their own images, feelings and responses to go along with the stories (Daryll B., 1998). This multi-faceted creativity carries over to all forms of creativity.

When 3 to 6-year-old children listen to storytellers or teachers, they have the chance to see the storytellers' or teachers' body language and acting presented in a unique way, while also hearing speech inflections (Daryll B., 1998). This group of children have the chance to listen to stories, in a way that helps them expand their drawing abilities. (Bob B., 2000).

Since storytelling in drawing does not use the references of images or books, children need to remember the stories, characters, and key plot point. This helps to exercise the memory skills of children. Teachers can build on this benefit by taking the time to ask questions about the story during and after the storytelling session, thereby further engaging the memory skills of 3 to 6-year-old children.

Telling children stories without the use of visual aids helps to develop their creative thinking and imagination. Children have to tap into their imagination to provide their own images to the story. To increase the benefits of telling stories, the researcher also need to take the time to come up with questions and activities that will maximize the benefits that come with introducing the storytelling method in developing drawings within the classroom.

3.8 Classroom Observation

The researcher collected specific information regarding the levels of exploration, focus and confidence of the children during the drawing process through observing their behaviour over a 2-hour period. This was carried out using an Assessment Indicator that was prepared prior to the activity (Refer to Table 1.5 below). This Assessment Indicator helps the researcher to note down observations quickly and efficiently without getting distracted during the classroom activity.

Table 1.5

**Children assigned the Storytelling Method in Developing Drawings
(Group A) and Children Copying Images From Books (Group B)**
ASSESSMENT INDICATOR

ASSESSMENT INDICATOR			
Criteria/ Level	High 7-9	Average 4-6	Low 1-3
Level of Exploration	Experiments with different colours to depict the same object (more than 2 colours).	Experiments with different colours to depict the same object (more than 1 colour).	Uses the same colour to depict the same object for the whole drawing.
	Sketches out the composition and explores more than one way to place figures on the paper (more than twice).	Sketches out the composition and explores more than one way to place figures on the paper (at least once).	Does not attempt different ways of placing the figures.
	Considers the format of the composition by turning the paper from landscape to portrait.	Does not consider the format of the composition but immediately works with the paper as it is laid out on the table.	Does not consider the format of the composition but immediately works with the paper as it is laid out on the table.
Number of children in Group A			
Number of children in Group B			

Level of Focus	<p>Able to sustain focus for 2 hours until completion of work.</p> <p>Spends a consistent amount of time to complete every part of the drawing with care.</p> <p>Able to focus on their drawing and will not disturb others during the drawing workshop.</p>	<p>Unable to sustain focus throughout the lesson. Requires guidance from the teacher after 1 hour in order to complete the task.</p> <p>Spends more time on some parts of the drawing while rushing through the other parts.</p> <p>Unable to focus at the beginning and conversing with other participants. Only able to focus on their drawing after 15 to 20 mins.</p>	<p>Unable to sustain focus throughout the lesson. Requires guidance from the teacher after 15 to 20 mins.</p> <p>Rushes through most of the drawing without much care.</p> <p>Unable to focus on their drawing and he/she will disturb and talk to other participants during the drawing workshop which leads to their inability to complete the drawing.</p>
Number of children in Group A			
Number of children in Group B			
Level of Confidence	<p>Demonstrates confidence in starting on their drawing without asking for additional help.</p> <p>Demonstrates confidence in drawing each individual figure without help.</p> <p>Student is proud of his work upon completion.</p>	<p>Seeks for help initially but is able to continue independently after some guidance.</p> <p>Seeks for help with drawing some of the figures.</p> <p>Student is satisfied with his work upon completion</p>	<p>Lacks the confidence to start and requires demonstration from the teacher.</p> <p>Consistently seeks for help to draw each individual figure.</p> <p>Student seeks for assurance that their work is “correct” upon completion.</p>

Number of children in Group A
Number of children in Group B

3.9 Selection of Stories

The different levels of the story's structure can be divided into three categories: simple story structures, repeated story structures and complex story structures. These levels indicate the difficulty of the story which include, the nature of the plot, the amount of information and, the complexities of the events included. The selection of the story structure for this research is based on the child's age and level of understanding based on the researcher's interaction with the children.

3.9.1 Simple Story Structures

Stories classified under this category can be defined by stories that include illustrations, and that are suitable for the reading of children between 3 to 6 years of age. The researcher chose simple stories for the reason that 3-to 6-year-olds enjoy stories about things they know and hear often. They also prefer stories that are repetitive and enjoy rhythm and rhymes. As children of this age group have a more developed attention span, they are able to listen to lengthier stories. However, it is also possible to select books with shorter chapters, reading only one or two chapters at a time and breaking the storytelling into different sessions.

The two story books the researcher prepared for this study, "The Rabbit and the Turtle" and "The Fox and the Crow", are both stories that feature only two characters. Children enjoy these books for their short, simple stories, without realising that they can learn some life lessons at the same time – it's a great way to introduce morals to the young.

3.9.2 Repeated Story Structures

The stories contain themes, such as animals and different events that complete it. However, the development process or the language and actions used are repeated several times within a story's plot – this helps children to better understand and grasp the meaning behind each story.

3.9.3 Complex Story Structures

As this experiment was conducted on children between the ages of 3 to 6, the researcher selected stories with simple structures for this research. The contents and plotlines of these types of stories do not exceed the range of experience of younger children and provide an appropriate level of understanding for children between the ages of 3 to 6, so that it is easy enough to apply in children's drawing activities that are based on the storytelling method.

Based on the above selection criteria, two different children's stories were chosen to better compare the developmental characteristics of children through storytelling. The participants from both Groups A and B developed drawings based on the same story and at the same time, with the only difference being that the children from Group A were read the stories before developing them, while the children of Group B copied images of the books.

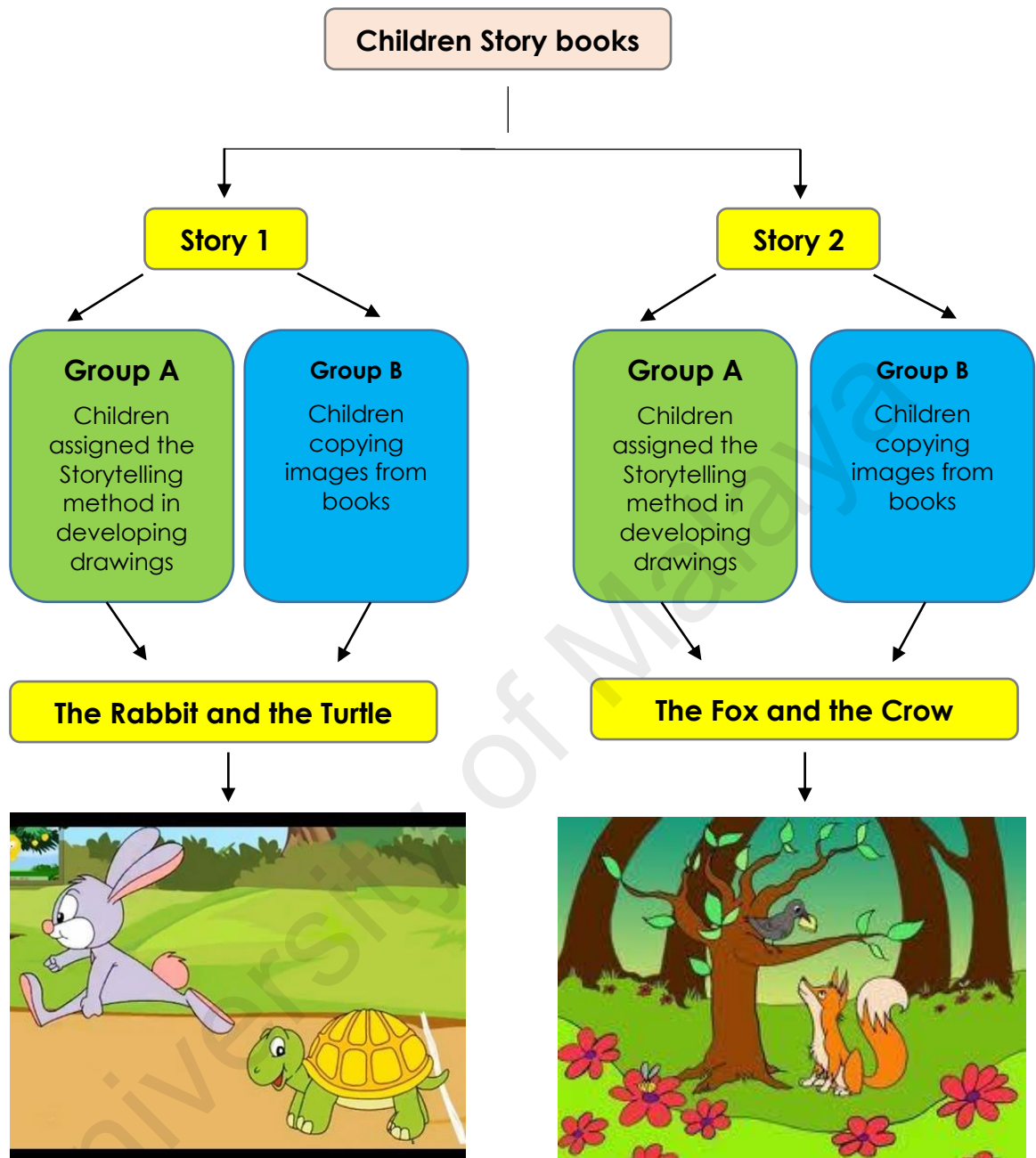


Figure 1.6: Two Different Children's Stories

Story 1: The Rabbit and the Turtle

by Nitin Kumar, 31. Aug, 2014

One day, a rabbit was boasting about how fast he could run. He was laughing at the turtle for being so slow. After hearing this, the turtle challenged the rabbit for a race. They decided to race to see who is faster. As the race began, the rabbit raced way ahead of the turtle, just like everyone thought. The rabbit turned around to see if he can find the turtle and found him way behind him. The rabbit decided to stop and take a short nap as the turtle was very slow. As the rabbit slept under a tree, the turtle races to the destination with his slow pace. Even with his slow pace, the turtle ran to the destination as the rabbit slept and won the race. He could not see the turtle anywhere! He went at full-speed to the finish line but found the turtle there waiting for him.

<http://blogs.transparent.com/hindi/short-story-in-hindi-the-rabbit-and-the-turtle/>

Story 2: The Fox and the Crow

Once upon a time, there lived an old lady Crow that was mean and ugly. One day, Miss Crow had stolen a big piece of cheese. And then, she flew on to a branch to enjoy it. In another place, under the tree, a sly creature, Mr. Fox, who wanted the cheese for himself, came up and spoke politely to her. "Oh, Miss Crow! How beautiful you are! What a lovely beak, what lovely feathers you have! What pretty eyes! If only you could sing, you would be the most beautiful bird in the world!" Very pleased to hear all of this about her, Miss Crow gave a loud croak to show that she could sing. Of course, the moment she opened her beak, the cheese fell down, and Mr. Fox ran away with it, laughing loudly.

<https://fawaidimam.wordpress.com/bahasa-inggris/the-fox-and-the-crow/>

3.10 The Moral of the Two Stories

There are many stories in Aesop's Fables that teach us important lessons. There are two stories in particular that the researcher recall until today, the first being the story of the rabbit and the turtle. In the story, the rabbit is over-confident and believes that the slow turtle could not be a faster runner than him. As a result, he decides to stop for a nap under a big tree, but the turtle slowly perseveres towards the finish line, and just as the rabbit wakes up, it sees that the turtle was no longer behind him but was in fact

approaching the finish line. The rabbit sprint to catch up with the turtle but it was too late, the turtle has arrived at the end of the race and thus, the rabbit lost to the turtle.

This story tells us that modest progress and ignorance makes us proud. In life, it is important to stay humble, believe in yourself and work hard in order to catch up with everyone else. Then, there is the story of the Fox and the Crow, in which the cunning fox cheats a crow off the cheese in his mouth. This story teaches us not to believe in the rhetoric of others. In our lives, we must not believe the rhetoric of strangers to ensure our own safety and to avoid being deceived by strangers.

3.10.1 The Moral of the Story

For the Rabbit and the Turtle, 'Slow and steady wins the race' is the moral of this story. This is the version of the story that we've all grown up with, but today we know that being fast and consistent beats the slow and steady. It's good to be slow and steady; but it's better to be fast and reliable.

The moral of the story of the Fox and the Crow is that you shouldn't always trust those who flatter you, as they may not have honourable intentions. The fox uses the crow's vanity against him, causing the crow to look like a fool *that even* loses his meal. If the crow had been more cautious, he wouldn't have responded to the flattery - at least, not until he'd eaten his cheese.

The researcher communicated the moral of the story to the children without complicating the story. However, the moral of the story helps the children understand the attitudes of the characters. This helps the children to better visualise and flesh out the characters which may contribute to the inclusion, expression and size of facial features, as well as the stance and position of the character.

3.11 Experimental Procedures

The drawing activity experiments on both groups were conducted on participants with a mean age of three to six years, and that will result in them and they can gain a sense of personal achievement.

Before conducting the experiment, two groups of learners were identified for the purpose of this study. Group A consists of children assigned the storytelling method in developing drawings, and Group B is made up of children copying images from books. Both experiments were conducted within the same week, at the same time and using the same story - "The Rabbit and the Turtle". Subsequently, in the second week, the story of "The Fox and the Crow" was applied to the same groups, under the same conditions as the prior week.

For experimental drawing activities to take place, both materials and a venue are necessary. These may seem like two obvious components to the process of drawing, but previous drawing activities conducted with children may not have considered the importance of the materials used to draw, and the environment or space in which drawing takes place. Both have a significant influence on the outcome of children's art expressions, as well as their overall interest in drawing.

Figure 1.7 and 1.8: The children of Group A and Group B during the first session of the drawing class at The Big Tree Art Studio in Bukit Tinggi, Klang. Photo by Nicsson Chia, 2015.



Figure 1.9 and 2.0: The children of Group A and Group B during the second session of the drawing class at The Big Tree Art Studio in Bukit Tinggi, Klang. Photo by Nicsson Chia, 2015.



At the start of the drawing workshop, each child was given a pencil, an eraser, and a piece of drawing block. Before the class began the guidance phrase, “Children, please listen carefully to the stories. After listening to the story, you may start working on your drawings based on it. Please do not talk and move the pencil and paper on the table” was uttered. After the storytelling session, the researcher encouraged the children to start drawing by saying, “Now, you can draw on the paper what you heard from the story. Do not discuss with your friend when you are drawing, and inform the teacher once you have finished”. The researcher makes quick notes using the Assessment Indicator.

Figure 2.1 and 2.2: The children of Group A in the midst of the drawing process at The Big Tree Art Studio in Bukit Tinggi, Klang. Photo by Nicsson Chia, 2015.



Figure 2.3 and 2.4: The children of Group B in the midst of the drawing process at The Big Tree Art Studio in Bukit Tinggi, Klang. Photo by Nicsson Chia, 2015.



3.12 Interviewing Process

All three teachers and the researcher agreed on the details of the research purpose. The dates and time in which research took place were arranged according to the participants' schedules, meanwhile the interview questions were focused on the children of both groups - Group A (Children assigned the storytelling method in developing drawings) and Group B (Children copying images from books to develop drawings). Prior to the interviews, the children were made aware of the intention to record their responses, following which the interviews were conducted in a relaxed manner to provide teachers and children with the confidence to ask and answer questions appropriately. Having obtained all the required information from the sample, the interviews were then transcribed and analysed.

During the initial part of the interview, the focus was on helping the participants to feel comfortable and relaxed, and getting them to understand the purpose of conducting the interview. To facilitate this, we allowed the children to explore and share a little bit about their drawing hobbies before moving towards asking questions regarding the two-day drawing activity.

3.12.1 Art Teacher's Background

With the purpose of providing some background to this research, this section briefly highlights the four art teachers involved in this study. The researcher has a keen interest in children's art and has been heavily involved in various initiatives in relation to this topic for over nine years. The researcher has also been invited as a guest judge for a children's competition. Teacher Cindy is a senior lecturer teaching at a few universities and colleges, she also has over ten years of experience as a children's art teacher teaching in art centres, primary schools, and serving as a guest judge for children's competitions. Teacher Ng Lai Seong started teaching calligraphy at an art studio seven years ago, she has been teaching children's art, sketching, and water colour at The Big Tree Art Studio for several years now and believes that art education plays a very important role in pre-child education. Meanwhile, Mr Teh Jia Shyan has been lecturing in photography at a few universities and colleges for over 4 years, he also works as a photography trainer for a few local colleges and has been organising photography workshops and sharing classes for secondary and primary school students. (Refer to Appendix E for more detailed background information on the art teachers).

3.12.2 Interview Questionnaire

The researcher designed and developed two different sets of survey questions for the children of Group A (Children assigned the storytelling method in developing drawings) and Group B (Children copying images from books to develop drawings). For the purpose of this study, an interview style survey was conducted. The entire questionnaire only took a few minutes for each individual child to answer, and the children were asked these questions in a comfortable classroom environment.

There were a total of four art teachers present, including the researcher. Teachers were divided into pairs, with one pair interviewing the first group of children and the second pair interviewing the second group of children.

Participants in both groups were asked the following sets of question in Mandarin:

Group A

- 1) Did you enjoy the storytelling session?
- 2) Do you like coming for art class?
- 3) How do you feel about the storytelling method in developing drawings?
- 4) Did this class help you to improve your...
- 5) What do you like most about the storytelling method?
- 6) Do you like copying from a picture?
- 7) Do you still remember the story from the previous class?

Group B




- 1) Do you enjoy copying in drawing?
- 2) Do you like coming for art class?
- 3) How do you feel about copying drawings during the drawing activities?
- 4) Did this class help you to improve your...
- 5) What do you like most about copying?
- 6) Would you prefer the storytelling method?
- 7) Do you still remember the story from the previous class?

3.12.3 Children's Response Form

A survey form consisting of seven questions was designed for the purpose of interviewing the children. The interview method was selected for this research as it was

deemed suitable for both participant groups. Teachers asked the participants a total of seven questions, and probed the children for feedback and answers during the drawing workshop. All data collected during the interviews are confidential and will only be used for the purpose of providing the researcher with information and details to support this research. (Refer to Figure 2.5 of The Response Form (Form A) and Figure 2.6 of The Response Form (Form B) for more detailed information).

The researcher used three symbols to represent agreement, neutrality and disagreement to make it easier for the participants to answer the questions asked during the workshop classes. It also injects an element of fun for children and makes them comfortable with answering the questions posed. (See table 1.6 below for the rating keys presented on the survey forms).




<p><i>Table 1.6</i></p> <p>Rating keys on the survey forms</p>	
 Agree	The indicator is most present when drawing classes are considered interesting
 Neutral	The indicator is most present when participants are given assistance during the drawing classes.
 Disagree	The indicator is most present when drawing classes are considered boring.

RESPONSE FORM (Form A)

Group A (Children assigned the Storytelling Method in Developing Drawings)




Please spare a few minutes of your valuable time to answer this simple Questionnaire.

Child's Name: _____ Age: _____

RATING KEY			
	Agree	Neutral	Disagree




1) Did you enjoy the storytelling session?

- a) All of it
- b) Most of it
- c) Some of it
- d) None at all

		
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>




2) Do you like coming for art class?

- a) Did you like this room?
- b) Was it quiet?
- c) Did you feel nice?

		
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

3) How do you feel about the storytelling method in developing drawings?

- a) It is interesting
- b) Creative
- c) Happy

		
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

4) Did this class help you to improve your...	😊	😬	😞
a) Drawing Skills	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
b) Techniques	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
c) Colouring	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
d) Materials	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
5) What do you like most about the storytelling method?	😊	😬	😞
a) Listening to stories	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
b) Imagination the story	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
c) Visualising the character	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
6) Do you like copying from a picture?			
Yes			
No			
Why _____			
7) Do you still remember the story from the previous class?			
Yes			
No			
Why _____			




Figure 2.5: Response Form (Form A)

RESPONSE FORM (Form B)

Group B (Children Copying Images from Books)




Please spare a few minutes of your valuable time to answer this simple Questionnaire

Child's Name: _____ Age: _____

RATING KEY			
	Agree	Neutral	Disagree




1) Do you enjoy copying in drawing?

- a) All of it
- b) Most of it
- c) Some of it
- d) None at all

		
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>




2) Do you like coming for art class?




- a) Did you like this room?
- b) Was it quiet?
- c) Did you feel nice?

		
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>




3) How do you feel about copying drawings during the drawing activities?

- a) It is interesting
- b) Creative
- c) Happy

		
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

4) Did this class help you to improve your...   

a) Drawing Skills	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
b) Techniques	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
c) Colouring	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
d) Materials	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

5) What do you like most about copying?   

a) Can copying images from references	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
b) Imagination the story	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
c) Visualising images the character	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

6) Would you prefer the storytelling method?

Yes

No

Why _____

7) Do you still remember the story from the previous class?

Yes

No

Why _____

Figure 2.6: Response Form (Form B)

3.13 Summary of Methodology

This research focuses on the use of class activities and interviews as methods for data collection. Both the class activities and interviews provided qualitative data for the purpose of analysis and discussion. The data was collected from one art centre, The Big Tree Art Studio in Klang, with the main participants comprising twenty children from two class groups aged between three and six years. Qualitative random sampling proved to be a successful method for this particular mode of data collection. The interviews conducted on the 20 children were found to be suitable for both the researcher and participants, who appeared to be comfortable and interested during the interview sessions.

CHAPTER 4

ANALYSIS AND DISCUSSION

4.1 Introduction

The findings presented in this paper were obtained using qualitative research methods, with the main tools being observation - for the collection and analysis of data - and semi-structured interviews with the art teachers and children. The interpretations of the findings are intended to represent the actuality of classroom situations where teachers and children use storytelling as a method in drawing activities. Three criteria, namely the level of exploration, level of focus and level of confidence, were analysed whilst the interviews were conducted individually with participants to additionally gauge their responses. This chapter is divided into four sections: Documentation of children drawings, analysis of the three criteria for the storytelling method, responses from the assessors, responses from the participants, summary of analysis and evaluation, storytelling as teaching method and lastly, conclusion.




4.2 Documentation of Children's Drawings

The drawings of both the children in Group A and Group B were documented in this study. The participants start with creating visuals and subsequently, begin connecting it with more characters from the story. In order to encourage a child's imagination in drawing, it is important to lead the child to explore and expand their variety of drawings. These are the drawings and artworks of children in both Groups A and Group B, the images were taken across the two-day drawing workshop (Refer to Table 1.7, 1.8, 1.9 and 2.0).

Table 1.7

Children of Group A's (Children assigned the Storytelling Method in Developing Drawings) personal details and drawing artworks.

Story 1: The Rabbit and the Turtle

No	Child's Personal Details	Child's Photo	Drawing Artwork
1	Tan Xin Lei 6 Girl Completed		
2	Loh Xin Yong 6 Boy Completed		
3	Sonia Chau Yi Xuan 3 Girl Completed		
4	Tan Qian Thong 6 Girl Completed		
5	Tan Yan Sheng 4 Boy Completed		








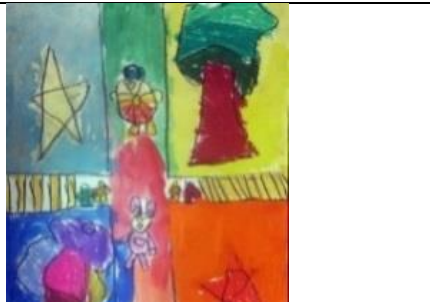

6	Teh Jia Wen 6 Girl Completed		
7	Teh Wee Lun 6 Boy Completed		
8	Yee Zhen Xi 6 Boy Completed		
9	Law Yu Qi 6 Girl Completed		
10	Ter Wee Shen 6 Boy Incomplete		Damaged

Table 1.8


**Children of Group B's (Children Copying Images from Books)
personal details and drawing artworks.
Story 1: The Rabbit and the Turtle**

No	Child's Personal Details	Child's Photo	Drawing Artwork
1	Yeow Jun Cheng 5 Boy Completed		
2	Yeow Jey Yee 6 Girl Completed		
3	Nicsemie Chia 4 Girl Completed		
4	Sim Zha Hern 4 Boy Completed		
5	Teh Shee Ting 6 Boy Incomplete	Missing photo	

6	Chen Calvin 5 Boy Completed		
7	Eugene Ng Kai Sheng 6 Boy Completed		
8	Chin Pei Yin 5 Girl Completed		
9	Lim Zhi Xuan 3 Boy Incomplete		Damaged
10	Anconics Chia 6 Boy Incomplete		Damaged

Table 1.9

**Children of Group A's (Children assigned the Storytelling Method in Developing Drawings) personal details and drawing artworks.
Story 2: The Fox and the Crow**










No	Child's Personal Details	Child's Photo	Drawing Artwork
1	Tan Xin Lei 6 Girl Completed		
2	Loh Xin Yong 6 Boy Completed		
3	Sonia Chau Yi Xuan 3 Girl Completed		
4	Tan Qian Thong 6 Girl Completed		
5	Tan Yan Sheng 4 Boy Completed		

6	Teh Jia Wen 6 Girl Completed		
7	Teh Wee Lun 6 Boy Incomplete		Damaged
8	Yee Zhen Xi 6 Boy Completed		
9	Law Yu Qi 6 Girl Completed		
10	Ter Wee Shen 6 Boy Complete		

Table 2.0

**Children of Group B's (Children Copying Images from Books)
personal details and drawing artworks.
Story 2: The Fox and the Crow.**

No	Child's Personal Details	Child's Photo	Drawing Artwork
1	Yeow Jun Cheng 5 Boy Completed		
2	Yeow Jey Yee 6 Girl Completed		
3	Nicsemie Chia 4 Girl Completed		
4	Sim Zha Hern 4 Boy Completed		
5	Teh Shee Ting 6 Boy Completed	Missing photo	

6	Chen Calvin 5 Boy Completed		
7	Eugene Ng Kai Sheng 6 Boy Completed		
8	Chin Pei Yin 5 Girl Completed		
9	Lim Zhi Xuan 3 Boy Completed		
10	Anconics Chia 6 Boy Incomplete		Damaged

The researcher divided the children into two groups; one group utilized the storytelling method in which the students listened to the researcher who tells the story before the drawing activity. The other group utilized the copying method, in which the students were shown an image from the books, “The Rabbit and the Turtle” and “The Fox and the Crow”, before the start of their drawing activity. The two groups of children were allotted the same amount of time to draw the characters from both stories.

Overall, it was observed that the children from Group A produced a greater variety of images compared to the children of Group B. In the first story, the children of Group A cumulatively presented a total of 8 rabbits that were illustrated with facial features and expressions, as compared to only 2 rabbits from Group B with facial features. Meanwhile, there were 3 turtles with more than two colours and tones on their shells in the artworks of the children of Group A, compared to Group B who had only single coloured shells on all turtles. There were two special trees illustrated from Group A, one of which was a tree with a door, and the other which looked like the earth compared to Group B whose drawings of trees were all similar. In Group A, besides the main characters, there were additional items illustrated such as flowers, houses, stars, and tracks, compared to Group B who stuck to the subject matter provided. (A sample of the various subject matters in the drawings is shown in table 2.1).

In story 2, the Fox and the Crow, the drawings of both groups were not dramatically different. However, most of the foxes ears from Group A were evident; as opposed to Group B whose foxes did not have evident ears. In Group A, there were 5 birds drawn with concise detailing on the beaks, wings, tails and feet, this compared to Group B that did not have any detailing on the birds. Additionally, the trees and clouds from Group A were coloured with different mediums, such as crayons, colour pencils and water colour, compared to Group B where most of the eight trees or clouds were coloured using crayons. In Group A, music symbols was added to the drawings to depict one of the main parts of the story where the bird was singing, Group B instead illustrated figures that seemed unrelated to the story. (A sample of the various subject matters found in the drawings is illustrated in table 2.2. While a summary of the assessment is shown in table of 2.3).

Children of Group A and Group B's Character Drawing Artworks. Story 1: The Rabbit and the Turtle	
Group A	Group B
Children assigned the Storytelling Method in Developing Drawings	Children Copying the Images from Books
	
	
	
	

Table 2.2

**Children of Group A and Group B's Character Drawing Artworks.
Story 2: The Fox and the Crow.**

<p>Group A</p> <p>Children assigned the Storytelling Method in Developing Drawings</p>	<p>Group B</p> <p>Children Copying Images from Books</p>
	
	
	
	

The overall documentation of evidence for both groups shows that the children of Group A possess a more imaginative approach to drawing, and there seems to be more variety in terms of inclusion of subject matters and use of different media. It may be concluded from this results that assigned to the storytelling method in developing drawings does help to increase the level of exploration and focus within a classroom. The children are also more confident with completing their drawings. In contrast, the children of Group B showed a lack of focus, even though they were provided an image to copy from. It may be possible that their focus was dependent on whether or not they could successfully copy the image. Once they felt that they could not successfully copy the image, they lose focus and asked for help to complete the work.

The researcher concludes that children should not be encouraged to simply copy an image off a book, as it is observed here that this may affect their curiosity to explore, and their confidence in their own visual language. Subsequently, their level of focus could not be sustained when they were not confident in their own works. In contrast, the storytelling method allows more room for exploration, and this openness encourages confidence in their own visual language. They do not think that what they have produced is right or wrong and subsequently, they are able to maintain focus and enjoy the task.

4.3 Analysis of the Three Criteria for the Storytelling Method

This model is adapted from the model used by Piaget and Vygotsky (Gardner, 1983), which comprises of the building blocks for the designation of drawing worksheets. The children's level of ability and their existing knowledge is taken into consideration when constructing suitable worksheets.

Table 2.3

**Children assigned the Storytelling Method in Developing Drawings
(Group A) and Children Copying Images From Books (Group B)**
ASSESSMENT INDICATOR

Criteria/ Level	High 7-9	Average 4-6	Low 1-3
Level of Exploration	Experiments with different colours to depict the same object (more than 2 colours). Sketches out the composition and explores more than one way to place figures on the paper (more than twice). Considers the format of the composition by turning the paper from landscape to portrait.	Experiments with different colours to depict the same object (more than 1 colour). Sketches out the composition and explores more than one way to place figures on the paper (at least once). Does not consider the format of the composition but immediately works with the paper as it is laid out on the table.	Uses the same colour to depict the same object for the whole drawing. Does not attempt different ways of placing the figures. Does not consider the format of the composition but immediately works with the paper as it is laid out on the table.
Number of children in Group A	3	5	2
Number of children in Group B	2	4	4
Level of Focus	Able to sustain focus for 2 hours until completion of work. Spends a consistent amount of time to complete every part of the drawing with care. Able to focus on their drawing and	Unable to sustain focus throughout the lesson. Requires guidance from the teacher after 1 hour in order to complete the task. Spends more time on some parts of the drawing while rushing through the other parts.	Unable to sustain focus throughout the lesson. Requires guidance from the teacher after 15 to 20 mins. Rushes through most of the drawing without much care. Unable to focus on

	will not disturb others during the drawing workshop.	Unable to focus at the beginning and conversing with other participants. Only able to focus on their drawing after 15 to 20 mins.	their drawing and he/she will disturb and talk to other participants during the drawing workshop which leads to their inability to complete the drawing.
Number of children in Group A	5	4	1
Number of children in Group B	3	4	3
Level of Confidence	<p>Demonstrates confidence in starting on their drawing without asking for additional help.</p> <p>Demonstrates confidence in drawing each individual figure without help.</p> <p>Student is proud of his work upon completion.</p>	<p>Seeks for help initially but is able to continue independently after some guidance.</p> <p>Seeks for help with drawing some of the figures.</p> <p>Student is satisfied with his work upon completion</p>	<p>Lacks the confidence to start and requires demonstration from the teacher.</p> <p>Consistently seeks for help to draw each individual figure.</p> <p>Student seeks for assurance that their work is “correct” upon completion.</p>
Number of children in Group A	4	3	3
Number of children in Group B	2	5	3

This assessment proves that the storytelling method benefits children's learning with relation to three criteria – exploration, focus and confidence in their storytelling method of developing drawings. Table 2.3 depicts the results on the enjoyment levels of the participants based on three criteria, namely exploration, focus and confidence. The level of exploration table shows the results between the difference in numbers of children in both groups, with 3 children on high, 5 children on average and 2 children on low in Group A and 2 children on high, 4 children on average and 4 children on low in Group B. The level of focus table shows the results between the difference in numbers of children in both groups, with 5 children on high, 4 children on average and 1 child on low in Group A, and 3 children on high, 4 children on average and 3 children on low in Group B. Meanwhile, the results recorded 4 children on high, 3 children on average and 3 children on low in Group A, and 2 children on high, 5 children on average and 5 children on low in Group B, on the level of confidence scale.

The following paragraphs provide a summary of the results recorded from Group A, the children assigned to the storytelling method in developing drawings and Group B, the children copying images from books, in relation to the three criteria of level of exploration, focus and confidence. These three criteria will be used to measure the research findings on a scale of high, average and low. However, it should be noted that the criteria results can be influenced by previous drawing experiences. Children are able to use drawing significantly for the purpose of communicating, and this activity can help children to develop their drawing skills (Please refer to table 2.4, 2.5 and 2.6 for more details on the findings based on the participants' levels of exploration, focus and confidence).

There were no significant differences levels of confidence in the number of low for both groups of children, as the researcher uses storytelling as means of discovering new strategies to communicate and show children's unique. Therefore, in the first time

of the storytelling method in developing drawings it is a not effective way of communicating with children and lack of confidence of the workshop.

Table 2.4

The Level of Exploration of Group A and Group B

Criteria / Level	High						Average						Low					
	H9		H8		H7		A6		A5		A4		L3		L2		L1	
	A	B	A	B	A	B	A	B	A	B	A	B	A	B	A	B	A	B
Experiments with different colours to depict the same object (more than 2 colours).	✓		✓	✓		✓												
Sketches out the composition and explores more than one way to place figures on the paper (more than twice).	✓		✓	✓														
Considers the format of the composition by turning the paper from landscape to portrait.	✓																	
Experiments with different colours to depict the same object (more than 1 colour).							✓	✓	✓									
Sketches out the composition and explores more than one way to place figures on the paper (at least once).							✓	✓		✓	✓							
Does not consider the format of the composition but immediately works with the paper as it is laid out on the table.									✓	✓	✓	✓						
Uses the same colour to depict the same object for the whole drawing.													✓	✓				✓
Does not attempt different ways of placing the figures.													✓	✓	✓	✓		✓
Does not consider the format of the composition but immediately works with the paper as it is laid out on the table.															✓	✓		✓
The number of children in Group A	1		2				3		1		1		1		1			
The number of children in Group B				1		1		2		1		1		2		1		1

Table 2.5

The Level of Focus of Group A and Group B

Criteria / Level	High						Average						Low					
	H9		H8		H7		A6		A5		A4		L3		L2		L1	
	A	B	A	B	A	B	A	B	A	B	A	B	A	B	A	B	A	B
Able to sustain focus for 2 hours until completion of work.	✓		✓	✓	✓													

Spends a consistent amount of time to complete every part of the drawing with care.	✓		✓	✓		✓													
Able to focus on their drawing and will not disturb others during the drawing workshop.	✓				✓	✓													
Unable to sustain focus throughout the lesson. Requires guidance from the teacher after 1 hour in order to complete the task.								✓			✓	✓							
Spends more time on some parts of the drawing while rushing through the other parts.								✓	✓	✓	✓								
Unable to focus at the beginning and conversing with other participants. Only able to focus on their drawing after 15 to 20 mins.						✓	✓	✓	✓	✓	✓								
Unable to sustain focus throughout the lesson. Requires guidance from the teacher after 15 to 20 mins.														✓	✓			✓	
Rushes through most of the drawing without much care.														✓	✓			✓	
Unable to focus on their drawing and he/she will disturb and talk to other participants during the drawing workshop which leads to their inability to complete the drawing.														✓	✓			✓	
The number of children in Group A	3		1		1		2		1		1			1					
The number of children in Group B			2		1		2		1		1				1			2	

Table 2.6

The Level of Confidence of Group A and Group B

Criteria / Level	High						Average						Low					
	H9		H8		H7		A6		A5		A4		L3		L2		L1	
	A	B	A	B	A	B	A	B	A	B	A	B	A	B	A	B	A	B
Demonstrates confidence in starting on their drawing without asking for additional help.	✓		✓	✓														
Demonstrates confidence in drawing each individual figure without help.	✓		✓	✓	✓	✓												
Student is proud of his / her work upon completion.	✓				✓	✓												
Seeks for help initially but is able to continue independently after some guidance.							✓	✓	✓	✓		✓						
Seeks for help with drawing some of the figures.										✓		✓						
Student is satisfied with his / her work upon completion.							✓	✓				✓						

Lacks the confidence to start and requires demonstration from the teacher.													✓	✓	✓			✓
Consistently seeks for help to draw each individual figure.															✓			✓
Student seeks for assurance that their work is “correct” upon completion.													✓					
The number of children in Group A	2		1		1		1		2				2		1			
The number of children in Group B				1		1		2		2		1		2				1

4.4 Responses from the Assessors

Storytelling as a teaching method in drawing for children between the ages of three to six, can be determined by analyzing the theme, structure, characteristics, and color of these drawings, and comparing analysis results with the child’s everyday life events (Yeh, 1985).



Figure 2.7: Assessment of completed drawings



Figure 2.8: Assessment of completed drawings

The results were gathered according to the study of contents of Group A and Group B’s children’s drawings. The study includes whether the child exhibits the story of major and minor characters, and whether there are attempts to express the descriptive features of these characters. The assessors look at the variety of subject matters, and the attempts at expressing a sequence of events which show an understanding of the story. This demonstrates that the artworks are not judged based on drawing techniques, such as whether the lines are consistent or whether it shares a likeness with the real object or figure, but instead on the child’s understanding and storytelling abilities, as shown in

their drawings. Table 2.7 presents a summary of the differences in results between Group A and Group B's children's drawing activity.

Table 2.7

Comments from Assessors

Group A:

Children assigned the Storytelling Method in Developing Drawings.

The image shows a story, overall forming a link between the characters. The drawing is orderly and indicates a rational spatial relationship between images, and sequence of events.

For example, in the drawing below, the turtle is shown as "being ahead" of the rabbit in the drawing on the left. On the right, there is an attempt to show the position of the bird and the fox (with the bird shown on top of a tree, while the fox is unable to reach the bird from below)



There are attempts to add interest to the composition, by adding subject matters which are not essential to the storyline, but which nevertheless provide some visual interest such as flowers or clouds.

They also try to express a happy ending by including various elements, such as the speech bubble, and an additional character who appears as part of a cheering crowd. These are substantial additions in subject matter that demonstrate their understanding of the story and their ability to imagine the atmosphere surrounding the story.



As shown in the images below, even though the drawings were not completed, the 2 main characters were depicted and the students tried to express qualities such as movement, rhythm and space.



Group B:

Children Copying Images from Books.

Students did not attempt to demonstrate the plot of the story through the sequencing of characters or through the spatial relationship between characters.

The student did not try to show the sequence of events but instead, places them according to the space “available” on paper.



The story of the individual image appears on the drawing, but there's a lack of contact between the image and dispersed image on the drawing.

On the left drawing below, only the turtle is depicted while the rabbit does not make an appearance in the drawing as a second main character. On the right drawing, there are no attempts to show the position of the bird and the fox, and there are no substantial additions in subject matter that demonstrate their understanding of the story.



Some students were unable to complete the drawing, even though they were merely copying images from books. This is mainly because some of participants gave up

when they felt that they were unable to “successfully” copy the image.



The results of the findings, based on the response and comments from assessors; show that the children of Group A demonstrate an understanding of the story through a variety of visual approaches. This includes their attempts to show a spatial relationship between the two characters, the sequencing of events that show the plot of the story, as well as their inclusion of additional subject matters to create interest in the story.

4.5 Responses from the Participants

A qualitative analysis was performed on the drawing activities that included both groups of children using the storytelling method in developing drawings, and those copying images from books. The questionnaires and assessment forms were analysed quantitatively, while the interviews were qualitatively analysed. The qualitative analysis on the drawing activities for both Group's A and B were made based on the aspects of content and delivery, and rated by all four teachers (refer to Appendix E). Table 2.8 presents the summary of findings for the children assigned to the storytelling method in developing drawings (Group A), while Table 2.9 presents the summary of findings for the children copying images from books (Group B).

Table 2.8: The findings for Children assigned the Storytelling Method in Developing Drawings (Group A)					
No	Questionnaire	All of it	Most of it	Some of it	None of it
1	Did you enjoy the storytelling sessions?	6	3	1	0
2	Do you like coming for art class?		Agree	Neutral	Disagree
	a) Did you like this room?	7	3	0	
	b) Was it quiet?	0	7	3	
	c) Did you feel nice?	7	3	0	
3	How do you feel about the storytelling method in developing drawings?		Agree	Neutral	Disagree
	a) It is Interesting	8	2	0	
	b) Creative	3	7	0	
	c) Happy	10	0	0	
4	Did this class help you to improve your...		Agree	Neutral	Disagree
	a) Drawing skills	9	1	0	
	b) Technique	6	4	0	
	c) Colouring	2	8	0	
	d) Materials	3	7	0	
5	What do you like most about the storytelling method?		Agree	Neutral	Disagree
	a) Listening to stories	10	0	0	
	b) Imagining the story	8	2	0	
	c) Visualising the character	2	8	0	
			Yes	No	Other
6	Do you like copying from a picture?	2	6	2	
7	Do you still remember the story from the previous class?	9	0	1	

The subsequent paragraph describes the questionnaire results of the Children assigned the storytelling method in developing drawing (Group A). Based on Table 2.8, we observed the following results, Q1 = 6% of all of it, 3% of most of it and 1% of some of it. Q2a = 7% of agree and 3% of neutral, Q2b = 7% of neutral and 3% of disagree, Q2c = 7% of agree and 3% of neutral. Q3a = 8% of agree and 2% of neutral, Q3b = 3% of agree and 7% of neutral, Q3c = 10% of agree. Q4a = 9% of agree and 1% of neutral, Q4b = 6% of agree and 4% of neutral, Q4c = 2% of agree and 8% of neutral, Q4d = 3% of agree and 7% of neutral. Q5a = 10% of agree, Q5b = 8% of agree and 2%

of neutral, Q5c = 2% of agree and 8% of neutral. Q6 = 2% of yes, 6% of no and 2% of other. Q7 = 9% of yes and 1% of other. (Please refer to APPENDIX F: The data collected directly from the children of Group A for the purpose of evaluation).

Table 2.9: The findings for Children Copying Images from Books					
No	Questionnaire	All of it	Most of it	Some of it	None of it
1	Do you enjoy copying in drawing?	1	7	2	0
2	Do you like coming for art class?	Agree		Neutral	Disagree
	a) Did you like this room?	5	5	0	
	b) Was it quiet?	2	5	3	
	c) Did you feel nice?	4	5	1	
3	How do you feel about copying drawings during the drawing activities?	Agree		Neutral	Disagree
	a) It is Interesting	2	7	1	
	b) Creative	0	6	4	
	c) Happy	8	2	0	
4	Did this class help you to improve your...	Agree		Neutral	Disagree
	a) Drawing skills	1	9	0	
	b) Technique	1	7	2	
	c) Colouring	1	8	1	
	d) Materials	0	9	1	
5	What do you like most about copying?	Agree		Neutral	Disagree
	a) Can copying images from references	10	0	0	
	b) Imagining the story	0	7	3	
	c) Visualising the character	4	6	0	
		Yes		No	Other
6	Would you prefer the storytelling method?	10	0	0	
7	Do you still remember the story from the previous class?	4	3	3	

The following paragraph describes the questionnaire results of the children copying images from books (Group B). In Table 2.9, we observed the following results, Q1 = 1% of all of it, 7% of most of it and 2% of some of it. Q2a = 5% of agree and 5% of neutral, Q2b = 2% of agree, 5% of neutral, 3% of disagree, Q2c = 4% of agree, 5% of

neutral and 1% of disagree. Q3a = 2% of agree, 7% of neutral and 1% of disagree. Q3b = 6% of neutral and 4% of disagree, Q3c = 8% of agree and 2% of neutral. Q4a = 1% of agree and 9% of neutral, Q4b = 1% of agree, 7% of neutral and 2% of disagree, Q4c = 1% of agree, 8% of neutral and 1% of disagree, Q4d = 9% of neutral and 1% of disagree. Q5a = 10% of agree, Q5b = 7% of neutral and 7% of disagree, Q5c = 4% of agree and 6% of neutral. Q6 = 10% of yes. Q7 = 4% of yes, 3% of no and 3% of other. (Please refer to APPENDIX G: Data collected directly from the children of Group B for the purpose of evaluation).

Table 3.0 presents the findings based on the questionnaires; this is a summary of the findings for both the children assigned to the storytelling method in developing drawings (Group A) and the children copying images from books (Group B).

Table 3.0										
Results of the Questionnaires for Group A and Group B Children										
Q	No	Group A				Group B				
	1	Did you enjoy the storytelling sessions?				Do you enjoy copying in drawing?				
		All of it	Most of it	So me of it	None of it	All of it	Most of it	Some of it	None of it	
		6	3	1	0	1	7	2	0	
	2	Do you like coming for art class?				Do you like coming for art class?				
					A N D				A N D	
		a) Did you like this room?			7 3 0	a) Did you like this room?			5 5 0	
		b) Was it quiet?			0 7 3	b) Was it quiet?			2 5 3	
		c) Did you feel nice?			7 3 0	c) Did you feel nice?			4 5 1	
	3	How do you feel about the storytelling method in developing drawings?				How do you feel about copying drawings during the drawing activities?				
					A N D				A N D	
		a) It is Interesting			8 2 0	a) It is Interesting			2 7 1	
		b) Creative			3 7 0	b) Creative			0 6 4	
		c) Happy			10 0 0	c) Happy			8 2 0	
	4	Did this class help you to improve your...				Did this class help you to improve your...				
					A N D				A N D	

	a) Drawing skills	9	1	0	a) Drawing skills	1	9	0
	b) Technique	6	4	0	b) Technique	1	7	2
	c) Colouring	2	8	0	c) Colouring	1	8	1
	d) Materials	3	7	0	d) Materials	0	9	1
5	What do you like most about the storytelling method?				What do you like most about copying?			
		A	N	D		A	N	D
	a) Listening to stories	10	0	0	a) Can copying images from references	10	0	0
	b) Imagining the story	8	2	0	b) Imagining the story	0	7	3
	c) Visualising the character	2	8	0	c) Visualising the character	4	6	0
6	Do you like copying from a picture?	Y	N	O	Would you prefer the storytelling method?	Y	N	O
		2	6	2		10	0	0
7	Do you still remember the story from the previous class?	Y	N	O	Do you still remember the story from the previous class?	Y	N	O
		9	0	1		4	3	3

4.6 Summary of Analysis and Evaluation

The second method of investigation involves the use of charts to summarise the answers, and seeks to identify the differences in response patterns with respect to personal criteria. To ease the visual inspection, the possible replies were combined into Group A and Group B. Analysis data and evaluation is a process in which all the data from the results will be combined on a graph to facilitate easier data analysis. The graph is drawn based on user's responses, and is categorised according to the children of Group A and Group B. Figure 2.9 presents the graphical method of analysis, and the summary of the findings for Group A, the children using the storytelling method in developing drawings (Please refer to the Appendix F: The individual graph for the children of Group A), while figure 3.0 presents the graphical method of analysis, and the summary of the findings for Group B, the children copying images from books (Please refer to the Appendix G: The individual graph for the children of Group B).

Figure 2.9: The summary of the findings for Group A, the Children assigned the Storytelling Method in Developing Drawings.

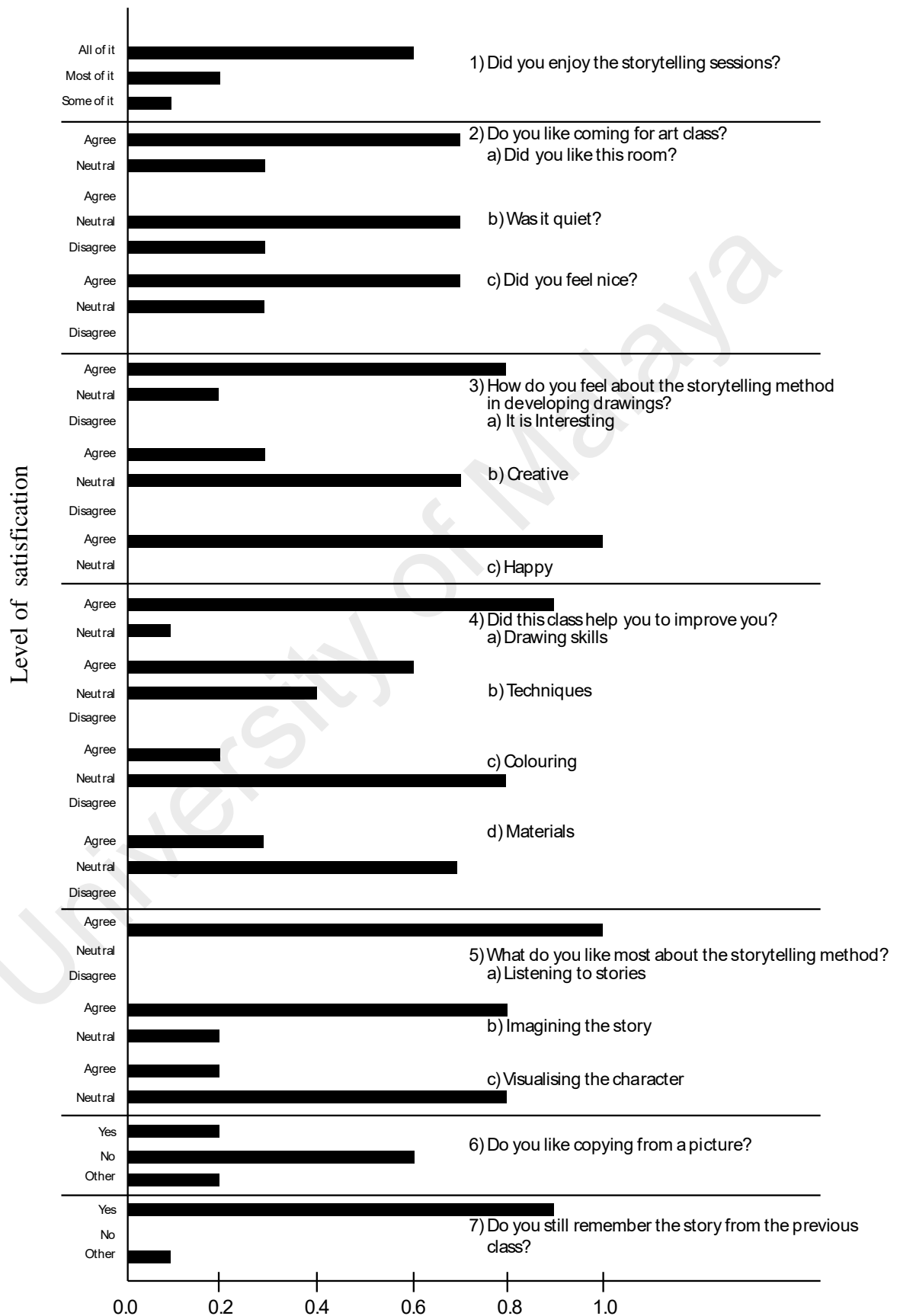
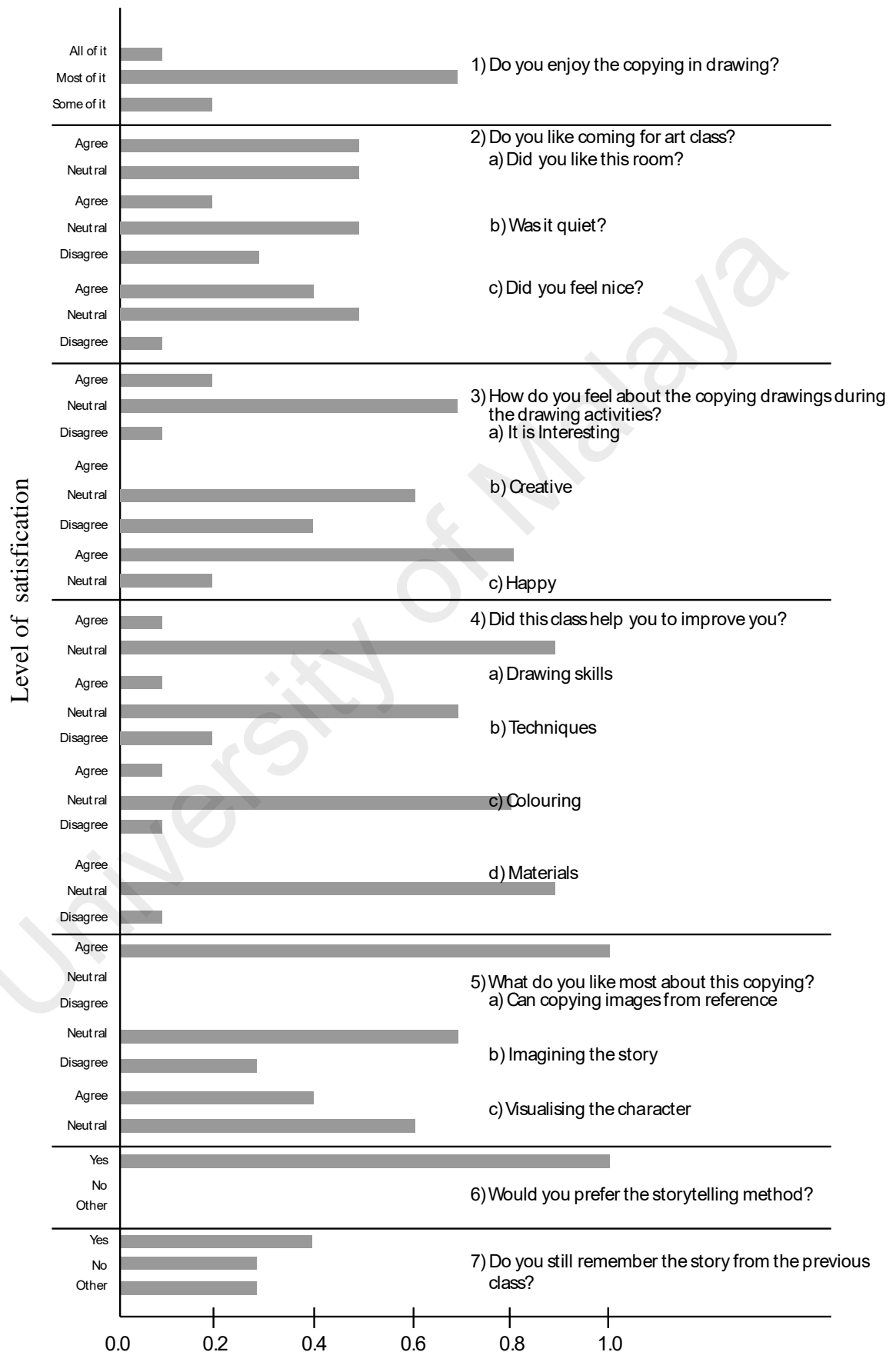
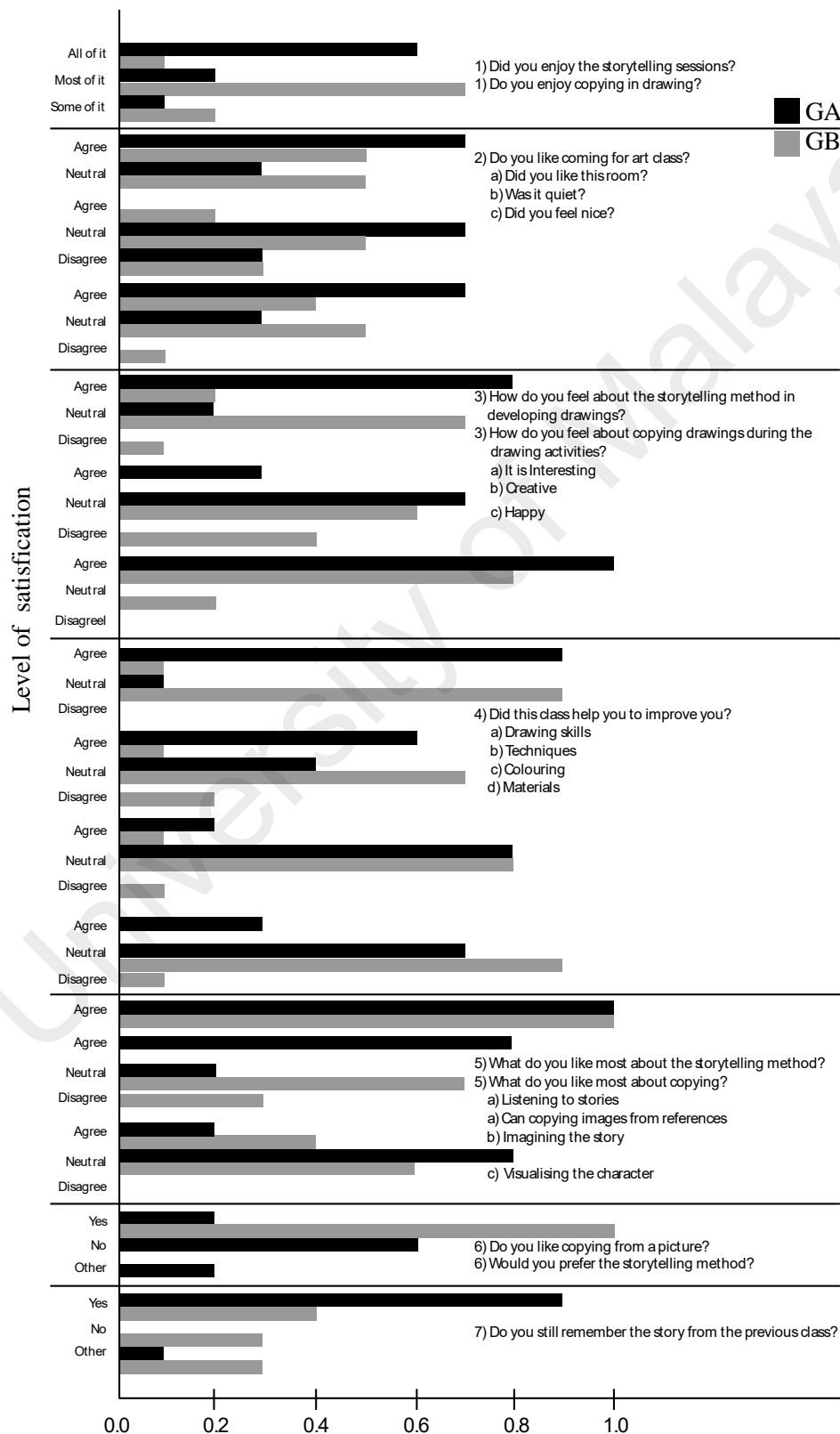


Figure 3.0: The summary of the findings for Group B, the Children Copying Images from Books.



Based on our analysis, this is a summary of the percentages of children assigned the Storytelling Method in Developing Drawings (Group A) and Children Copying Images from Books (Group B). A summary of the graphs for Group A and Group B Children are as shown below in figure 3.1.



The results of the findings from the interviews show that the children of Group A mostly enjoy the storytelling method in developing drawings, while the children of Group B do not enjoy copying in drawing. A significant difference is observed between the two groups in terms of their responses to the answers in the questionnaires, in which Q1: All of it = 6 > 1; most of it = 3 < 7; some of it = 1 < 2. Q2: GA agree > GB agree; Q3: GA agree > GB agree; Q4: GA agree > GB agree; Q5: GA agree > GB agree; Q6: GA yes < GB yes; Q7: GA yes > GB yes (refer to the figure 2.9 and 3.0). Overall, the assessment shows that Group A participants considered the storytelling method more effective in drawing activities, in terms of interest, creativity, happiness experienced, drawing skills, techniques, listening and imaginations, as compared to the method applied on Group B participants. These questions helped us to understand which qualities are desirable when children perform a drawing activity. We can conclude from these two groups that, at least for accuracy tasks, Group A children assigned the storytelling method perform better than Group B children who followed the copying approach in drawing.

The graph also shows the results between the enjoyment levels of both groups assigned the storytelling and copying method in drawing. Most of the children agree that the storytelling approach in drawing is a more effective method than simply copying. Figure 3.1 shows that both groups of participant's final assessments have helped us arrive at a final conclusion on the effectiveness of the storytelling method in drawing.

4.7 Storytelling as a Teaching Method

Through these storytelling drawing activities, the researcher has successfully identified the strengths and weaknesses of the method in the context of a real classroom.

Among the many challenges faced are arrangement, class and time management, as well as, existing problems with the facilities. Table 3.1 presents a summary of the strengths and weaknesses of storytelling as a teaching method.

<p><i>Table 3.1</i></p> <p>Summary of the Strengths and Weaknesses of Storytelling as a Teaching Method</p>	
Strengths	Weaknesses
<p>Level of exploration Storytelling stimulates children to search for related ideas and knowledge, in order to understand how the characters of the story may feel or may respond. Thus, storytelling may also help children to be perceptive about emotions and the expression of emotions.</p> <p>Enhances the teachers' communication with children through idea exploration and reflection of the children's ideation process.</p> <p>This shifts the children's focus from "drawing skills" to "ideation" (coming up with ideas).</p> <p>Level of Focus The relationship between teacher and student is easily strengthened during work production through fun and exciting dramatization of the story. During this phase, the level of focus is high.</p> <p>Level of Self confidence Self-confidence in children increases as drawing activities encourage them to be open to imagine various scenes and unlimited ways in which a story can be visualised.</p>	<p>Level of exploration It is difficult to provide adequate attention to every child who has a different idea and how they should express it.</p> <p>Requires a high level of competency among teachers to respond to the various questions posed by children in order to encourage continued exploration.</p> <p>Level of Focus Class control becomes difficult to manage due to the free nature of drawing within the storytelling method since children are encouraged to communicate with one another verbally about their ideas. Conversely, there will be a handful of children misusing this freedom to create noise and display mischievous behaviours. Whereas in Group B, the children tend to keep quiet when they are copying from the image.</p> <p>Time allocation for each creative arts activity cannot be set to accommodate a heterogeneous classroom. Without positive guidance from teachers, creative thinking focused learning may diverge into merely an excitement phase for children.</p> <p>Level of Confidence At times, teachers are not competent in answering the different questions posed, and this may result in disappointment among children.</p>

The assessment between the strengths and weaknesses of storytelling as a teaching method demonstrate that it can help to improve the learning and teaching process for both teachers and participants within classrooms. In summary, the strengths of the storytelling method are that it helps children to be perceptive about emotions, it is an approach to learning that focuses on developing children's ideation process, and that the relationship between teacher and student is easily strengthened during work production through fun and exciting dramatization of the story. The weaknesses of the storytelling method are that it is difficult to provide adequate attention to every child who has a different idea and how they should express it, that it cannot be set to accommodate a heterogeneous classroom and that class control becomes difficult to manage. Meanwhile, teachers whom are not competent in answering the different questions posed may result in disappointment among children. The strengths of the storytelling method can be combined and remedied with the traditional approach of copying from books.

4.8 Conclusion

The results of this analysis and consequent findings have helped to address the research objectives posed in the proposal; the first objective was to identify the effectiveness of the storytelling method in developing drawings among children between the ages of 3 to 6. The above discussions have elaborated on how children develop their drawing skills through the storytelling method. The themes that have emerged from both the observations and individual interviews with the participants show that the storytelling method has additional advantages when compared to the conventional methods of teaching drawing, which is to copy from existing images.

The second objective which we sought to investigate -how the storytelling method can affect the levels of exploration, focus and confidence in drawing among

children - was also achieved through observation of the various workshops and responses from the interviewees. The results show that the storytelling method is most effective for increasing the level of exploration as it helps children to imagine, visualise and form their own visual language. This is demonstrated by the variety of subject matters present in the drawings of children assigned this method, and their use of media. This is also demonstrated by the attempts to depict the sequence of events and to show descriptive elements in the main characters. Their communications with the teacher and with other students also show that their levels of focus and confidence are also subsequently increased. They are observably more interested in the story, have a better recall of the storyline and are able to complete the task more independently, without the need to ask for help.

It was evident that the teachers' roles are very important and critical in facilitating children's communication through storytelling in order to generate a lot of discussion around the various drawings made by children. The role of a teacher is very demanding; requiring them to dramatize the story, to facilitate communication, to motivate open-ended questions, as well as, to help them put their ideas on paper.

The findings have provided further evidence to the claim made by other researchers identified in the literature review, that storytelling plays a major role in developing children's thinking and their understanding of the world around them. The observations highlighted the interactive process storytelling sought to bring, and in the process, the drawing skills of children are developed.

CHAPTER 5

CONCLUSIONS AND RECOMMENDATIONS

This chapter focuses on the overall conclusions of the research and the recommendations for improvement for future research. The purpose of this research was to explore how children between the ages of 3 to 6 can benefit from the story telling method in drawing as opposed to other conventional methods such as copying from books. The research findings presented were obtained from a case study conducted at an art centre in Klang, The Big Art Studio, which uses storytelling as a teaching method in developing drawings activities for children between the ages of 3 to 6. Through an extensive review of the literature and research, it was determined that storytelling plays a significant role in children's communication. The various researchers identified in the literature review have determined that storytelling is very important for the comprehensive development of children. (Kellogg, 1970; Lowenfeld & Britain, 1987).

Throughout the research, the important and significant role of storytelling as a teaching method in drawing was discovered, and the relevance of drawing to learning about other subjects was identified. It was also evident that children talk a lot about their stories through the drawing process, therefore, the process encourages children to communicate, verbalise their thoughts and think through events and experiences.

The full participation of the children was very helpful to this research, and has provided in-depth data on how storytelling in drawing can be used in many different ways to enhance children's communication. All permission was granted by the Art Centre, The Big Tree Art Studio, for the purpose of photography of the drawings and workshops, to aid in the final analysis of this research.

The present study comprised of one research subject: children at the age of 3 to 6 years. I suggest that researchers of future studies increase the number of research subjects to comprehensively understand the relationship between children's drawing performance and image symbols. In addition, children's family members, peers, and teachers can be included in the research to obtain more informative results. Each child, in their performance of drawing, has a unique life experience and performance that they bring to the activity. Parents and teachers should provide a free and peaceful atmosphere, triggering the child's curiosity and creative desire in a relaxed and happy state, so that they are able to enjoy the activity.

When appraising the artwork of child praise and words of encouragement, as well as a tolerant heart in accepting any picture or drawing the child presents is of utmost importance. Praises should be sincere, not perfunctory, for instance "Ah! Painted well", or "Yes!" The most important principle to remember is to praise a child's efforts and good behaviour and to stand in the child's position, and view their drawings according to their psychological development and abilities, never with the eyes of an adult that critiques an artwork as good or bad.

This study uses case studies as a qualitative research method. However, I recommend that future studies include interviews with the parents of the children in order to further evaluate the effectiveness of the story-telling method in terms of gauging the improvement of the children's communication and expression of ideas. Such interviews can lead in drawing results, which can improve the future reference value of a study.

The researcher's observations have led to the identification that children would have added more detail to their drawings, if they are allocated more time in their drawing process. Therefore, children should be given sufficient time to express themselves fully through different drawing activities. In addition, a variety of drawing

materials should be readily available and easy accessible for children to stimulate their interest in drawing activities. It is also worth noting that children should be allowed to draw on their own initiative, and at their own pace, as this helps to improve children's intelligence and creative ability.

Despite the fact that the findings are limited to one particular centre, they may be applied to the wider arena to ensure that children's drawings are valued not as a skill for producing works of art but as a thinking and communication process. Based on the findings, it is recommended that the study of drawing should focus on the learning experience provided to children rather than the mastering of drawing techniques, as this helps in the holistic development of children and embraces all areas of a child's development.

The main findings of the research have demonstrated how storytelling, as a teaching method in drawing, can be an effective form of communication for children and that children develop their storytelling abilities through drawing. In addition, the findings highlighted how drawing can be used to facilitate learning across subject areas, and it can significantly contribute to the overall development of a child. The findings further illustrate that the storytelling method in drawing may be a good supplementary method in the acquisition of creative exploration, encouraging focus and cultivating confidence within a child's drawing development.

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University of Malaysia

APPENDICES

APPENDIX A: ART TEACHER INTERVIEW ONE

Q1. Do you apply storytelling in your own art classroom?

Yes, I do. In my opinion, storytelling is useful for children to learn to draw better as they are able to connect the dots, which helps to boost their learning experience. As a result, they can sharpen their drawing skills and are able to make faster improvements in drawing.

Q2. Do you apply copying in your own art classroom?

Yes, I do. It's mainly references from previous artworks of children or art reference books. But I would normally ask the children to change a few details so it won't be a 100% copy of the original artwork.

Q3. How do you value a child's drawing?

I value it very much. It's good for them to tap into their creativity and draw something from their imagination to aid in their storytelling.

Q4. How often do you apply storytelling in drawing within your art classroom?

I often allow the children to come up with their own stories and ideas in their drawing, only assisting them if needed.

Q5. What are your thoughts about the method of storytelling and copying in drawing?

I think both are necessary for children to learn to draw. Copying, as in getting inspiration or references from a drawing, can be essential to children's storytelling as they are able to get more ideas to enhance their own drawings.

APPENDIX B: ART TEACHER INTERVIEW TWO

Q1. Do you apply storytelling in your own art classroom?

Yes, it's very important to encourage listening and responses between children and a creative story before they can turn it into a drawing.

Q2. Do you apply copying in your own art classroom?

Yes, students find it easier to copy in drawing.

Q3. How do you value a child's drawing?

I value it in terms of a children's inner voice coming to life through the drawing composition, their confidence in strokes, their sensitivity towards colour use, common sense, variety of subjects explored, quality of work and unique style.

Q4. How often do you apply storytelling in drawing within your art classroom?

I apply storytelling in children's drawing activities within my art class about 70% of the time.

Q5. What are your thoughts about the method of storytelling and copying in drawing?

Storytelling:

It's a very good way to cultivate children's imagination, listening and observation abilities to integrate the story with their drawing.

Copying in drawing:

Students find it easier to copy from a reference when drawing. The story, variety of the subject, quality of work and unique style of the idea has already been executed for them, which makes it easier for children to comprehend and grasp.

APPENDIX C: ART TEACHER INTERVIEW THREE

Q1. Do you apply storytelling in your own art classroom?

Yes, I like to use storytelling in art class. Storytelling arouses children's imagination and creativity.

Q2. Do you apply copying in your own art classroom?

Yes, I also use copying in art class when I need to teach basic shapes.

Q3. How do you value a child's drawing?

Children's storytelling in drawing helps children to enhance their creativity and imagination. Through storytelling, a child presents his picture according to his age, character, past experience and family background. It makes children's drawings more abundant and full of variety.

Q4. How often do you apply storytelling in drawing within your art classroom?

Very often. I usually provide two to three different pictures to them. After that, I lead them to create a simple story with the pictures. This is how they compose their images and present their drawings.

Q5. What are your thoughts about the method of storytelling and copying in drawing? Basically, copying is used to learn basic skills and images only. When it is used in children's art education, it narrows the imagination of children and limits their presentation of art. In a child's world, everything is possible; storytelling brings their images to life. It makes the composition of art more abundant and unique.

APPENDIX D: ART TEACHER INTERVIEW FOUR

Q1. Do you apply storytelling in your own art classroom?

Sure, I always use storytelling for my students when I am teaching them drawing. Normally I will perform a story before the start of a lesson. I also prefer my students to tell me the story behind their art concept before they start on their drawing.

Q2. Do you apply copying in your own art classroom?

No, normally I will let my students create their own artwork because from my point of view, I think my student's own ideas will create more inspired artworks.

Q3. How do you value a child's drawing?

It's a good idea to inspire children's conceptualisation of ideas. The artwork with a story is normally more creative. I prefer not to limit a student's mind-set, so I am very much in favour of students creating their own story in their artwork without copying.

Q4. How often do you apply storytelling in drawing within your art classroom?

I usually do it for every class I teach.

Q5. What are your thoughts about the method of storytelling and copying in drawing?














I prefer storytelling when compared to copying because it allows my students to produce more inspired artworks and gives them the freedom to conceptualise ideas.




APPENDIX E: BACKGROUND INFORMATION ON THE TEACHERS











Art Teacher	Background
Nicsson Chia Chua Hang	Nicsson has 14 years of experience lecturing in Graphic Design, Advertising Design and Drawing & Illustration. He joined the Terra College teaching team in 2014 as the School of Art & Design's Coordinator cum Senior Lecturer. He has a keen interest in childrens' art and has been heavily involved in various initiatives for over nine years. Upon obtaining his degree, Nicsson worked as a junior art director at an advertising agency in San Francisco from 2001 to 2002, and was working in the advertising industry for more than five years. He is currently pursuing his Masters in Visual Arts at Universiti Malaya.
Cindy Fang See Khung	With over 16 years of working experience as a Senior Lecturer for the School of Art & Design, Fang See Khung (Ms. Cindy) currently works to provide professional teaching expertise and in ensuring that all teaching content and methods of delivery are in accordance with providing equal opportunity and assisted transfer of knowledge, including practical skills, methods and techniques. She has since worked to develop the diploma programmes, conduct research and knowledge exchange projects. She also has over 10 years of experience as a children's art teacher. She holds a Masters in Science for Multimedia Design from Mantissa (ESGI, France). Her Masters graduation project saw her studying college students' perceptions on the legibility of the sans serif typography on electronic signages, with a focus on students' perceptions in transforming image recognition through design.














Ng Lai Seong	<p>Angie Ng holds a degree in Western language from Taiwan University. Due to her keen interest in art and calligraphy, she has been attending art classes with a few local artists for the last 15 years. 10 years ago, she started teaching calligraphy at an art studio. She has been teaching children's art, sketching and water colour at The Big Tree Art Studio for 7 years now and believes that art education plays a very important role in pre-children's education.</p>
Teh Jia Shyan	<p>A graduate from Multimedia University majoring in Film and Animation, Jia Shyan has over 10 years of working experience in the industry. He founded the JS Tea Photography Studio in 2010, specialising in wedding, commercial and corporate event photography. He has been involved in various major events organised by high-profile corporations such as CIMB Bank, World Vision, and P1 Network. Currently, he works as a photography trainer for a few local colleges and has been organising photography workshops and sharing classes for the last few years.</p>

APPENDIX F: Data collected directly from the Children of Group A for the purpose of evaluation.














Sonia Chan Yi Xuan (age 3)				
No	Questionnaire	Answer		
1	Did you enjoy the storytelling sessions?	Most of it		
2	Do you like coming for art class?			
	a) Did you like this room?			
	b) Was it quiet?			
	c) Did you feel nice?			
3	How do you feel about the storytelling method in developing drawings?			
	a) It is Interesting			
	b) Creative			
	c) Happy			
4	Did this class help you to improve your...			
	a) Drawing skills			
	b) Technique			
	c) Colouring			
	d) Materials			
5	What do you like most about the storytelling method?			
	a) Listening to stories			
	b) Imagination the story			
	c) Visualising the character			
6	Do you like copying from a picture?	Don't know		
7	Do you still remember the story from the previous class?	Yes (Like)		






Ter Wee Lun (age 6)				
No	Questionnaire	Answer		
1	Did you enjoy the storytelling sessions?	All of it		
2	Do you like coming for art class?			
	a) Did you like this room?			
	b) Was it quiet?			
	c) Did you feel nice?			
3	How do you feel about the storytelling method in developing drawings?			









	a) It is Interesting			
	b) Creative			
	c) Happy			
4	Did this class help you to improve your...			
	a) Drawing skills			
	b) Technique			
	c) Colouring			
	d) Materials			
5	What do you like most about the storytelling method?			
	a) Listening to stories			
	b) Imagining the story			
	c) Visualising the character			
6	Do you like copying from a picture?	No (don't like)		
7	Do you still remember the story from the previous class?	Yes		














Ter Wee Shen (age 6)				
No	Questionnaire	Answer		
1	Did you enjoy the storytelling sessions?	All of it		
2	Do you like coming for art class?			
	a) Did you like this room?			
	b) Was it quiet?			
	c) Did you feel nice?			
3	How do you feel about the storytelling method in developing drawings?			
	a) It is Interesting			
	b) Creative			
	c) Happy			
4	Did this class help you to improve your...			
	a) Drawing skills			
	b) Technique			
	c) Colouring			
	d) Materials			
5	What do you like most about the storytelling method?			
	a) Listening to stories			
	b) Imagining the story			
	c) Visualising the character			
6	Do you like copying from a picture?	Yes (also can learn)		














7	Do you still remember the story from the previous class?	Yes (learn more)
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Tan Xin Lei (age 5)				
No	Questionnaire	Answer		
1	Did you enjoy the storytelling sessions?	Most of it		
2	Do you like coming for art class?			
	a) Did you like this room?			
	b) Was it quiet?			
	c) Did you feel nice?			
3	How do you feel about the storytelling method in developing drawings?			
	a) It is Interesting			
	b) Creative			
	c) Happy			
4	Did this class help you to improve your...			
	a) Drawing skills			
	b) Technique			
	c) Colouring			
	d) Materials			
5	What do you like most about the storytelling method?			
	a) Listening to stories			
	b) Imagining the story			
	c) Visualising the character			
6	Do you like copying from a picture?	No (boring)		
7	Do you still remember the story from the previous class?	Yes		

Tan Qian Thoong (age 6)				
No	Questionnaire	Answer		
1	Did you enjoy the storytelling sessions?	All of it		
2	Do you like coming for art class?			
	a) Did you like this room?			
	b) Was it quiet?			
	c) Did you feel nice?			
3	How do you feel about the storytelling method in developing drawings?			
	a) It is Interesting			
	b) Creative			

	c) Happy			
4	Did this class help you to improve your...			
	a) Drawing skills			
	b) Technique			
	c) Colouring			
	d) Materials			
5	What do you like most about the storytelling method?			
	a) Listening to stories			
	b) Imagining the story			
	c) Visualising the character			
6	Do you like copying from a picture?	No (don't like)		
7	Do you still remember the story from the previous class?	Yes (can listen story)		














Tan Yan Sheng (age 4)				
No	Questionnaire	Answer		
1	Did you enjoy the storytelling sessions?	Most of it		
2	Do you like coming for art class?			
	a) Did you like this room?			
	b) Was it quiet?			
	c) Did you feel nice?			
3	How do you feel about the storytelling method in developing drawings?			
	a) It is Interesting			
	b) Creative			
	c) Happy			
4	Did this class help you to improve your...			
	a) Drawing skills			
	b) Technique			
	c) Colouring			
	d) Materials			
5	What do you like most about the storytelling method?			
	a) Listening to stories			
	b) Imagining the story			
	c) Visualising the character			
6	Do you like copying from a picture?	Don't know		
7	Do you still remember the story from the previous class?	Don't know		

Yee Zhen Xi (age 5)				
No	Questionnaire	Answer		
1	Did you enjoy the storytelling sessions?	All of it		
2	Do you like coming for art class?			
	a) Did you like this room?			
	b) Was it quiet?			
	c) Did you feel nice?			
3	How do you feel about the storytelling method in developing drawings?			
	a) It is Interesting			
	b) Creative and innovative			
	c) Happy			
4	Did this class help you to improve your...			
	a) Drawing skills			
	b) Technique			
	c) Colouring			
	d) Materials			
5	What do you like most about the storytelling method?			
	a) Listening to stories			
	b) Imagining the story			
	c) Visualising the character			
6	Do you like copying from a picture?	No (just copy)		
7	Do you still remember the story from the previous class?	Yes (focus)		














Loi Xin Yong (age 5)				
No	Questionnaire	Answer		
1	Did you enjoy the storytelling sessions?	Some of it		
2	Do you like coming for art class?			
	a) Did you like this room?			
	b) Was it quiet?			
	c) Did you feel nice?			
3	How do you feel about the storytelling method in developing drawings?			
	a) It is Interesting			
	b) Creative and innovative			
	c) Happy			





4	Did this class help you to improve your...			
	a) Drawing skills	😊		
	b) Technique		😬	
	c) Colouring		😬	
	d) Materials		😬	
5	What do you like most about the storytelling method?			
	a) Listening to stories	😊		
	b) Imagining the story	😊		
	c) Visualising the character			😞
6	Do you like copying from a picture?	Yes (also can)		
7	Do you still remember the story from the previous class?	Yes		










Law Yu Qi (age 6)				
No	Questionnaire	Answer		
1	Did you enjoy the storytelling sessions?	All of it		
2	Do you like coming for art class?			
	a) Did you like this room?	😊		
	b) Was it quiet?		😬	
	c) Did you feel nice?	😊		
3	How do you feel about the storytelling method in developing drawings?			
	a) It is Interesting		😬	
	b) Creative and innovative	😊		
	c) Happy	😊		
4	Did this class help you to improve your...			
	a) Drawing skills	😊		
	b) Technique	😊		
	c) Colouring	😊		
	d) Materials	😊		
5	What do you like most about the storytelling method?			
	a) Listening to stories	😊		
	b) Imagining the story	😊		
	c) Visualising the character		😬	
6	Do you like copying from a picture?	No (boring)		
7	Do you still remember the story from the previous class?	Yes (OK)		














Teh Jia Wen (age 6)				
No	Questionnaire	Answer		
1	Did you enjoy the storytelling sessions?	All of it		
2	Do you like coming for art class?			
	a) Did you like this room?			
	b) Was it quiet?			
	c) Did you feel nice?			
3	How do you feel about the storytelling method in developing drawings?			
	a) It is Interesting			
	b) Creative and innovative			
	c) Happy			
4	Did this class help you to improve your...			
	a) Drawing skills			
	b) Technique			
	c) Colouring			
	d) Materials			
5	What do you like most about the storytelling method?			
	a) Listening to stories			
	b) Imagining the story			
	c) Visualising the character			
6	Do you like copying from a picture?	No (don't like)		
7	Do you still remember the story from the previous class?	Yes (Improved my drawing)		














APPENDIX G: Data collected directly from the Children of Group B for the purpose of evaluation.







Nicsemie Chia (age 5)				
No	Questionnaire	Answer		
1	Did you enjoy copying in drawing?	Most of it		
2	Do you like coming for art class?			
	a) Did you like this room?			
	b) Was it quiet?			
	c) Did you feel nice?			
3	How do you feel about copying drawings during the drawing activities?			
	a) It is Interesting			
	b) Creative			
	c) Happy			
4	Did this class help you to improve your...			
	a) Drawing skills			
	b) Technique			
	c) Colouring			
	d) Materials			
5	What do you like most about copying?			
	a) Copying images from references			
	b) Imagining the story			
	c) Visualising the character			
6	Would you prefer the storytelling method?	Yes (I like story)		
7	Do you still remember the story from the previous class?	Yes		








Sin Zhi Hern (age 4)				
No	Questionnaire	Answer		
1	Did you enjoy copying in drawing?	Most of it		
2	Do you like coming for art class?			
	a) Did you like this room?			
	b) Was it quiet?			
	c) Did you feel nice?			
3	How do you feel about copying drawings during the drawing activities?			
	a) It is Interesting			














	b) Creative			
	c) Happy			
4	Did this class help you to improve your...			
	a) Drawing skills			
	b) Technique			
	c) Colouring			
	d) Materials			
5	What do you like most about copying?			
	a) Copying images from references			
	b) Imagining the story			
	c) Visualising the character			
6	Would you prefer the storytelling method?	Yes (just like)		
7	Do you still remember the story from the previous class?	No (don't know)		














Teh Shee Ting (age 6)				
No	Questionnaire	Answer		
1	Did you enjoy copying in drawing?	Most of it		
2	Do you like coming for art class?			
	a) Did you like this room?			
	b) Was it quiet?			
	c) Did you feel nice?			
3	How do you feel about copying drawings during the drawing activities?			
	a) It is Interesting			
	b) Creative			
	c) Happy			
4	Did this class help you to improve your...			
	a) Drawing skills			
	b) Technique			
	c) Colouring			
	d) Materials			
5	What do you like most about copying?			
	a) Copying images from references			
	b) Imagining the story			
	c) Visualising the character			
6	Would you prefer the storytelling method?	Yes (like)		
7	Do you still remember the story from the previous class?	No (don't know)		







Eugene Ng Kai Sheng (age 6)				
No	Questionnaire	Answer		
1	Did you enjoy copying in drawing?	Most of it		
2	Do you like coming for art class?			
	a) Did you like this room?			
	b) Was it quiet?			
	c) Did you feel nice?			
3	How do you feel about copying drawings during the drawing activities?			
	a) It is Interesting			
	b) Creative			
	c) Happy			
4	Did this class help you to improve your...			
	a) Drawing skills			
	b) Technique			
	c) Colouring			
	d) Materials			
5	What do you like most about copying?			
	a) Copying images from references			
	b) Imagining the story			
	c) Visualising the character			
6	Would you prefer the storytelling method?	Yes (can hear story)		
7	Do you still remember the story from the previous class?	No (copy image)		








Chin Pei Yin (age 5)				
No	Questionnaire	Answer		
1	Did you enjoy copying in drawing?	Most of it		
2	Do you like coming for art class?			
	a) Did you like this room?			
	b) Was it quiet?			
	c) Did you feel nice?			
3	How do you feel about copying drawings during the drawing activities?			
	a) It is Interesting			
	b) Creative			
	c) Happy			














4	Did this class help you to improve your...			
	a) Drawing skills			
	b) Technique			
	c) Colouring			
	d) Materials			
5	What do you like most about copying?			
	a) Copying images from references			
	b) Imagining the story			
	c) Visualising the character			
6	Would you prefer the storytelling method?	Yes (like story)		
7	Do you still remember the story from the previous class?	Yes (can copy)		














Chen Calvin (age 5)				
No	Questionnaire	Answer		
1	Did you enjoy copying in drawing?	Some of it		
2	Do you like coming for art class?			
	a) Did you like this room?			
	b) Was it quiet?			
	c) Did you feel nice?			
3	How do you feel about copying drawings during the drawing activities?			
	a) It is Interesting			
	b) Creative			
	c) Happy			
4	Did this class help you to improve your...			
	a) Drawing skills			
	b) Technique			
	c) Colouring			
	d) Materials			
5	What do you like most about copying?			
	a) Copying images from references			
	b) Imagining the story			
	c) Visualising the character			
6	Would you prefer the storytelling method?	Yes (more interesting)		
7	Do you still remember the story from the previous class?	Yes (can copy images)		

Anconics Chia (age 6)				
No	Questionnaire	Answer		
1	Did you enjoy copying in drawing?	Some of it		
2	Do you like coming for art class?			
	a) Did you like this room?			
	b) Was it quiet?			
	c) Did you feel nice?			
3	How do you feel about copying drawings during the drawing activities?			
	a) It is Interesting			
	b) Creative			
	c) Happy			
4	Did this class help you to improve your...			
	a) Drawing skills			
	b) Technique			
	c) Colouring			
	d) Materials			
5	What do you like most about copying?			
	a) Copying images from references			
	b) Imagining the story			
	c) Visualising the character			
6	Would you prefer the storytelling method?	Yes (like story)		
7	Do you still remember the story from the previous class?	Yes (boring)		

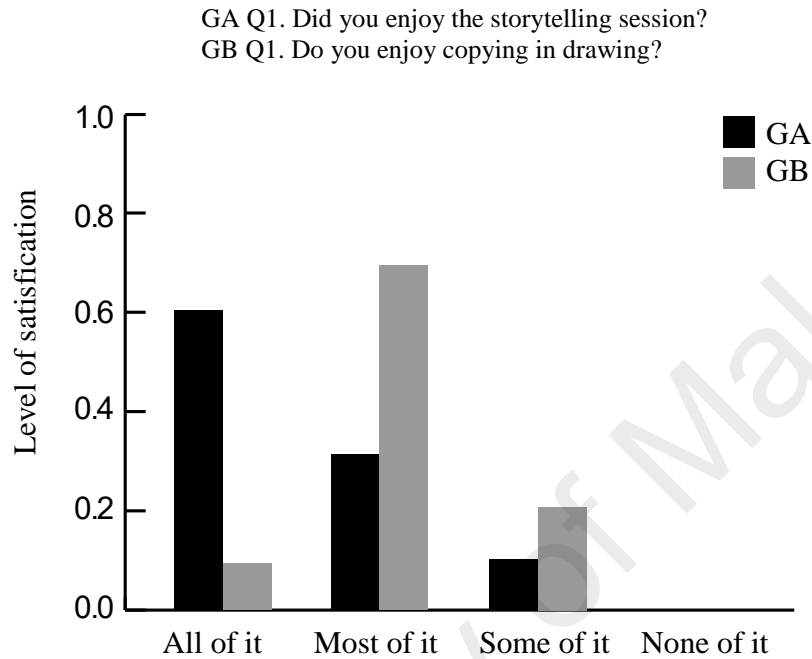
Yeow Jey Yee (age 6)				
No	Questionnaire	Answer		
1	Did you enjoy copying in drawing?	Most of it		
2	Do you like coming for art class?			
	a) Did you like this room?			
	b) Was it quiet?			
	c) Did you feel nice?			
3	How do you feel about copying drawings during the drawing activities?			
	a) It is Interesting			
	b) Creative			
	c) Happy			
4	Did this class help you to improve your...			

	a) Drawing skills			
	b) Technique			
	c) Colouring			
	d) Materials			
5	What do you like most about copying?			
	a) Copying images from reference			
	b) Imagining the story			
	c) Visualising the character			
6	Would you prefer the storytelling method?	Yes (can hear story)		
7	Do you still remember the story from the previous class?	Don't know		

Yeow Jun Cheng (age 5)				
No	Questionnaire	Answer		
1	Did you enjoy copying in drawing?	All of it		
2	Do you like coming for art class?			
	a) Did you like this room?			
	b) Was it quiet?			
	c) Did you feel nice?			
3	How do you feel about copying drawings during the drawing activities?			
	a) It is Interesting			
	b) Creative			
	c) Happy			
4	Did this class help you to improve your...			
	a) Drawing skills			
	b) Technique			
	c) Colouring			
	d) Materials			
5	What do you like most about copying?			
	a) Copying images from references			
	b) Imagining the story			
	c) Visualising the character			
6	Would you prefer the storytelling method?	Yes (like)		
7	Do you still remember the story from the previous class?	Don't know		

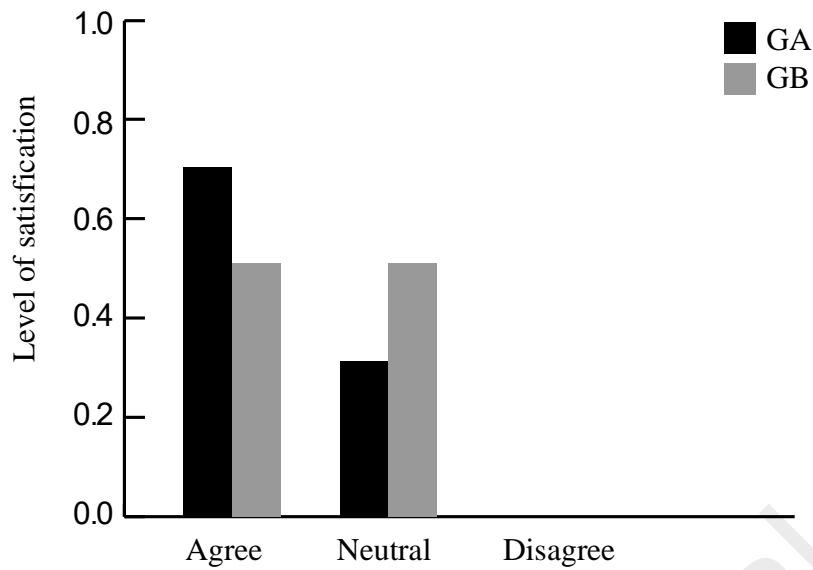
Lim Zhi Xuan (age 3)				
No	Questionnaire	Answer		
1	Did you enjoy copying in drawing?	Most of it		
2	Do you like coming for art class?			
	a) Did you like this room?			
	b) Was it quiet?			
	c) Did you feel nice?			
3	How do you feel about copying drawings during the drawing activities?			
	a) It is Interesting			
	b) Creative			
	c) Happy			
4	Did this class help you to improve your...			
	a) Drawing skills			
	b) Technique			
	c) Colouring			
	d) Materials			
5	What do you like most about copying?			
	a) Copying images from references			
	b) Imagining the story			
	c) Visualising the character			
6	Would you prefer the storytelling method?	Yes (good)		
7	Do you still remember the story from the previous class?	Don't know		

APPENDIX H: This Graph displays a summary of the responses from Group A Children assigned the Storytelling Method in Developing Drawings and Group B Children Copying Images from Books.



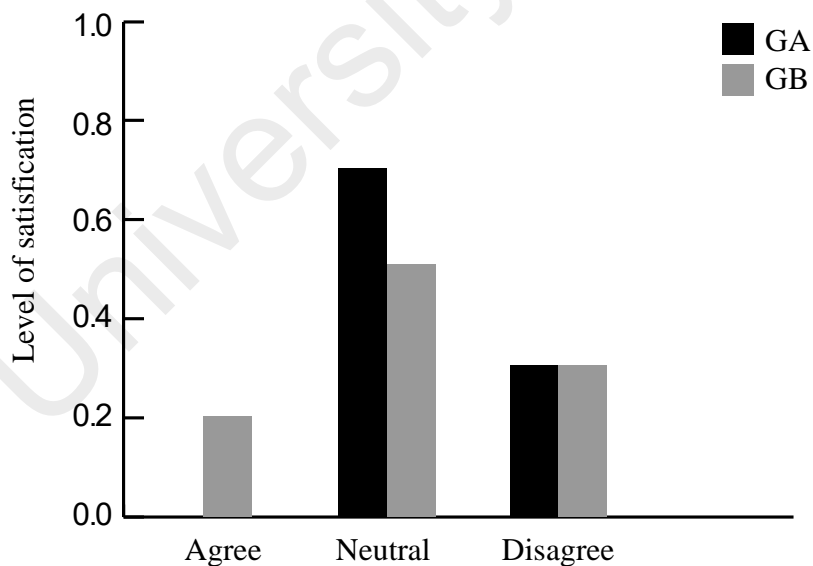
The graph shows the results between the enjoyment levels of both groups applying the storytelling or copying approach in drawing. Most of the children agree that the storytelling approach in drawing is a more effective method. 60% of Group A said all of it, 30% said most of it, 10% said some of it and 0% said none of it. Meanwhile, 10% of Group B said all of it, 70% said most of it, 2% said some of it and 0% said none of it.

GA & GB Q2. Do you like coming for art class?
a) Did you like this room?



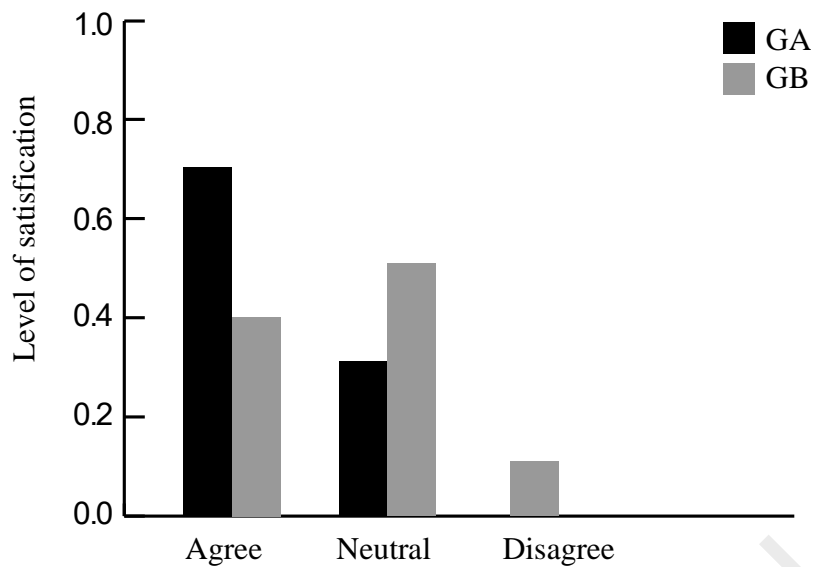
The above graph results show that 70% of GA agree, 30% are neutral and 0% disagree and 50% agree, 50% are neutral and 0% disagree.

GA & GB Q2. Do you like coming for art class?
b) Was it quiet?



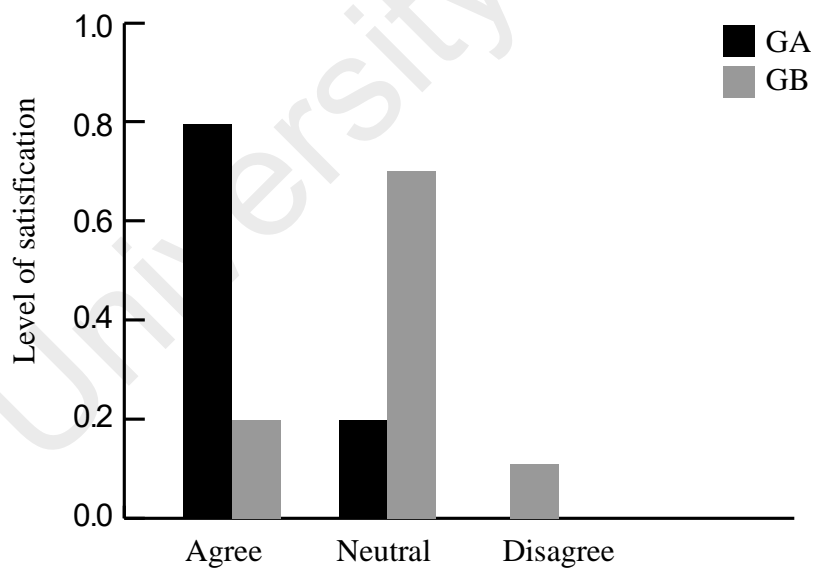
The above graph shows that 0% of GA agree, 70% are neutral and 30% disagree while 20% of GB agree, 50% are neutral and 30% disagree.

GA & GB Q2. Do you like coming for art class?
c) Did you feel nice?



The above graph shows that 70% of GA agree, 30% are neutral and 0% disagree, while 40% of GB agree, 50% are neutral and 10% disagree.

GA Q3. How do you feel about the storytelling method in developing drawings?
GB Q3. How do you feel about copying drawings during the drawing activities?
a) It is interesting

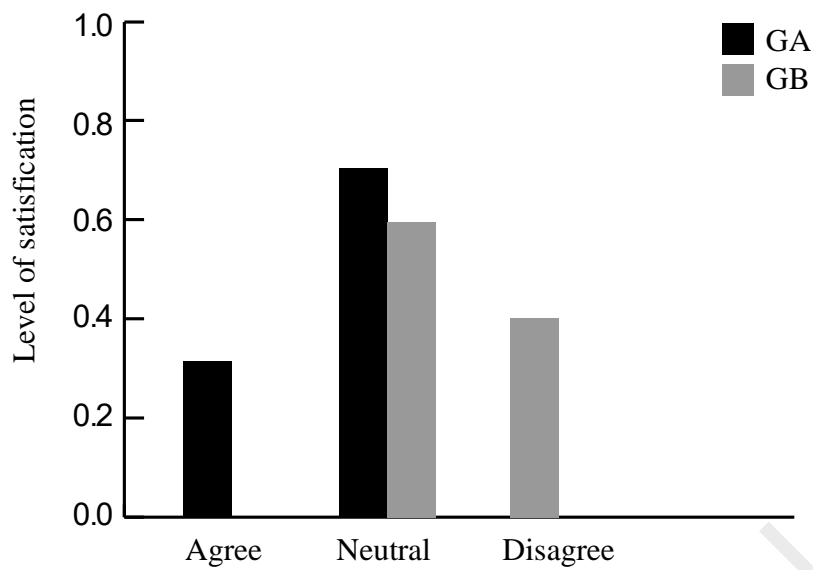


The graph results show that 80% of GA agree, 20% are neutral and 0% disagree, while 20% of GB agree, 50% are neutral and 10% disagree.

GA Q3. How do you feel about the storytelling method in developing drawings?

GB Q3. How do you feel about copying drawings during the drawing activities?

b) Creative

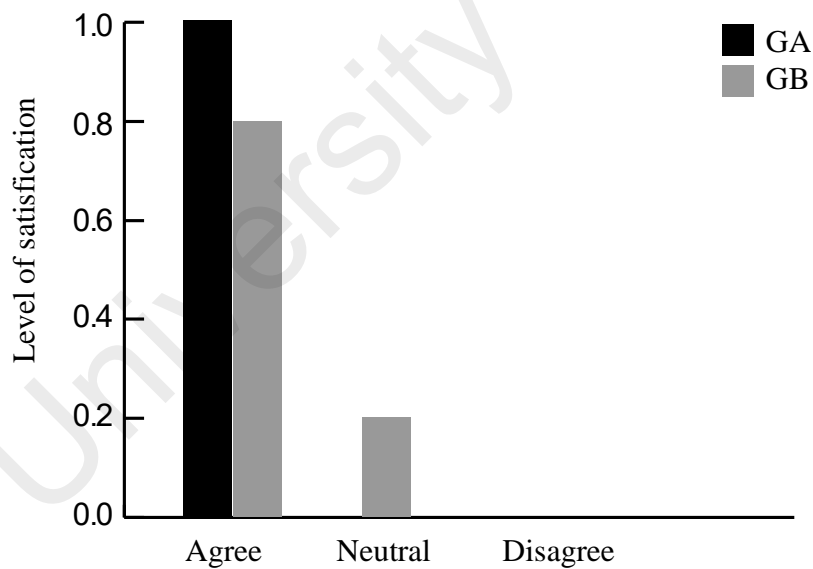


The above graph shows that 30% of GA agree, 70% are neutral and 0% disagree, while 0% of GB agree, 60% are neutral and 40% disagree.

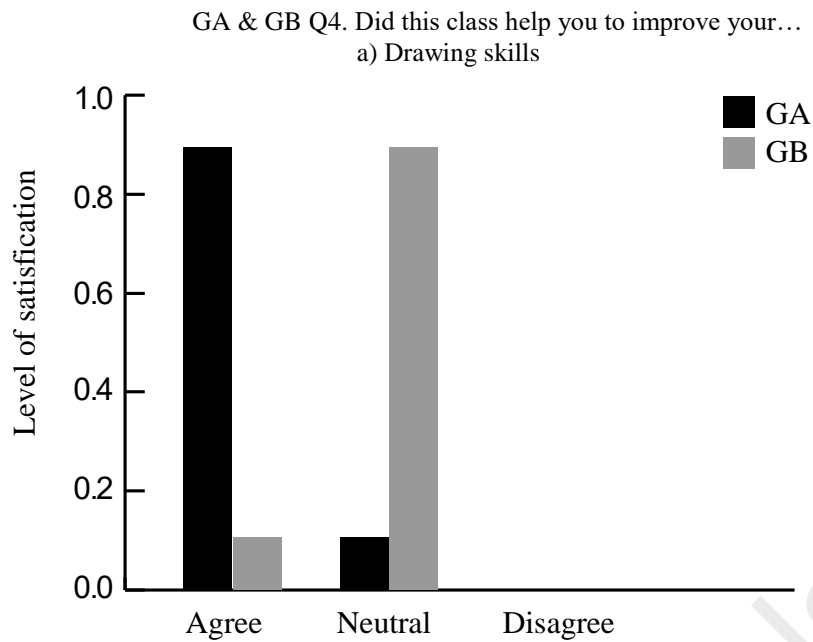
GA Q3. How do you feel about the storytelling method in developing drawings?

GB Q3. How do you feel about copying drawings during the drawing activities?

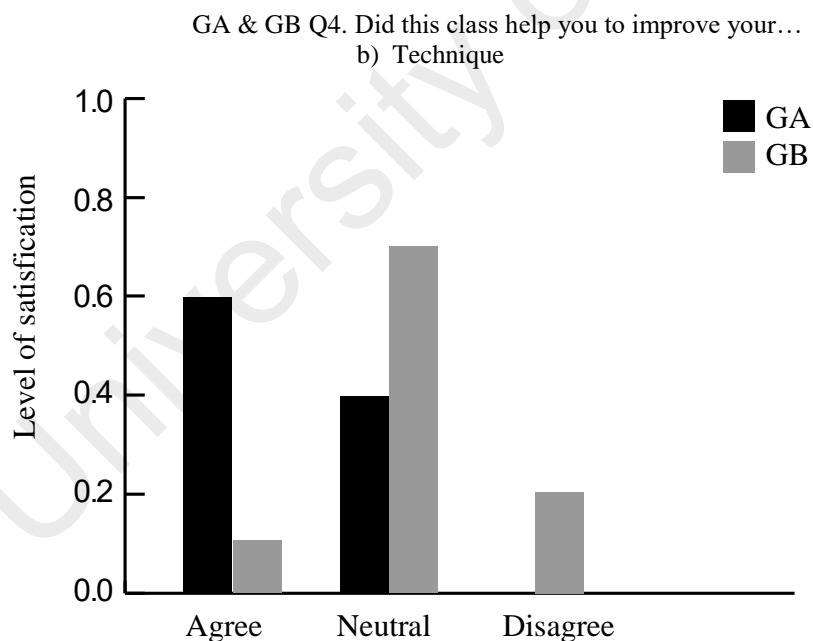
c) Happy



According to the graph results above, 100% of GA agree while only 80% of GB agree, 20% are neutral and 0% disagree.

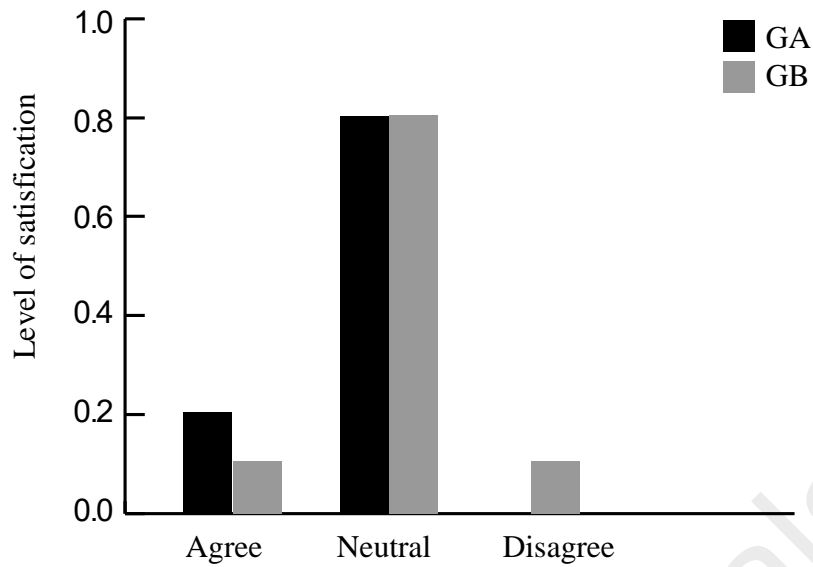


The graph above shows that 90% of GA agree, 10% is neutral and 0% disagree, while 10% of GB agree, 90% are neutral and 0% disagree.



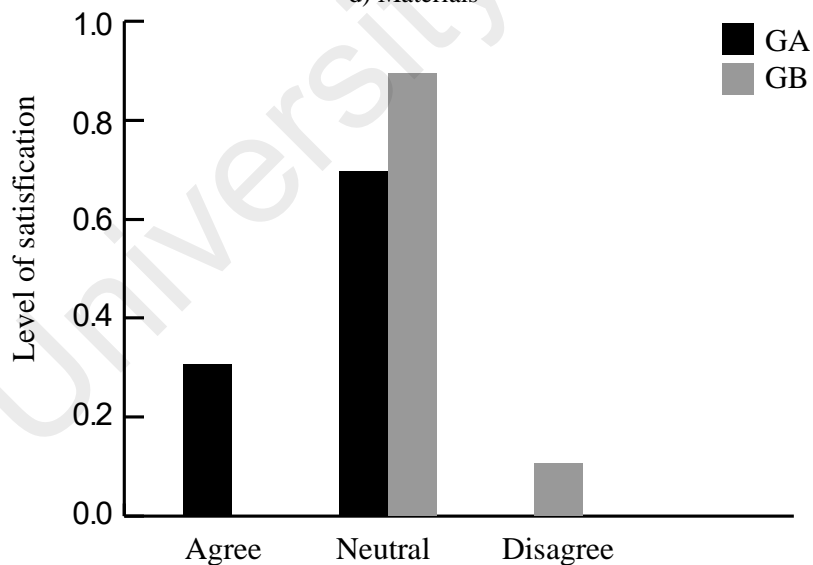
According to the graph above, 70% of GA agree, 40% are neutral and 0% disagree, while 10% of GB agree, 70% are neutral and 20% disagree.

GA & GB Q4. Did this class help you to improve your...
c) Colouring



The above graph results show that 20% of GA agree, 80% are neutral and 0% disagree, while 10% of GB agree, 80% are neutral and 10% disagree.

GA & GB Q4. Did this class help you to improve your...
d) Materials



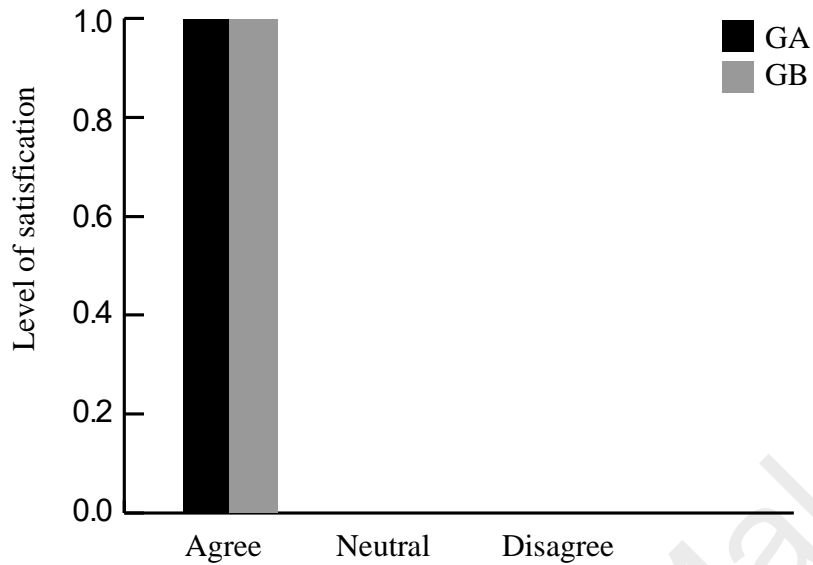
The above graph results show that 30% of GA agree, 70% are neutral and 0% disagree, while 0% of GB agree, 90% are neutral and 10% disagree.

GA Q5. What do you like most about the storytelling method?

a) Listening to stories

GB Q5. What do you like most about copying?

a) Can copying images from references

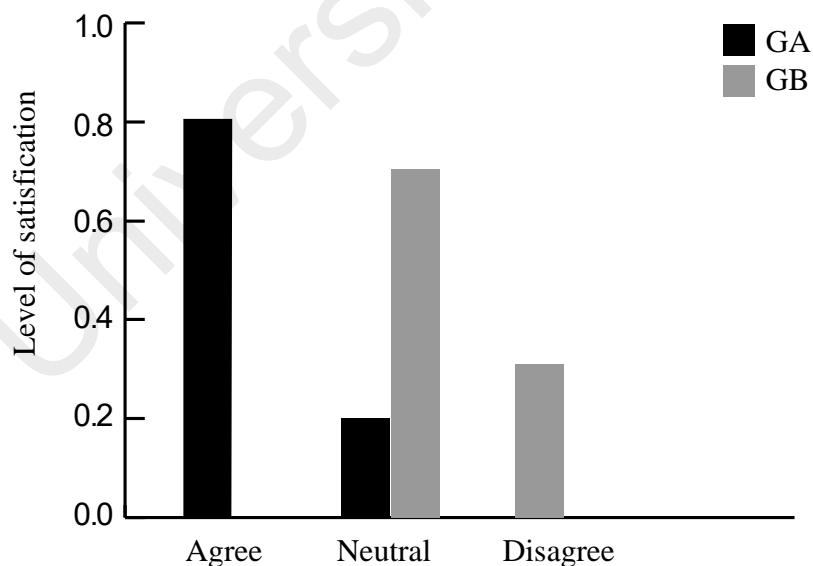


The graph above shows that 100% of GA agree, while 100% of GB also agree.

GA Q5. What do you like most about the storytelling method?

GB Q5. What do you like most about copying?

b) Imagining the story

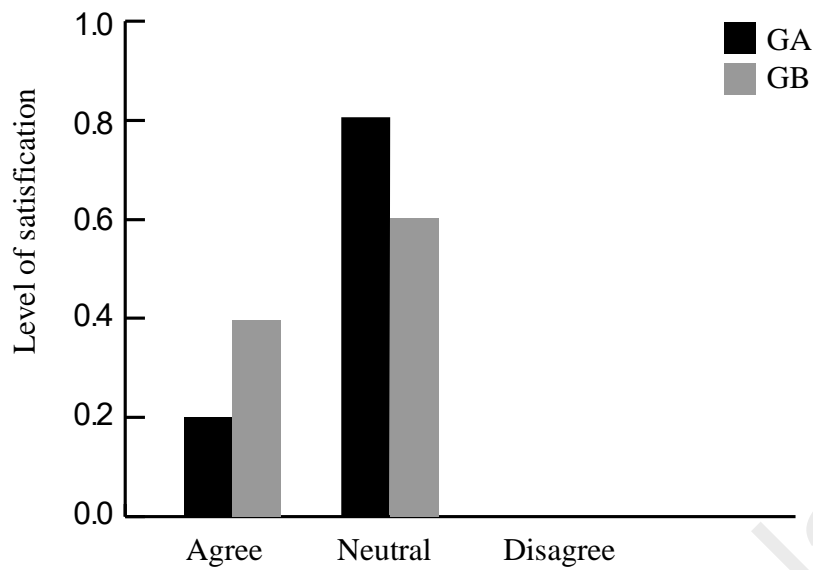


The graph above shows that 80% of GA agree, 20% are neutral and 0% disagree, while 0% of GB agree, 70% are neutral and 30% disagree.

GA Q5. What do you like most about the storytelling method?

GB Q5. What do you like most about copying?

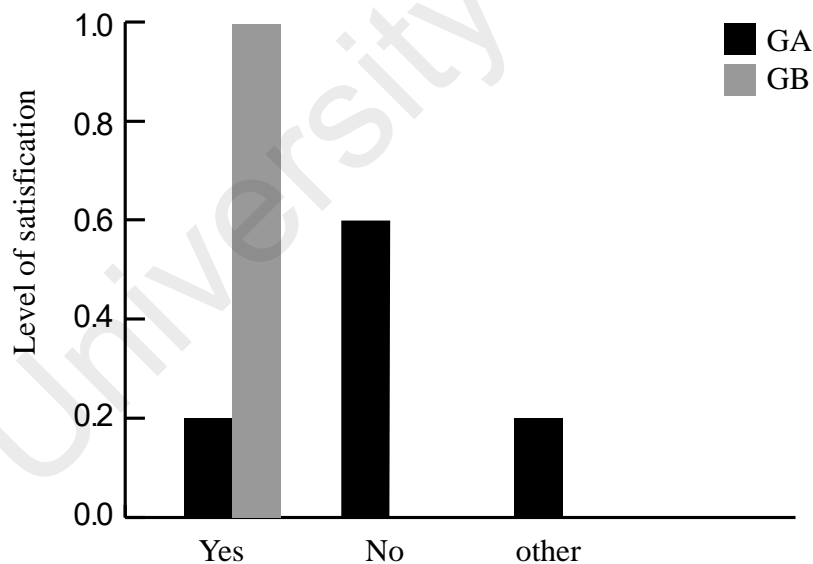
c) Visualising the character



According to the graph results above, 20% of GA agree, 80% are neutral and 0% disagree, meanwhile only 40% of GB agree, 60% are neutral and 0% disagree.

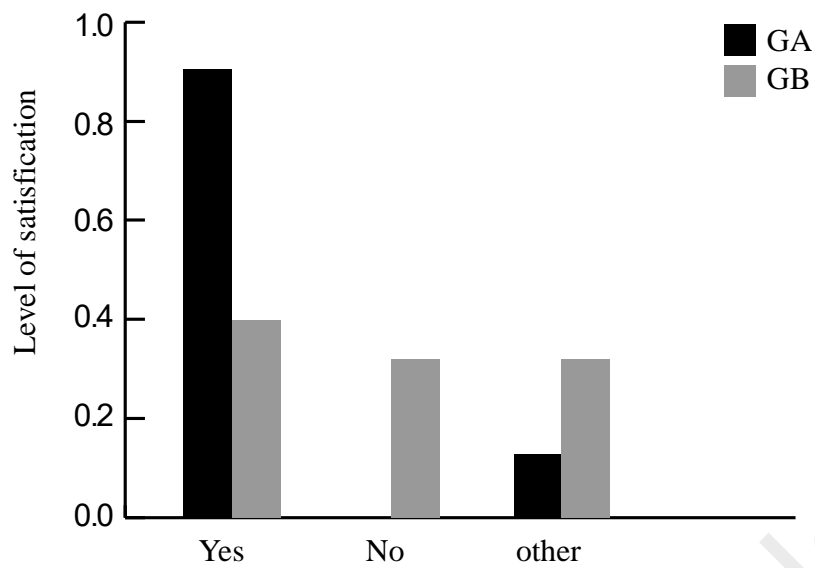
GA Q6. Do you like copying from a picture?

GB Q6. Would you prefer the storytelling method?



The above graph shows that 20% of GA responded yes, 60% responded no and 20% responded other, while 100% of GB responded yes.

GA & GB Q7. Do you still remember the story from the previous class?



The graph above shows that 90% of GA responded yes, 0% responded no and 10% responded other, while 40% of GB responded yes, 30% responded no and 30% responded other.