AN EDUCATIONAL HISTORICAL NARRATIVE STUDY OF VISUALIZATION IN THE PROGRESSIVE ART PEDAGOGY OF LOWENFELD

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Abstract

This study utilizes an educational historical narrative research method to understand the unique viewpoint of Lowenfeld toward visualization as a holistic concept in progressive art education. Employing a social constructivist framework, it explores the problem that the emphasis in education on the surface elements of standardized subject-based curriculum has overlooked development of the student’s creativity, critical thinking abilities, and holistic growth; and that this may be harmful to the mental and human growth of the student, lead to dictatorial practices, and repress self-expression, creativity, and student sensitivities. It explores the development of visualization in progressive art pedagogy, and helps to comprehend and appreciate the pedagogies of the seminal educators who inspired its emergence. In studying the unique holistic pedagogy of Lowenfeld it investigates the books, journal articles, class lectures, speeches, and educational child artwork of Lowenfeld. The study concludes with concrete findings and recommendations for practice with respect to the diverse social and educational environments that differ with every unique setting and individual.

Keywords: Visualization, Lowenfeld, Education, Art Education, Motivation, Sensitivity, Social Constructivism, Developmental Process and Stages, Creativity and Expression
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An Educational Historical Narrative Study of Visualization in the Art Pedagogy of Lowenfeld

Chapter One: Introduction to the Study

**The Topic**

The purpose of this qualitative investigation was to employ educational historical narrative research to understand Lowenfeld’s unique viewpoint toward visualization as a holistic concept in progressive art education. At this stage of the research, visualization may be generally defined as a blend of imagination and meaning making that helps to make sense of the world (Burton, 2009; Gajdamaschko, 2005). Knowledge generated is expected to inform educators seeking to learn about Lowenfeld’s distinct view of visualization in progressive art education to assist student development.

This doctoral thesis includes a study of Lowenfeld’s unique view toward visualization in progressive art pedagogy. It utilizes the student artwork and professional writings from the educational publications of Lowenfeld. The use of visualization in arts and humanities pedagogy began as part of progressive art education (Dewey, 1934; Malvern, 1995; Smith, 1996). Early progressive art educators suggested the inclusion of the arts in educational pedagogies as an interdisciplinary manner of inspiring visualization and creative learning (Dewey, 1934; Lowenfeld, 1957). Lowenfeld held a unique viewpoint toward visualization in art education with a distinctive holistic concept.

**Context and Background**

In an educational system based on standardized curriculums, nurturing an understanding of visualization is timely and important as it sheds light on the significance of creativity and critical thinking. Progressive art pedagogy contrasts with contemporary education, which often
emphasizes the surface elements such as rote memorization, preformed models, imposed curriculums, and convergent high stakes testing of standardized and discipline-based pedagogies (McWhinnie, 1972; Unsworth, 1992). Public education in the USA has been subject to standardization and politicization that have limited creative reasoning in the majority of public schools (Anyon, 1981). Richardson referred to the complexity of visualization noting that art has little to do with the face of a drawing it is the life and reality behind it (Richardson, 1938; Smith, 1996). Visualization in art pedagogy includes the spiritual and physical elements of the human being and helps to cultivate self-realization and spiritual liberation (Cane, 1983; Lowenfeld, 1960; Glazer, 1999). This union of art pedagogy and human complexity implies the need for teachers to accept pedagogical change that helps to foster diverse student interests and creativity.

**Justification for the Research Problem**

The literature supports the problem that education has concentrated on the surface elements of subject-based curriculum such as memorization and objectification of product (Kesson & Henderson, 2010; Rolling, 2006). In contrast, visualization in Lowenfeld’s pedagogy encourages the emotional and creative thinking abilities that enhance the holistic growth of the student. Unsworth (1992) warned of a developing crisis in education due to frantic attempts at factual mastery, testing, and aesthetic indoctrination in which the creative thinking of progressive art educators such as Lowenfeld remain an untapped source. Olson (2003) mentioned the difficulties encountered in contemporary education due to the need for teacher training in progressive art pedagogy and the problems resulting from the use of subject-centered (discipline-based) teaching methods based on repetition that is devoid of problem solving. Chung & Walsh (2000) discussed how the interpretations of progressive pedagogical concepts have changed due to misinterpretation by special interest groups to support their own agendas. Brigstock (1996)
informed that the reactionary influences in education, which instituted standardized curriculum, watered down and buried the concept of visualization along with other progressive concepts.

This study may help teachers and educational leaders to refine their knowledge and skills about visualization and progressive art pedagogy in ways that may assist educational practice and research. It may help to enrich the pedagogical knowledge that assists teachers in inspiring creative and critical thinking in their students. Lowenfeld (1957) suggested that the great contribution of art education is the development of the individual’s creative abilities and the integration of all of the elements of growth that help in the development of a whole person. Visualization in progressive art pedagogy helps create interest in learning and enhances student creativity (Brigstock, 1996). It encourages students to think critically about their own work and their relations with others (Michel, 1999).

Issues of intolerance have become an important concern in the schools (Garrett, 1995). Lowenfeld’s unique view of visualization may help teachers to address issues of inhumanity (Burton, 2009). Former Associate Secretary of the National Education Association William Carr asserted that the schools are primarily responsible for the attitudes and values of the people, and that these attitudes are critical in determining their propensity for intolerance (1995). A study that helps educators to understand visualization in Lowenfeld’s pedagogy through the visual and written works of Lowenfeld may provide educators with the sensitivity and knowledge to approach issues from new perspectives, to challenge ideological regimes, and help educators to encourage critical thinking about issues of intolerance in students (Burton, 2009; Young, 2012).

Therefore, this study seeks to investigate the unique viewpoint of Lowenfeld toward visualization as a holistic concept in progressive art education.
Rationale and Significance

There has been limited research on the seminal teachers that helped to develop visualization in progressive art pedagogy. The researcher has gathered information on visualization by studying the limited research available on the seminal teachers who developed progressive art education and then constructing that research. The literature suggests that there is the need for more research on the pedagogy of Lowenfeld (Unsworth, 1992; Olson, 2003).

Political repression may have been a cause of the deficiencies in evidence about progressive art pedagogy. Political pressure during the Second World War forced cutting-edge progressive art schools to close such as the Vkhutemas State Art College, the Bauhaus, and the Ittenschule (Colton, 1995; Filler, 2010; Moholy, 1968). Progressive art educators found themselves victims of this repression of creative knowledge, which influenced both their desire for self-expression and their individual pedagogies (Malvern, 1995; Pariser, 2008). Lowenfeld is one example of the seminal progressive art educators forced to emigrate and influenced pedagogically by these repressive events (Saunders, 1961).

Inequality in American society may have limited written record of creative teaching practices to the silencing effects of bias. The work of Richardson, considered a seminal influence on visualization and on progressive art pedagogy rarely received the attention it deserved in the US (Smith, 1996). This lack of voice attributed to gender bias in American culture may have affected other progressive art educators (1996). Capitalist economic interests sought to suppress free thought in American education in their attempt to create uncritical consumers (Jacobson, 2004). Economic and political forces attempting to repress self-
expression in education through the banking of education and standardization sought to silence progressive educators and their students (Freire, 1970).

The problem of standardized discipline-based pedagogies in education is significant as it may lead to teaching practices that neglect creative and critical reasoning (Kesson & Henderson, 2010; Unsworth, 1992). Visualization affects learning in many different ways through the emotional and social development of students (Cane, 1983; Glazer, 1999; Pariser, 2008). Three of these ways include the school environment, community, and educational change.

**Significance in the School Environment**

Visualization is significant because it helps to enrich school environments. It may assist school leaders in creating environments that inspire creativity and divergence, and avoid the imposition of ideas that may lead to indoctrination (Cane, 1983; Lowenfeld & Brittain 1947, ed. 1975; Unsworth, 1992). Another area of importance is teacher training and the preparation of teachers to employ progressive art pedagogy in the classroom. Olson (2003) explained that it would be a significant benefit for educators to understand Lowenfeld’s pedagogical concepts of artistic development and learning in order to design developmentally appropriate visual classroom pedagogy. The research benefits teachers who desire to learn about visualization and its applications in progressive art education (Michel, 1999). Teacher knowledge of the significance of visualization in art education is crucial to developing teaching practices that enhance learning.

Visualization is significant to teachers of diverse students at multiple levels of education inclusive of students from disadvantaged backgrounds and special needs students. Art has special significance to special needs students because it helps develop interest, is therapeutic, and
students may be misjudged if their creative talents are not considered (Darling, 1984). The curriculum of life is different for each student, and always intersects with the learner’s experience in school (Rolling, 2006). School leaders have the responsibility of embracing an interdisciplinary environment that is inclusive of the arts to nurture student difference and growth that is responsive to social change.

**Significance in Society**

Museums, libraries, and educational institutions may play a significant educational role as partners in approaching visualization. Research about visualization may help to encourage partnerships between community and educational institutions that create dialogue about their roles in providing interdisciplinary learning opportunities. Dewey in *Art as Experience* (1934) suggested that art is unable to divest itself from the meanings of the past, and should be present in all educational activities in the humanities. Institutions may use a variety of educational visual and literary media that bring these lessons to life, and encourage students to ask critical questions that consider social meaningfulness. Steven Speilberg, the founder of the Shoah Foundation, suggested that creativity sticks with you, and the human element is vital in every classroom (D’Orio, 2000). Visualization in progressive art pedagogy teaches the importance of sensitizing students to the victims of cruelty, not as an object of art, but in a human context that inspires students to make critical judgments about intolerance (Leshnoff, 2006). This change away from subject-centeredness toward a more humane form of pedagogy would embrace a significant transformation in education.
Significance to Change

Transformational change is a significant element of learning that is encouraged through visualization in progressive art pedagogy. An example of pedagogical change in response to social change would be that of McWhinnie (1972), who changed positions to become one of Lowenfeld’s supporters because of the disturbing spread of subject-centered standardized curricula. Improving understanding of visualization may foster transformational change that helps to enhance holistic student development (1972). The willingness to accept pedagogical change and to refine teaching ideology may help to enrich student development within the context of social change.

The Researcher’s Background

The topic allows the utilization of my experience and knowledge in the area of study. I am working towards the EdD degree in Curriculum, Teaching, Learning, and Leadership. I have earned master’s degrees in management specializing in education, and a professional certification in teaching and learning in higher education writing an experiential thesis in design education. I have earned a specialized bachelor of fine arts degree in design, bachelor degrees in history and in fashion management, certifications in Spanish and in art & design, and taken additional graduate courses in teaching and learning and in the history of education. I have worked for many years as a professional designer and teacher. I began teaching design students needing assistance, and then accepted an offer to teach design to gifted post-bachelor degree students, both positions at historic art colleges in NYC. I have also taught language arts to developmental students. I have extensive research experience with a university in California, own a national design business, and work part-time for a large consultancy. My experience as a
professional designer, educator, and historical researcher has taught me the importance of creative and critical reasoning as integrated concepts in learning and in professional life.

**Philosophy and Biases**

I have an interest in creative learning and in visualization that is rooted in my professional experience as a designer and educator, and in my studies at distinguished universities in education and in the arts. Visualization is an important part of the creative process that has been essential to my experience as a professional designer and educator. Creativity is a primary component that shows professionalism in design, education, and business. I find the pedagogies of most of the progressive art educators of interest; including the work of Lowenfeld, because of the new directions it embraced that raise my curiosity.

**The Research Problem and Research Question**

Lowenfeld held a unique viewpoint with regard to visualization in art education that placed emphasis on the creative and holistic development of the student (Lowenfeld, 1957; Olson, 2003). Therefore, a problem has emerged in education, beginning in the first and second world wars, in which emphasis has been placed on the surface elements of standardized subject-based curriculum and has overlooked development of the student’s creativity, critical thinking abilities, and holistic growth (Smith, 1984; Kesson & Henderson, 2010; Rollin, 2006). This is problematic because it may be harmful to the emotional and mental human growth of the student, may repress self-expression and self-discovery, and may lead to exclusion, disinterest, insecurity, repetition, imposed curriculums, dictatorial teaching practices, fear of failure, unimaginativeness, and insensitivity (Lowenfeld, 1949; Cane, 1983; Unsworth, 1992). Some of the literature supporting the research that Lowenfeld held a distinctive view of visualization in progressive art
pedagogy that emphasized creative thinking and the human growth of the student; and also describing the harmful attributes of standardized discipline-based education includes Anyon (1981), Brigstock (1996), Cane (1983), Gajdamaschko (2005), McWhinnie (1972), Olson (2003), Rolling (2006), and Unsworth (1992).

The purpose of this qualitative investigation was to employ educational historical narrative research to understand Lowenfeld’s unique viewpoint toward visualization as a holistic concept in progressive art education. At this stage of the research, we may define visualization as a blend of imagination and meaning making that helps to make sense of the world (Burton, 2009; Gajdamaschko, 2005).

The research question that I will explore is:

What is the unique viewpoint of Lowenfeld with regard to visualization as a holistic concept in art education?

**Definition of Key Terminology**

**Child-Centered Education** - The creation of diverse educational environments, which center on individualized student interests, needs, activities, and learning (Kliebard, 1995).

**Discipline-Based Art Education** – Established by the Getty Trust, DBAE focuses on art as a subject for study and places emphasis on the aesthetic product (Unsworth, 1992).

**Pedagogy** - The theory and practice of education and the study of teaching ranging from general human development to specific vocational forms of education.

**Progressive Art Education** - Student-centered concept of learning that values self-expression, creativity, human development, and social and emotional experience.

**Standardization**- Established systems of instruction that characterize learning as a product to assure predictable outcomes that are easy to standardize, test, and follow (Rolling, 2006).
Subject-Centered Education - Standardized subject matter serves as the focus of learning.

Visualization - A blend of imagination and meaning making that helps to make sense of the world (Burton, 2009; Gajdamaschko, 2005).

Theoretical Framework

The theoretical framework utilized in this qualitative educational historical narrative study is social constructivism. One possible definition of a theoretical framework is any particular way of looking at an educational issue (Butin, 2010). Another description of theoretical frameworks is any paradigm of social and psychological research that may help understand a phenomenon (Guba & Lincoln, 1994; Anfara & Mertz, 2006). Education may have many diverse interpretations and objectives. An interpretive view of theoretical frameworks does not adhere to a single truth, preferring diverse perspectives socially constructed through the stories of individuals and cultures (Butin, 2010). These descriptions blend well with a qualitative educational historical narrative method, because it may embrace diverse interpretations.

Social constructivist researchers seek to understand the world through multiple levels of subjective meanings negotiated culturally and historically. Social constructivism explores and interprets the varied complex world in which we live through social interactions and cultural historical norms (Alvesson & Skoldberg, 2007). When conducting social constructivist research, the researcher develops complex interpretations of cultural and historical experience instead of narrow classifications. Research questions tend to be broad allowing for construction of meaning formed through social interaction and liberal reflexive interpretation of the cultural historical context and experience (Alvesson & Skoldberg, 2007). In a social constructivist framework, interpretation and reflexivity help to construct diverse meanings in a way that is not rigid and allows the freedom to explore complex options.
The terms constructivism, social constructivism, and social constructionism are closely interrelated and at times used interchangeably (Andrews, 2012; Young & Collin, 2003). Constructivism suggests that every individual mentally constructs their world through experience using cognitive processes. Social constructivism recognizes humans as individual beings who learn socially and cognitively through interaction and experience in the diverse communities with which they are interrelated (Young & Collin, 2003; Woo & Reeves, 2007). Social constructionism infers that learners construct knowledge through social processes rather than create it in the mind and places emphasis on society (Andrews, 2012). Social constructivism, based on the work of Piaget and Vygotsky, is perhaps the most recent psychology of learning, and is inherent to education in the arts and humanities. It has become increasingly influential in education and psychology since the 1990’s (Fosnot & Perry, 2005; Young & Collin, 2003).

The precepts of qualitative research and interpretive constructivism are traceable to Immanuel Kant’s *Critique of Pure Reason* (1881/1966; Ponterotto, 2005). Kant’s position implied that human perception derives from both sensory experience and the mental faculties that organize the incoming sensory information, or rephrased, the actor constructs their reality (Hamilton, 1994; Ponterotto, 2005). Vygotsky was the seminal theorist of social constructivism. Its early philosophical inspiration in education was Dewey, and Piaget provided its constructivist foundation. Prawat (2000) describes the professional relationship and parallels in the work of the educational theories of Vygotsky and Dewey. Other influential figures on the development of social constructivism may include Bruner, Bandura, Habermas, and Von Glasersfeld. Lowenfeld studied with Freud and Erikson, both of whose work had constructivist parallels with the work of Piaget (Litowitz, 1999).
There are different areas of focus within social constructivism, with some placing more
emphasis on the minds of individual learners, others on the social influences, and others on their
diverse combinations. Constructivism stands in opposition to positivism, emphasizing
development and learning as non-linear complex processes based on constructions of active
learner reorganization (von Glasersfeld in Fosnot & Perry, 2005). Dewey wrote that knowing is
the act of participation inside the natural and social scenes (Phillips, 1995). Dewey rejected rote
memorization suggesting that students partake in real-world experience and opportunities to
think for themselves through creativity and collaboration.

Piaget is another foundational figure of social constructivism. Piaget suggested that
learning is constructivist, and that the construction of knowledge occurs in successive stages of
adaptation to reality (Piaget, 1980; Phillips, 1995). Piaget valued discovery, sensitivity to
student readiness, student difference, and creation rather than imposed knowledge. To Piaget
learning was not the result of development it was development. Piaget suggested that abstraction
and errors facilitate learning, and community dialogue engenders thinking (Fosnot & Perry,
2005). Lowenfeld, along with social constructivists as Vygotsky and Bruner, placed greater
emphasis on social environment, and utilized his own unique and complex adaptations of the
developmental stages seen in the work of Piaget. Social constructivism is not a cookbook on
how to teach (2005). It stands in contrast to imposed agendas offering general concepts derived
from constructivist approaches that may be helpful in rethinking educational practice (2005).

There may be distinctive differences among the leading practitioners of social
constructivism (Winner, 1993). Some interesting examples that show the diversity and
complexity of social constructivism include Montessori, Bandura, Bruner, and von Glasersfeld.
Montessori suggested that construction takes place as the child unfolds its natural interest in
learning in a properly constructed environment, in which teacher-child social interactions and individual discovery take priority (Bodrova, 2003). Vygotsky varied slightly implying that knowledge takes place in a shared socio-cultural space in which the child’s own actions, coupled with other people and the cultural environment, modify what is coming from within helping to shape the child’s emergent mental functions (2003). Bruner (1966) inferred that every learner uses different learning processes and that social interaction leads learning through discovery, reflection, and self-enlightenment. Bruner explored the spiral curriculum, curriculums that foster student willingness to learn, and learning as an active process in which students develop new ideas based on current knowledge. Bandura introduced reciprocal determinism, that the environment determines the person’s behavior, which in turn influences the environment (Trif, 2014). The social and physical environment, in combination with the situation, provides the framework to understand the person’s behavior. Von Glasersfeld suggested that the content of our knowledge is a product of the free creation of our culture (Phillips, 1995). It is important to have an understanding of difference and complexity in social constructivism when reviewing the distinctive applications of Lowenfeld toward visualization in progressive art education.

Differentiation is an important aspect of social constructivism that emerges in the creation of new ideas and greater complexity based on previous knowledge. Growing diversity is a significant concept when studying visualization and creative learning. Piaget called this emerging differentiation in cognitive human development cognitive equilibration, a form of self-regulated behavior to organize experience, to understand and act on one’s ideas as part of their surroundings, and occasionally to reach beyond for new ideas (Fosnot & Perry, 2005). We cannot understand human cognition without the cultural context in which it exists as individual interpretations and constructions. Vygotsky’s emphasis on social-historical knowledge
interplays with the collection of individuals to create a language of experience in which they construct a social environment of accepted ideas and creative innovations (2005).

Social constructivists regard individuals and the society as interconnected and recognize that influences on individual construction derive from social relationships (Young & Collin, 2004). Social constructivism recognizes the importance of culture and context in constructing knowledge (Derry, 1999; McMahon, 1997). This interconnectedness between individual and society and the influence of social and cultural relationships on human development is an important part of the constructivism of Lowenfeld.

Vygotsky’s cultural-historical school of psychology is credited with the system of learning and development known as social constructivism, even though comparison is made with the epistemology of Piaget (Bodrova, 2003). The central principle of Vygotsky’s view of child development is the idea that the social situation represents the dynamic moment for all change and is the basic source through which the child develops personality characteristics and along which the social becomes the individual (2003).

Vygotsky and Piaget agreed that learners respond not to external stimuli, but to their interpretation of those stimuli (Woo & Reeves, 2007). However, Vygotsky claimed that learning is a collaborative process distinguished by two levels, the level of actual development, and the level of potential development. The zone of proximal development is the level of development the learner is capable of achieving in collaboration with peers and expert reasoning (2007).

Intersubjectivity refers to the mutual understanding achieved between people based on common interests and assumptions that help form communication (Rogoff, 1990). Knowledge evolves through communication and construction of social meanings and involves
intersubjectivity among individuals and the community to which the individuals belong (Kim, 2006). Construction of knowledge derives from within cultural environments influenced by cultural and historical factors within the community. Intersubjectivity supports the extension of understanding, new information, and activities in the community (2006). Social constructivism stresses the need for collaboration and socio-cultural environments. Enculturation is a process in which learning occurs through the culture enabling the individual to learn the values of the society in which they live (Woo & Reeves, 2007). The term scaffolding first appeared in the work of Bruner, and resembles Vygotsky’s zone of proximal development (Wood, Bruner, & Ross, 1976). Scaffolding is the individualized support given to the learner, personalized to the needs of the student to help achieve depth and student learning objectives.

Kim (2006) detailed three basic concepts of social constructivism. Reality: Social constructivists believe that human activity constructs reality, which does not exist prior to social invention. Knowledge: Individuals create meaning through their social interactions and social environment, therefore knowledge is a human product socially and culturally created. Learning: Social constructivists view learning as a social process, in which individuals learn through meaningful social engagement.

Vygotsky’s work seemed to focus on social interaction, language, culture, and imagination in learning. It emerged in education in the visual arts, primarily through the progressive art education movement. This implies that progressive art education was among the earliest forms of education to apply social constructivist theory. This makes sense because visual arts and culture are both a form of language (Friere, 2008; Richardson in Holdworth, 1988). There is a relationship between art and language, as the visual arts is the first language humans experience composed of shape, color, and meaning. Lowenfeld understood the
relationship between language and art (Olson, 2003). Lowenfeld applied social constructivism in education, and advocated the humanization of learning for social justice (McWhinnie, 1972; Young, 2012). Lowenfeld’s application of social constructivist theory was unique, creative, holistic, and involved great complexity.

Vygotsky had a significant influence on the development of visualization in progressive pedagogy in the arts. Vygotsky’s theories of social learning were also a seminal inspiration on the development of social constructivism (Young & Collin, 2003; Doolittle, 1997). The works of educators such as Vygotsky, Montessori, and Lowenfeld had strong social constructivist influences (LeBlanc, 2003). This commonality hints at the continuity that helps social constructivism to be one of the primary theoretical frameworks in the study of art, historical studies, and education (Young & Collin, 2003). Social constructivism is a research framework that is inclusive of the cultural and cognitive influences on learning.

**Critics of Theory**

Social constructivism has emerged in education in the last 30 years and although established stands on new ground. It is a framework that values diversity and in which new meanings and social worlds are constructed. It takes time to settle on definitions, and the blurring of lines may mask the variety and heterogeneity of plural constructivisms even among experts (Raskin, 2002). While the features of social constructivism are recognizable, there is much debate over sub-varieties and perspectives that may cause interchangeability and ambiguity as constructivism is still evolving (Burr, 1995). It is possible that the future of social constructivism will bring greater clarity especially within its salient features such as social, historical, and cultural context.
Social constructivism is an alternative that challenges orthodox assumptions and is non-positivistic (Ponterotto, 2005; Fosnot & Perry, 2005; Young & Collin, 2003). Social constructivism teaches us to acknowledge multiple realities and diversity. Some constructivists span multiple poles, and though having similar interests may differ, for example Piaget and Vygotsky (Phillips, 1995). Situations may arise, in which alternatives within social constructivism are helpful. The diversity of social constructivist perspectives encourages working with alternative realities and human diversity.

A criticism raised by Mayer (2004) relates to the need for teacher training and claims that untrained educators sometimes produce materials that require students to be behaviorally active and not cognitively active. The early progressive educators, for example Lowenfeld, Vygotsky, Cizek, Dewey, Cane, and Bruner tended to be strong advocates of teacher training. Social constructivism is a complex paradigm, just as visualization and creative learning may be complex for teachers new to the subject matter. Training teachers to avoid misinterpretation and effectively employ progressive art education, and social constructivism, is an important part of effective teaching (Olson, 2003).

Another criticism comes from the emerging field of technology. Winner (1993) claims that social constructivists have a tendency to look down at technologists, and that even though pluralistic theories as social constructivism point to complex interactions of interest groups within society, social constructivists in selecting which groups have no voice may conceal those affected by technological innovation. In response, Woo & Reeves (2007) contends that the growth and interactive nature of the internet is allowing teachers to utilize more highly effective collaborative learning opportunities and social constructivist learning theories.
Social constructivism is a new theoretical framework that has exerted a growing influence in education since the 1990’s (Fosnot & Perry, 2007; Woo & Reeves, 2007; Young & Collin, 2003). Criticism seems to emphasize the need for teacher knowledge and training in understanding and applying social constructivist teaching concepts.

**Rationale**

Social constructivism is a theoretical framework that shares a common heritage with educational historical narrative research and with visualization in progressive arts pedagogy. As an inherent influence within educational historical narrative research, social constructivism is one of the primary theoretical frameworks in arts education. The visual arts encompass the earliest form of language in human development and our most basic form of social and cultural interaction. Social constructivism is an interpretive framework, and educational historical narrative research is an interpretive research method. In both social constructivism and qualitative historical narrative research in education, researchers look for complex subjective meanings rather than narrow ideas or categories (Denzen & Lincoln, 2011; Mertens, 2010). They seek to interpret the complex historical contexts and cultural settings that shape personal, cultural, and historical experiences. When using a social constructivist framework, the researchers attempt to develop a theory or patterns of meanings (Crotty, 1998; Lincoln & Guba, 2000; Schwandt, 2007). Social constructivism is a theoretical framework that is innate to the educational historical narrative research method and to visualization. This high degree of synthesis helps to make social constructivism an excellent theoretical framework to answer the research question using an educational historical narrative research method.
Social constructivism is perhaps the most current psychology of learning supported by the work of scholars such as Vygotsky and Piaget (Fosnot & Perry, 2005). Social constructivism is a non-positivist framework that is complex, non-linear, and stands on new ground. Social constructivism challenges orthodox positions making it an excellent framework for a study of Lowenfeld’s unique position toward visualization as it allows for flexibility and diverse new possibilities that may differ from the status quo (Young & Collin, 2003). As a foundational framework for research in the arts and humanities, social constructivism integrates well with educational historical narrative research. It is especially relevant when applied to art education because education and research in the arts is deeply rooted in social constructivist theory. Most of the early progressive art educators were influenced by the work of Vygotsky, Dewey, and Piaget a few examples being Lowenfeld, Cizek, Cane, and Richardson. Lowenfeld’s work was constructivist and non-phenomenological, integrating intellectual, emotional, social, aesthetic, and physical (Madenfort, 1973). It utilized social constructivism and helped to move art education towards a socially oriented framework. Lowenfeld performed postgraduate study under Freud and with Erikson (Erikson studied under Montessori and Anna Freud). Both Sigmund Freud and Montessori utilized constructivist concepts similar to Piaget and Vygotsky (Bodrova, 2003; Litowitz, 1999).

My professional experience working with social constructivist concepts in academia and in the arts is an important consideration. I am familiar with social constructivism in the arts, education, management, and in the humanities. My experience combines the social, the constructivist, and the emotional aspects that help to form social constructivism.
Applying Theory to the Study

Social constructivism is a theoretical framework that is inherent in educational historical narrative research. It is a primary focus of learning, professional practice, and educational theory in arts education, history, and in general education. The seminal authors of social constructivism such as Vygotsky and Dewey were also inspirational influences of progressive art education and of visualization. The early progenitors of progressive art education, such as Lowenfeld, helped to guide social constructivist theory in education toward a more holistic viewpoint that included the socio-cultural influence on learning (Young, 2013; Olson, 2003; Smith, 1987). Social constructivism is an intertwined and intuitively embedded part of visualization in progressive art education and of educational historical narrative research.

The use of the child artwork and professional writings from the publications of Lowenfeld relating to visualization in progressive art education provide direct first-hand information of a seminal teacher upon which to base the study. Lowenfeld’s work was constructivist and non-phenomenological (Madenfort, 1973). It utilized social constructivism, and moved art education towards consideration of social influences in art education. Lowenfeld viewed the visual arts as a language, and that children express their experiences through visual and verbal stories (Olson, 2003). Social constructivism helps to view visualization in a similar context as Lowenfeld, and to understand the meanings and applications of Lowenfeld’s unique viewpoints toward visualization as a holistic concept in art education. Social constructivism is perhaps the most recent form of educational theory (Fosnot & Perry, 2005). It is an important influence in education in the arts and humanities, and it was significant in the work of Lowenfeld and its influence in art education.
Conclusion

This chapter reviewed the background, justification, and audience for the research problem. It reviewed the significance of the problem from several different perspectives including school environment, society, and change. It reviewed the researcher’s positionality and philosophy. The literature review in chapter two will include research into the emergence of visualization through the pedagogies of the seminal educators who developed visualization in progressive child-centered art education. In chapter three, the researcher will provide a review of the educational historical narrative research method used in the dissertation. In chapter four, the researcher will explore the unique viewpoint of Lowenfeld with regard to visualization as a holistic concept in progressive art education. The researcher will interpret and analyze the research performed in chapter five.
This literature review explores the development of visualization in progressive child-centered art pedagogy. The use of visualization in education evolved as part of progressive art pedagogy. Lowenfeld held a unique viewpoint with regard to visualization in art education that placed emphasis on the creative and holistic development of the student (Lowenfeld, 1957; Olson, 2003). Therefore, a problem has emerged in education, beginning in the first and second world wars, in which emphasis has been placed on the surface elements of standardized subject-based curriculum and has overlooked development of the student’s creativity, critical thinking abilities, and holistic growth (Smith, 1984; Kesson & Henderson, 2010; Rollin, 2006). This is problematic because it may be harmful to the emotional and mental human growth of the student, may repress self-expression and self-discovery, and may lead to exclusion, disinterest, insecurity, repetition, imposed curriculums, dictatorial teaching practices, fear of failure, unimaginativeness, and insensitivity (Lowenfeld, 1949; Cane, 1983; Unsworth, 1992). Some of the literature supporting the research that Lowenfeld held a distinctive view of visualization in progressive art pedagogy that emphasized creative thinking and the human growth of the student; and also describing the harmful attributes of standardized discipline-based education includes Anyon (1981), Brigstock (1996), Cane (1983), Gajdamaschko (2005), McWhinnie (1972), Olson (2003), Rolling (2006), and Unsworth (1992).

The literature review helps to provide understanding of the development of visualization in progressive art education and of the pedagogies of the early progressive art educators. This knowledge helps to provide greater awareness about visualization in progressive art education. It also creates appreciation of the pedagogies of the seminal educators who developed progressive art education. Comprehension of the pedagogies of the early progressive art educators who
developed visualization in art education helps improve the reader’s ability to understand the unique views toward visualization of Lowenfeld.

Fostering greater knowledge and understanding of visualization in art education enhances the ability of educators to apply creative learning principles to benefit their students. It also increases the diversity of knowledge available to educators for research and educational purposes. When applying visualization in creative teaching practice, it is important for the reader to have an understanding of progressive art pedagogy.

Exploration of progressive art pedagogical concepts helps to deepen appreciation of the meanings of visualization and transform teaching practice. Understanding the pedagogies of the seminal art educators who developed visualization in art education helps the reader to comprehend similarities and differences in their educational philosophies. It helps to improve the reader’s knowledge about visualization and induce educational change. Increasing the depth and diversity of knowledge about visualization in the pedagogies of the seminal progressive art educators enhances the reader’s ability to appreciate the unique stance toward visualization in the pedagogy of Lowenfeld and its investigation in chapter four. The literature reviews the following streams: the early development of visualization in progressive art pedagogy, the pedagogies of the seminal art educators who influenced its development, and the application of visualization in progressive education.

**The Early Development of Visualization in Progressive Art Pedagogy**

Visualization in progressive child-centered art education did not originate at one point in time or as a single movement (Chung & Walsh 2000; Leshnoff, 2006; Smith, 1996). Recognition of this developmental complexity helps to avoid causal reductionism (Tobin &
The development of visualization had complex and simultaneous evolution in art education that emerged during the world war era in environments that created the human need. These multiple influences blended to form progressive child-centered art education. Related subject areas in the arts such as history and literature, as part of this evolution, merged with progressive art pedagogy to form integrated interdisciplinary pedagogies.

The Meaning of Child-Centered

While reviewing the literature there seemed to be a variation in the meaning of child-centeredness. In order to gain a better understanding of visualization in progressive child-centered art pedagogy it is helpful to understand the meaning of child-centered in its early context. Over time competing interest groups have changed the meaning of child-centered, which today erroneously places emphasis on curriculum and early schooling (Chung & Walsh, 2000). According to scholars, we may trace the use of the term child-centered to Froebel (2000). Therefore, the researcher chose to explore the meaning of child-centered through review of the literature on Froebel.

In the German idealism that formed the basis of Froebel’s ideas, the material world was only the appearance of the world. The spiritual world was the real world and included moral and cultural influences (Beck, 1967b). Inclusion of the social influence within the spiritual world was an important evolutionary variation in educational thought. The literature suggests that Froebel’s concept of Divine Unity provided the underlying philosophy for the meaning of child-centeredness (Chung & Walsh, 2000; Froebel, 1889). Divine Unity was the eternal law that united all things living and self-conscious, and this divine unity represented God. Education was the growth of the self-conscious to a pure conscious representation of the inner Divine Unity.
Development referred to knowledge of the divine laws of the world, which were the spiritual, not the material, cognitive, or biological laws (Beck; 1967b). Froebel considered distinct stages such as infant, child, and gender to be pernicious; instead viewing them as unbroken transitions (Froebel, 1889; Chung & Walsh, 2000). In review of the literature on Froebel, the aim of education to Froebel in a person from earliest years through life was doing, feeling, and thinking within that person’s nature and social relationships so that life became an integrated whole (Lilley, 1967). This view of spiritual unity provided an important concept in the early development of progressive education. To Froebel it appears that human development was continuous and holistic, childhood was not a stage in preparation for adulthood it included every stage.

Even though the literature on Froebel emphasized Divine Unity, some progressives placed slightly more emphasis on the role of life-experience in their meaning of visualization and child-centeredness. Dewey for example, in the School and Society when discussing Froebel’s Educational Principles suggested that the start of learning should come from within the child, not through imitation, but that suggestion may help to bring the child to consciousness; and that continuity should be as gradual and insensible as the growth of the child (Dewey, 1915). Lowenfeld is another example of a progressive art educator who utilized a unique blend of experience to create meaning. Both of these examples indicate a growing awareness of the role of social experience and consciousness in progressive education. This inclusion of life-experience with the inner consciousness of child-centeredness, evolved from the psychology of Vygotsky, whose work was a seminal influence on the development of social constructivism and an early inspiration on the role of social learning in imagination.
Visualization and Imagination

The work of Vygotsky in the Soviet Union added another dimension to progressive art education. Vygotsky’s Cultural Historical School of Psychology revolutionized art education pedagogy with the introduction of sociocultural theories of the mind to learning; theories that involved social learning, play, language, and the meaning of consciousness. The theories of Vygotsky were attractive to socialist minded progressive art educators because of their merit and as a form of liberation from the repression of fascism and inhumanity. There is a gap in North American literature relating to Vygotsky’s work on imagination (Gajdamaschko, 2005). Vygotsky’s work on imagination has only recently come into the public light and deserves more research (2005). Since 2005 some research has been conducted on Vygotsky’s theories related to general education and social constructivism, however, little has been published relating to Vygotsky’s work in imagination primarily Archambault & Venet (2007), Gajdamaschko (2006), and Nilson & Ferhalt (2014), none of which have dealt specifically with visualization. Twissell (2014) reinforces that a gap exists in the literature related to individual and social learning using visualization. Imagination is an important concept related to visualization, and therefore Vygotsky’s writings on imagination are of interest to progressive art educators.

In the written literature of Vygotsky, imagination has an intimate connection with meaning making, emotional, and intellectual development. This was a major disagreement with Piaget, who suggested imagination to be the opposite of realistic thinking (Gajdamaschko, 2005). Vygotsky wrote that the artistic transformation of reality, including interpretation and construction of something new, is imagination, and that imagination is the basis of creativity and human cultural life (Vygotsky, 1998; 2003). Vygotsky’s writings inferred the overemphasis of the intellect in education, and that emotions and love have the same level of talent and genius as
the intellect, and should receive the same concern for development in education (Vygotsky, 1983; Gajdamaschko, 2005). Progressive educators such as Lowenfeld, Cane, and Cole shared similar concern for the emotional development of students.

The literature on Vygotsky implies a unity of imagination and the thinking processes. Imagination develops as childhood play, and emerges through interiorization as abstract thought and cultural forms. Internalization is a form of appropriation in which humans apply tools or concepts in unique ways such as drawing original art. Abstract thought becomes more advanced as we make sense of the world through imagination, meaning making, and the integration of new cultural experiences. Vygotsky’s concepts about imagination involve complex thinking based on human activity and experience. One of Vygotsky’s most fundamental principles is that there can be no fixed formulas or models upon which to determine the development of the individual as the unity between imagination, speech, and thinking is constantly changing (Gajdamaschko, 2005; Vygotsky, 1997). The concept that there should be no fixed formulas, rubrics, or standardized models is basic to progressive art education. It is important in teaching the arts and humanities in which interpretation may involve many multifaceted viewpoints.

While performing the research the intersection of visualization and language in the concepts of Vygotsky made a significant impression. In Vygotsky’s writings, verbal language was inherent to imagination and thinking, and language and culture played an important role in their development (Gajdamaschko, 2005). Richardson and Lowenfeld also held distinct positions on the intersection of visualization and language. They recognized the significance of art and imagination in the development of language and in the creation of shape and meaningfulness. This blend of imagination with the meaning making of language helps to create visualization.
Vygotsky’s work on language and imagination differed from the concepts of Piaget and Freud which treated imagination and thinking as opposites. Vygotsky’s writings envisioned a unity in the sense-making process in which imagination develops with meaning making and writing arises as an integrated extension of the child’s experience with visual representation and drawing (Bodrova, 2003). This suggested the inherent connection of speech to the development of imagination and consciousness through social interaction with the surrounding world (Vygotsky, 1987). Speech frees the individual from the impression of the object enabling them to think, imagine, and to visualize the unseen. The development of imagination is a complex integrated process linked to language that becomes more complex with social and cultural experience, and with the integrated intellectual and emotional growth of the individual. There are multiple influences in the development of visualization. Knowledge of these influences may help enhance the depth of our own understanding of visualization in progressive pedagogy. Vygotsky’s theories of imagination are fundamental to creative learning among the seminal progressive art educators and to understanding the views toward visualization of seminal teachers as Lowenfeld and Cizek.

**The Father of Creative Art Teaching**

Franz Cizek who was born in Czechoslovakia in 1865, pioneered the Child Art Movement in 1903, eventually earning the title of *Father of Creative Art Teaching*. Cizek offered a Juvenile Art class while the head of art teacher education courses at the Kunstgewerbeschule, College of Applied Arts, in Vienna (Smith, 1985). Having never published a book there is some contradiction over Cizek’s teaching style (1985). The researcher therefore chose to utilize the testimony and eyewitness accounts of former students of Cizek. Nora Zweybruck, a former student of Cizek, wrote that research might turn to the recollections of
former students (Zweybruck, 1953). It may be possible for the reader to gain insight of Cizek through the work and writings of two well-known former students who are included in this dissertation Lowenfeld and Dicker-Brandeis. Cizek was an influential associate of other art teachers of the day including Richardson who introduced Cizek to British art education.

Mary Gutteridge, the former head of art at the Merrill-Palmer School in Detroit, visited Cizek’s classes in 1929. Gutteridge portrayed Cizek as tall and gentle having an aristocratic appearance and a friendly smile (Gutteridge, 1990). Students were of all ages from three to adult. The classroom was a burst of color with walls, desks, and floor decorated in student art. The classroom was not traditional, appearing without organization or teacher. The classes and materials were always free from 1903 until the Nazi’s forced Cizek to close the school in the 1930’s for political reasons (Malvern, 1995). Students selected their own materials and there were no models or forms to follow. Cizek mentioned that children have their own laws, and feelings to express; they should draw as they feel, without the interference of grown-ups (Gutteridge, 1990). The emphasis was on imagination and there were no restrictions or orders given. Cizek seemed to enjoy being with the students, always encouraging and inspirational showing humor and happiness (1990).

Ruth Kalmar Wilson was a former student of Cizek who became a renowned fabric designer and an art professor at Tufts University and the Boston Museum of Fine Arts. Wilson mentioned in an interview about the Juvenile class taught by Cizek, that there were a number of successful artists such as Kokoschka who graduated from the class, but Cizek did not try to create artists, rather to develop the creative personality and talent of each individual (Smith, 1985). Wilson said that the teaching in Cizek’s class was minimal (1985). It was very difficult to gain admission to the class because of the high number of applicants. According to Wilson,
Cizek chose students not by their artistic skills, but who were creative (1985). Cizek preferred to admit students who had not yet learned to imitate the work of others and who came from rural or impoverished areas because their work was less corrupted by previous learning than the work of wealthier students (Malvern, 1995). This example suggests an early form of social constructivism as it includes the influence of social experience. Cizek appears to have encouraged visualization, in a similar way as Richardson, by telling a story and letting the students visualize and draw whatever they would like (Smith, 1985). Lowenfeld and Dicker-Brandeis who studied under Cizek, also used language to enhance visualization.

In a published interview by Smith (1985), Wilson described Cizek’s teaching style as minimal, indirect, and subtle. Emphasis was on creating the proper environment in the classroom. The intent was to bring out the artistic creativity and natural talent in each child, but never to train them to be artists (Smith, 1985). When giving instruction, Cizek always found a way to give the student more freedom. Students were encouraged to work out problems, and had the freedom to walk around the classroom and collaboratively discuss their work amongst themselves (1985). Cizek created a friendly colorful and open environment in the classroom in which students had the freedom to express their creative imaginations.

Cizek’s techniques were revolutionary in their day. Cizek’s pedagogy helped to forge a cutting-edge brand of education in one of the most repressive environments in history. The Nazi’s eventually forced Cizek to close the Juvenile Art class and cease teaching (Malvern, 1995). Closure of the democratic socialist inspired progressive child-centered art education movement was a priority for the Nazi’s, in part because Hitler was an unsuccessful artist from Vienna. Unfortunately, Cizek’s pedagogical example is no longer followed (1995). Perhaps this is in part due to the repressive capitalist influences of politicization and standardization from
which modern students and society suffer. As a former student and assistant in the Juvenile classes, study of Lowenfeld’s unique views toward visualization may help to shed light on the pedagogy of Cizek. The Bauhaus was another important influence on visualization and on progressive art teachers such as Lowenfeld and Dicker-Brandeis.

The Influence of the Bauhaus

The Bauhaus was a school for artists, designers, and architects founded in 1919 that became an influence on 20th century education in the arts and crafts. Itten headed the preliminary course and taught in conjunction with such notable artists as Klee, Kandinsky, and Albers (Winton, MetMuseum.org, 2000-2015). The Bauhaus worked very closely with the Vkhutemas, the Russian State Art School in Moscow in the training of artists and designers using progressive concepts. The high value placed on design education at the Bauhaus, may reflect the vocational influence of Soviet industrial arts education. The teaching methods used by art educators at the Bauhaus had an important influence on the development of visualization in progressive art education pedagogy.

The Nazis’ distrusted the close association of the Bauhaus with the Vkhutemas. They pressured the Bauhaus into closure in 1933 using the political excuse that it promoted Cultural Bolshevism (Filler, 2010). After closure, Bauhaus concepts and teachers continued to be an influence in progressive art education. Bauhaus teachers forced to emigrate to America included Albers who taught at Yale, Gropius who became the chairperson of the Harvard School of Architecture, and Moholy-Nagy who founded the Institute of Design in Chicago (Winton, 2000-2015). The information available on the pedagogies of the teachers who taught at the Bauhaus have not been sufficiently researched (Wagner, 2005; Kaneko, 2013). This is because the
Bauhaus was only open for 14 years before closure, and the emphasis of scholars on the artistic function, rather than considering a holistic view of the teaching pedagogies used in the school. One example is the repression of the role of esoterica as an influence in the spiritual facet of Bauhaus pedagogy which was only revealed in 1990 from the Bauhaus Archives (Wagner, 2005). Review of the use of visualization in the pedagogies of Johannes Itten, Paul Klee, and Friedl Dicker-Brandies provide a window through which we may view the influence of the Bauhaus on visualization in progressive art education.

The writings of Bauhaus designer and educator Moholy (1968), testify that Itten was the director of the preliminary course at the Bauhaus before founding the Ittenschule in 1926. The Nazi Party forced the Ittenschule to close in 1934. Itten also headed the School for Textiles at Krefeld, was Director of the School and Museum for Arts and Crafts in Zurich, directed the Training Center for Zurich Textile Industries, and was the head of the Rietberg Museum for Non-European Art (Moholy, 1968). Because Itten was so dedicated to teaching, it was not until the age of 65 that Itten found time to begin painting for exhibition. During these last 10-15 years of life, Itten earned the reputation as a distinguished artist receiving an Honorary Doctor’s degree from Darmstadt Technical University and the Dutch Sikkens Prize (1968). Itten had an interest in the concept of contrast in Asian spirituality, which Itten explored through the inner consciousness and visual expressionism.

Johannes Itten who was influenced by the pedagogies of Cizek and Froebel, also studied the Japanese art form of Nganga under Mizukoshi. In the article *Japanese Painting and Johannes Itten’s Art Education*, Kaneko (2003) explained that Mizukoshi taught art through religious spirituality and that one should understand the life of the object in order to paint the visual image of the object. Nganga is a term used to describe painting the meaning of the object.
rather than the object itself. Itten taught art with the Asian concept that all material objects are second forms that have higher meanings. The artist visualizes the object in the mind, and begins the expression of the object by seeking the origin of its existence in symbolic form as lines (Kaneko, 2003). In Chinese painting this is referred to as heart and hand must be one (2003). The teaching of art is more than drawing a picture it is a representation of situations and an expression of meanings that portray energy and provoke the imagination of viewers in developing the spirituality of the theme.

The literature of Kaneko (2003) allows us to glimpse the pedagogy of Itten in practice through the testimony of Mitsuko Yamamuro and Kazuko Sasagawa two students who studied under Itten at the Ittenschule. Itten was perhaps the first teacher to incorporate a cross-cultural curriculum through intercultural study between Japan and Germany. Itten placed emphasis on the observation of nature in teaching pedagogy (Kaneko, 2003). During Sumi-e practice, students were to contemplate everything and then express whatever they wanted using fewer lines and less detail (2003). Students attempted to express the emotions and the life of the object in their drawings. Giving life and essence to a drawing while using fewer lines is an advanced and effective technique used in art education that I have experienced in my own art practice. Itten gave homework once a month during which students would work on whatever motif they desired. At the end of the month, students would gather to critique whether the painting expressed the desired essence, after which they would develop the composition (2003). The work of Itten seems to have infused social experience with the spirituality of Asian art education. Itten’s work was influential in the development of cross-cultural studies and the contrast of cultures in art education. It was important to the development of spirituality, inner self-expression, and differing perceptions in progressive art pedagogy.
Paul Klee was an inventive artist, poet, musician, and teacher at the Bauhaus who specialized in child art. According to Marsh (1957), the creative process of Klee’s artwork was the natural growth of the child, moving from the simplicity of early childhood toward more complex shapes as the child develops. As the child matures, they look at objects in a visual way, which develops into complex forms until the child sees the world of objects as they are in nature. Klee wanted to capture the inside vision, without the logic of the imposition from outside and to accomplish this Klee turned toward child art, and other forms of original art such as non-western cultures and schizophrenics (Marsh, 1957). There is little known or written about the pedagogical practices and philosophy of Klee. Klee told his students at the Bauhaus that no artist should rely on ready-made forms (Haftman, 1954). The reason given in Klee’s diary being that you cannot start with a result, or break in half way, you must start at the beginning, to avoid artificiality and allow the creative process to function without interruption (Klee as cited in Haftmann, 1954).

Through child art, Klee captured the spontaneity of the child, and the allure that comes through experimentation with colors, shapes, and materials. In the progressive child-centered art pedagogy of Klee, drawing was an early type of language in which the inner child communicates its visualizations (Marsh, 1957). The lines of a drawing constitute a type of writing and action through which we make significant meanings. It is possible to draw a parallel between the child art of Klee and the work of later progressive art educators. Marsh (1957) suggested a difference between the child art of Klee and the actual art of the child in its intellectualism. Klee’s pedagogy receives little attention, but it had an influence on the pedagogies of progressive art educators such as Dicker-Brandeis, and Lowenfeld, who developed new and creative alternatives.
Dicker-Brandeis and Lowenfeld both studied under the tutelage of Cizek. From 1919 to 1923, Dicker-Brandeis was educated at the Bauhaus, mentored by Itten, and studied under great expressionist artists as Klee. The literature verifies that Dicker-Brandies studied textiles under Cizek (Leshnoff, 2006); and worked as a textile and industrial designer showing the constructivist and vocational influence of a Bauhaus education (Parik, 1988; Makarova, 2005; Pariser, 2008). Dicker-Brandeis taught temporarily at the Bauhaus in 1921 proving the pedagogical talent that would become necessary teaching children in the Terezin concentration camp (Parik, 1988). After completing the course of study at the Bauhaus, Dicker-Brandeis apparently wanted to teach Jewish children who were suffering severe repression under Nazi policies. A member of the Communist Party Dicker-Brandeis reflected the left-wing sentiments of the Bauhaus. These left-wing sentiments and the influence of Russian Bauhaus art educators as Kandinsky help explain the influence of Russian progressive educators as Vygotsky on Dicker-Brandeis’ use of play, imagination, and collaborative learning. Dicker-Brandeis utilized cooperative group learning instead of competitive work because competition conflicted with socialism and communal learning produced the best results in a classroom environment (Pariser, 2008; Wix 2009). These teaching practices show the influence of social constructivism and a socialist inspired viewpoint in the pedagogy of Dicker-Brandeis.

The literature elucidates that Dicker-Brandeis taught children about art in a clandestine school in the Terezin concentration camp (Leshnoff, 2006). Although Terezin masqueraded as a model concentration camp for the Nazis, who sought to deceive Red Cross inspections, it actually served as a transit camp for Auschwitz. Only 100 of the 15,000 children in Terezin survived (Glazer, 1999). Dicker-Brandeis died in the gas chambers in Auschwitz after choosing to go with husband Pavel in 1944. Before transportation, Dicker-Brandeis hid over 4,000 works
of art of the children of Terezin documenting their existence and the horrific conditions they endured. These works of child-art were to become one of the most important visualizations of Holocaust history (Pariser, 2008)

Dicker-Brandeis taught art from the perspective that creative work would act as a form of therapy to support the student psychologically and to overcome difficulties. Aesthetic empathy was the name Dicker-Brandeis gave to this method of teaching art as therapy that used creativity and imagination to release emotional distress (Wix, 2009). Former students state that Dicker-Brandeis believed that the teacher should be “restrained when influencing pupils and intervene as little as possible” (Marakova as cited in Leshnoff, 2006, p. 94). An artificial imposition of knowledge at the inappropriate time will cause a lack of enthusiasm (Wix, 2009). Creativity should arise from within the inner self to liberate the artistic talents.

The use of rhythmic exercise in drawing helped to create vision and thought. Itten, Richardson, and Cole also used rhythmic exercise in teaching art. Students followed the tone of Dicker-Brandeis’ voice drawing the rhythm to the paper. The pupils were encouraged to draw without thinking, and given time to explore their desires and memories. Children drew what they liked to do, and dreamed about, what would transport them into another world (Wix, 2009). Former students spoke of Dicker-Brandeis’ use of self-expression, “We simply drew and did not analyze anything. I believe that what she wanted from us was not directly linked to drawing but rather to the expression of different feelings, to the liberation of our fears” (Makarova as cited in Leshnoff, 2006, p. 96). In the educational notes of Dicker-Brandies, taken at a clandestine meeting of teachers in Terezin, Dicker-Brandeis discussed teaching to overcome limitations, unlocking the creative spirit to stimulate fantasy and imagination, and helping children judge, appreciate, and endure (Wix, 2009). Dicker-Brandeis taught that the teacher should not direct
children toward preferences as this would divert the child’s expression of interests and children need freedom to express their experiences.

Dicker-Brandeis taught art as therapy to help children survive in a cruel environment. Secretly organized, children’s art released the child’s imagination and provided compassion (Eisen as cited in Glazer, 1999). Art as aesthetic empathy became a means of liberating the spirit and self-expression. Dita Kraus a former student of Dicker-Brandeis recalled that Dicker-Brandeis’ primary goal was to bring children into a state of mind where they would draw (Marakova as cited in Glazer, 1999). “We were half-starved, sick, and we were drawing in that condition…She would tell us, do not think about anything, just draw. You are happy now. At that moment, we truly felt ourselves to be happy” (p. 215). Former students recall the sense of freedom conveyed by Dicker-Brandeis through art. The teachers at Terezin tried to give hope by concentrating on what was beautiful about the essence of life to help the students reject the falsehood around them (Glazer, 1999; Wix, 2009). Considered the founder of aesthetic empathy, art therapy, and liberation education Dicker-Brandeis was among the first to use expressivist methods to liberate the imagination through visualization. Educated by Cizek and the Bauhaus, influenced by Soviet educators as Vygotsky and Kandinsky, and progressive art educators as Cole, Cane, and Richardson (Leshnoff, 2006), Dicker-Brandeis explored new methods expressivist and liberationist learning that applied visualization in progressive art education.

A Pioneer of Visualization

British educators not immune from the devastation of two world wars were influencing the development of progressive art pedagogy. Richardson played a leading role in the founding
of visualization and in the progressive art education movements, but never received the publicity
due one of the most influential figures in the history of art and literature education (Smith, 1996).

Marion Richardson was a pioneer in the New Education Movement, New Art Teaching, the child art movement, and considered the seminal founder of visualization in progressive teaching pedagogy. An art and literature teacher with an interest in handwriting, Richardson published the Writing Patterns Methods published in 1935 and is well known for mind pictures and shut-eye drawing (Holdsworth, 1988). With the introduction of standardized curriculums Richardson’s methods of visualization had been buried, but because they reflect sound educational theory remain practical today (Brigstock, 1996; Smith, 1996).

Richardson was raised a Christian Scientist in a hardworking middle class family in the south of England. The alternative religion of Richardson outside of the confines of the national religion may help explain Richardson’s ability to make unusual decisions and develop a new style of expressivist art pedagogy (Smith, 1996). The Christian Science of Mary Baker Eddy, based in Boston, adheres to a philosophy similar to Froebel, that the spiritual world reflects reality and that the material world is an illusion.

Richardson studied under Catherine Dodd of the Milham Ford School in Oxford and under Robert Catterson-Smith at the Birmingham School of Art, at that time, the top art college in Britain. Catterson-Smith introduced Richardson to the shut-eye drawing and memory drawing techniques of Thomas Ablett (Holdsworth, 1988). After finishing formal study, Richardson taught at the Dudley School for girls in the coal country of the English Black Midlands and the University of London’s Institute of Education. Appointed District Inspector of Art by the
London County Council Richardson exercised great authority and the ability to put progressive teaching methods into practice (1988).

Richardson placed great emphasis on expressivism and color, and Richardson’s students were more colorful than those of Cizek. The available literature infers that the development of Richardson’s methods of art pedagogy occurred independently and prepared the way for the child art movement of Cizek in Vienna (Holdsworth, 1988). Richardson opened a Cizek exhibition in Cambridge in 1920 and visited Cizek’s class in 1923, even though Richardson saw the need for greater visual freedom in the work of Cizek’s students. Wilson, a former student of Cizek, helps confirm in interview that Cizek did give subtle instruction always being careful to include great freedom (Smith, 1985). Although sometimes classified as a noninterventionist, Richardson was interventionist as well as liberationist and expressivist (1985). Richardson was also well acquainted with the work of New York progressive art educators Naumburg and Cane at the Walden School in New York. The relationships of Richardson with Naumburg, Cane, and Cizek would suggest that Richardson was aware of the innovative art therapy and educational psychology practices emerging in progressive art education.

The sooty working-class Protestant environment of the Dudley Girls School, in the English coal country, devoid of imagery may have assisted Richardson in the development of new concepts of expressivist art education (Smith, 1996). Using techniques such as word pictures to foster visualization, Richardson taught in a way that intended to liberate the inner vision. Richardson never used a syllabus in class as each child learned to draw from their own interest. Students did not begin to draw until they had a clear vision of what they wanted to do. According to the writings of Richardson (as cited in Holdsworth, 1988), the essence of my method is to encourage the expression of mental images formed on their own observations.
Richardson avoided giving ready-made formulas, a concept expanded upon by Lowenfeld, in the translation of student visualization into pictures because every student has their own images in their own minds. Students gave criticism of their own and each other’s work. Richardson only gave technical instruction when the student was ready. From the literature sourcing the writings of Richardson, we can determine that the search for meaning in art perplexed Richardson, who felt that it was possible to free the love of art, and to learn from the student, but not to teach art (Michel, 1999).

Richardson was highly influenced by Catterson-Smith who explored memory drawing using flashed images through a lantern to develop observation. Instead of using memory drawing from flashed images, Richardson used word pictures utilizing words and language to develop the ability of students to visualize in their imaginations (Smith, 1996). The meaningfulness of language helped to enhance visual and pictorial effects in the inner conscious. Students had the choice of using the teacher’s word picture, or deciding to use their own vision. Richardson wanted to entice the mental imagery of the student, to develop the inner visions of their lived experience, but Richardson did not lead students into a world of fantasy. The idea was to use the students experience to lead them away from imitation of the outer world and toward realization of the inner dreams and visions of their experience (1996). Student visions could be abstract, and Richardson’s students were doing abstract art before other artists (Swift as cited in Smith, 1996). According to the unpublished notes of Richardson (as cited in Smith, 1996), art has nothing to do with the surface of the drawing, it is the life and reality behind the drawing of which the face is just an outward sign. Swift in interview suggested that Richardson was interested in the intensity and variety of color in visualization (Smith, 1996). Richardson encouraged students to mix colors in their artwork to develop a consciousness of color. Words
expressed through visualization became a picture having color, and drawings expressed verbally became artistically significant. This helped create a diverse array of visual imagery that helped engage student learning.

The literature illustrated that the relationship between drawing and writing was of great importance to Richardson who considered both drawing and writing to be forms of language that promote self-expression (Barker, 2012). The idea was to bring out the inner vision from within and not to impose ideas on the student from external sources that might inhibit the creative imagination and the meaningfulness of visualization. Richardson felt that when writing students should avoid the use of pattern that they bring out the life of the line and learn to enjoy writing. Richardson noted that when children first begin to scribble they are teaching themselves to both write and draw (Richardson cited in Barker, 2012). Richardson and other art educators as Lowenfeld, recognized the relationship between drawing and writing in visualization.

**Freedom and Visualization**

Diverse cultural influences shape the learning experiences of each individual. We cannot force visualization and imagination into predetermined modes, because of human diversity and change. Freedom is an important concept in the development and expression of visualization. Progressive pedagogy is not a linear concept, but a complex dimension in which learning may occur in diverse forms in each individual.

A different vision of freedom and hierarchy in the American experience than the European hemisphere has influenced the development of progressive pedagogy. Native American cultures gave women and children much greater freedom than colonial childrearing customs, and likewise, colonial society afforded greater freedom to children than the hierarchical
practices of the old world (Mintz, 2004). Alternative childrearing and pedagogical practices in
the American colonies influenced Rousseau’s philosophy including the first progressive treatise,
*Emile* (2004). The freedoms of colonial educational and childrearing practices were to become
influential in Europe.

This does not imply that all Americans experienced freedom and equality. Lack of the
right to an education robbed African-American children of their freedom, but perhaps helped to
create the inner vision of freedom and taught them to value an education. Frederick Douglas
viewed knowledge and literacy as pathways to freedom (Mintz, 2004). Literacy helped give the
freedom to express oneself. The ability to read, particularly the Bible, allowed the ability to
visualize freedom and through social experiences helped give visualization meaning (2004). The
experience of African-Americans with freedom and visualization has occurred among groups in
other instances, most notably during modern genocides. Examples being Dicker-Brandeis’
teaching children in Terezin, and Lowenfield’s experience of cruelty in the Holocaust which
created a special interest in working with creative learning in African-American art education.

The genocides of the Shoah influenced the development of progressive art pedagogy in
the United States through immigration of progressive art educators such as Lowenfeld from
Europe, and the quest for democratic freedom of expression in education during and after the
Second World War. The harsher the repression the more learning became a form of resistance.
Glanz (2000) provides a reason from Holocaust survivors who related that the achievement of
study was not the communication of knowledge, but the spiritual support and joy brought to
those who suffered. The pedagogies of American progressive art educators placed greater
emphasis on freedom through multicultural diversity. These concerns did not radically alter the
pedagogical concepts of visualization or progressive art pedagogy, but did shift the human focus from the cruelty of Europe toward the concerns associated with the diversity of the United States.

**Visualization and Progressive Art Education in America**

Natalie Robinson Cole was a pre-Lowenfeld influence in American progressive art education. Cole taught art in an impoverished multicultural urban high school in Los Angeles. When asked about this public school Cole wrote a note, “a public school in a slum area of Los Angeles” (Smith, 1991). Teaching in an urban public school was unusual for progressive art educators who often taught in private and practice based schools (1991). This was in part because progressive art education was a movement based on freedom and rebellion against government repression.

In two articles based on personal correspondence with Cole, Smith (1984; 1991) mentioned that upon viewing Cole in the classroom, Lowenfeld asserted that Cole taught with similar intuitive techniques as Cizek. Cole described teaching as an attempt to remove fear and inhibition, and a belief in the health-giving benefits of creative activity (Smith, 1984). To Cole the barrier that existed with multicultural students was not language or intelligence, but embarrassment due to racial or national background (1984). Cole also taught dance and writing, and did not view the visual arts as a separate category, rather looking at the arts as one unity. Cole’s approach encompassed all age ranges and was primarily concerned with human growth (1984). Cole claimed in the book *The Arts in the Classroom* that the growing process is more important than the end, and the child more important than the picture (Cole, 1940; Smith, 1984). There was constant encouragement in Cole’s classroom. Cole wrote that the teacher should never attempt to show a student how something ought to be done or how something really is
Cole viewed education as a unity with life of which art was an important part and the holistic growth of the child is the goal.

There was a connection between Cole and the Bauhaus through abstract painters Kandinsky and Klee (Smith, 1991). Cole desired to release the child’s visualizations as true art and the realization in the child of being an artist (1991). Cole sought to protect the child from the damaging influences of adult art, and to prevent the child from thinking negatively about the quality of its own art. The goal being to develop a good self-image in the child, which in the ultra-competitive Los Angeles art community may have taken on extra meaning. Cole used “freeing sentences” in teaching art, literature, and dance similar to the word pictures of Richardson and the freeing images of Cizek. Cole, Cane, and Naumburg were among the American progressive art educators who developed concepts such as free expressionism and spiritual awakening.

Florence Cane and Margaret Naumburg were sisters whose father Max Naumburg immigrated to New York City where they lived in a west-side Manhattan brownstone. Cane, known as the grandmother of expressive therapies, was an artist and art educator who became a leader in the American progressive art movement. After attending the Horace Mann School, and studying art, Cane opened the Florence Cane School of Art in Rockefeller Center in NYC, taught at the Walden School founded by Naumburg, and was the Director of Art at the Center for Gifted Children at NYU. Naumburg was a progressive educator who became a psychologist and an early influence in the development of art therapy through the blending of the progressive art teaching methods of Cane into psychology. Naumburg studied at Vassar, Barnard, Columbia with Dewey, London School of Economics, in the Psychology Lab at Oxford, and in Italy with Montessori (Detre Cane et al, 1983). Naumburg opened the Walden School in NY, taught at
NYU, University of Louisville, and the New York Psychiatric Institute. The difference between Cane and Naumburg was that Cane was an artist and renowned progressive art teacher, whereas Naumburg was an educator and professional psychologist who paved the way for the development of art therapy through the inclusion of Cane’s art pedagogy.

Detre-Cane et al (1983) specified that Naumburg’s progressive pedagogy reflected the new findings in psychology about the nature of emotions and consciousness. Naumburg had written that because education treated behavioral surface actions as isolated conditions it lacked significance and was unable to guide human growth (Detre Cane et al, 1983). Psychology had shown that the unconscious mental life plays an important role in human development, which guided Naumburg to the view that school problems should direct attention to the deeper realities of the inner conscious. This led to the educational pedagogy that the emotional development of children, fostered through creative expression and self-motivated learning, should take precedence over the traditional approach of standardized curriculum (1983). Naumburg applied this concept through art therapy, pointing out that the use of visual imagery and the symbolism of art therapy was more effective than the traditional approach, which utilized verbal language alone without visual imagery.

Cane wrote about a union of opposites, a duality of inner world and outer world in the creation of visual art (Cane, 1983). As a child matures, the young impulsive art of the unconscious becomes conscious as the child integrates with the world of experience of which the child is a part (1983). This artistic experience is part of human development, which is its true purpose and function (1983). Cane wrote that the constant rhythmic alternations, in the form of repetition, between the unconscious and the outer world of experience help to enrich and give clarity to the original images of the child (1983). These rhythmic opposites may involve
multiple sources as light and dark, distance, and the meanings of the outer environment. Cane suggested that artistic ability lives in everyone (1983). That this ability begins in young children in the unconscious and with maturity integrates with the conscious, which leads to a more balanced human being. Taking an opposite position from many educators, Cane wrote that the creative abilities of students improved with the deepening mental capabilities of adolescence, an age when some students cease creative work due to dissatisfaction, the reason being the quality of the teaching (Cane, 1983). According to the literature, Cane sought to nurture the need of students to externalize their inner visions through sensitive guidance and to avoid impositions from the adult perspective (1983).

Creating an environment that fosters both creative learning and human growth was an important part of Cane’s pedagogy. In the writings of Cane (1983), this integration occurred in two hemispheres the inner self and the self in the social world. The social outer world included the classroom environment and liberation of the spirit to unify the individual and their abilities into an integrated human being. This duality involved a complex intersection in which students integrate experience from the outer world, which they internalize in the inner imagination, and then reimagine and express back into the world as new images in the form of visualization.

Student interest should stem from enjoyment, and emphasis be placed on the human traits that deepen understanding rather than the artistic object. A teacher will not bring about change through conscious activity, but only through the natural unconscious union of play, fantasy, and movement (Cane, 1983). Cane rejected both the teaching of technique for its own sake, and a complete lack of guidance, implying that the teacher let the nature of the child create its own self-expression (Detre Cane et al, 1983). The self-expression of ideas is highly dependent on the freedom of a democratic society. The objective of learning is through integration of the three
dimensions of the physical, mental, and emotional to allow the student to embrace the fourth dimension, spiritual awakening. The influence of social experience on visualization took on more significance with the arrival of educators such as Lowenfeld who emigrated from Europe during the Second World War.

Lowenfeld created a crucial link between progressive art education in America and the European hemisphere. The literature emphasizes the need for more research into the pedagogy of Lowenfeld (Unsworth, 1992; Olson, 2003). We may learn much from the pedagogical theories of Lowenfeld, which have suffered repression with the growth of standardization (McWhinnie, 1972; Unsworth, 1992). Lowenfeld was a child prodigy who played violin in the Linz Symphony Orchestra at the age of twelve. Lowenfeld graduated with an MFA from the Kunstgewerbeschule in Vienna, with Cizek as a mentor, and worked as an assistant in the juvenile weekend classes. Lowenfeld continued to study at the University of Vienna earning a Doctor of Education. Before coming to the United States Lowenfeld studied psychoanalysis with Freud and Erikson (Detre Cane et al, 1983; Alter-Muri, 2002). In Vienna Lowenfeld taught art at Chajes Gymnasium and the Jewish School for the Blind. In Boston Lowenfeld taught at the Perkins Institute for the Blind and at Harvard. In New York Lowenfeld taught at Columbia and the Lochland Institute. From 1939 to 1946, Lowenfeld taught at the Hampton Institute in Virginia and managed the Hampton Institute Art Gallery. Having fled from the Holocaust the Hampton Institute was a meaningful position for Lowenfeld who took a personal interest in the social issues of African-American students and purposely used segregated facilities to make a statement against discrimination. In 1946 Lowenfeld became a professor at Penn State eventually becoming the Chairperson of the Art Education Department. Lowenfeld’s family
perished in the Nazi concentration camps, a tragedy learned by Lowenfeld while teaching at Penn State.

The literature implies that Lowenfeld was more concerned with the inner emotional aspects that help individuals to make sense of the world, than with the practicalities of outer aesthetics (Burton, 2009). The subjective relationship between the student and their environment was unique to each individual and over time influenced inner creativity and its expression within their inimitable world. Visual images were the expressions of cultural experience in the student’s constantly changing relationship to the environment (Lowenfeld as cited in Burton, 1957). Creative learning is different in each individual and in the development of sensitivities and holistic human growth of which aesthetics is only one part. In the pedagogy of Lowenfeld, there can be no standards or rules about aesthetics or learning as they differ in every individual and between cultures (1957). The writings of Lowenfeld differentiated between two kinds of visual reality, the visual, which provides visual realism such as contour and color, and the haptic, which provides the subjective expressive imagination of the inner emotions (Madenfort, 2014).

The inner haptic expression inherent in the free expressionism and physical motion of African-American art fascinated Lowenfeld while teaching at the Hampton Institute.

Overemphasis on technique and materials harm the student by creating meaningless restrictions that may inhibit emotional growth and creative expression. It is the teacher’s job to know that the student develops their own techniques, and that showing the student a “correct” technique will only restrict their growth (Lowenfeld, 1949). The teacher should introduce materials at the appropriate time so as not to frustrate the student and to help in the student’s desire for the creation of meaning and self-expression. Overemphasis on products, techniques, and problem solving does not allow for inner expression and limits the development of human
beings (Madenfort, 2014). The student learns through the senses, which are the main intermediaries that help to create meaning. Most people have varying combinations of visual and haptic perception that depend on their subjective experiences with the world, and education should allow for these differences in social experience.

The literature on Lowenfeld emphasizes that creative thinking is an important part of the curriculum, and children as creative individuals should be free to express themselves without conforming to standardized concepts that destroy creativity. Adult attempts to impose curriculum, use rigid methods, or ridicule may inhibit creative thinking (Unsworth, 1992). Lowenfeld (1960) opposed IQ tests for the same reason as Neill, because they do not measure creative thinking, instead they measure convergent predetermined thinking (Unsworth, 1992; Darling, 1984). This regimentation of learning contrasts with creativity and the ability to work with new ideas, which enhance learning and are important for success in school. According to Lowenfeld, the fragmentation and isolation of segmented subjects inhibits student growth, and shuffling subjects around does not provide integrated learning, which can only occur within the child (Unsworth, 1992). As a catalyst for creative integrated learning, art may provide a core for an interdisciplinary curriculum. Art helps to engage students by generating interest and assisting the development of emotional and physical creativity.

We should never forget that the student is at the center of art education. That every process of education involves the whole child and that the creative potential and inner balance of the child is above subject learning (Lowenfeld, 1957). Art is the symbol of our experience with the object, not the depiction of the object itself. The literature sources that Lowenfeld suggested that art institutions are concerned with aesthetics, while teachers should be concerned with the educational value of the arts (Olson, 2003). For this reason, we should consider the child’s
personal interests and experiences, and not impose our own agenda’s on children. Harvard psychiatrist Robert Coles eloquently expressed that we should let children flower as artists, rather than cut them down with drill after drill (Coles, 1992). Imposed agendas may have a debilitating effect on student interest and inhibit learning.

Lowenfeld recognized the close relationship between language and the visual arts. Both art and language are forms of communication and thinking that are a means of expressing the world. Olson (2003) refers to Lowenfeld’s position that art is a means of expression to which we may turn when words become inadequate. Lowenfeld understood that children like to tell and listen to stories (Olson, 2003). These stories help to preserve cultural experience and to convey meanings that foster human growth individually and socially. The limitations of vocabulary separate different forms of language that holistically through visual arts, history, dance, and music help to portray and conserve the stories of the characters and events that make us human. Lowenfeld explained that drawings describe complex events whose relation to one another provides content (Lowenfeld, 1957). The visual arts are a form of early childhood expression which when combined with verbal language represents symbolism through which human beings of all ages portray experience as integrated artistic and narrative stories.

**The Influence of Isolation**

The social isolation of individuals and groups may result in suffering the extreme trauma of severe discrimination. This involves a contradiction because in a repressive environment the entire society does not suffer equally, for example, Richardson taught in a soot-filled town in the English Midlands, and Lowenfeld was fascinated with creative learning in African-American students resulting from the personal experience of cruelty in the Second World War. Many
progressive art educators came from drab European villages and shtetls devoid of the artistry found in major urban centers (Glanz, 2000). These artists searching for artistic environments found inspiration in expressionist art and in the progressive art education movement that emphasized inner imagination and visualization. These new forms of art education pedagogy did not require the academic training of the elite salons or the traditional structure of classical art. Isolation from lack of conventional artistic and pedagogical resources, and the formation of new values that contradicted those of the mainstream, may have fostered the evolution of visualization.

In European culture, most people belonged to the established churches, which had espoused the classical arts for generations. Belonging to an alternative religion may have strengthened the ability to make creative decisions that varied from the social norms (Smith, 1996). The prohibition against graven images and violence in some religions may have fostered the development of new forms of creative imagination and visualization that were compatible with the spirituality of the early practitioners of progressive art pedagogy (Glanz, 2000).

**Visualization in Liberation Education and Cultural Pluralism**

The early development of liberation education occurred in the liberationist teachings of Dicker-Brandeis. In its early beginnings in the pedagogy of Dicker-Brandeis who worked with distressed children in the Terezin concentration camp, liberation education had two levels to its meaning. The first level of the meaning of liberation education was liberation of the consciousness and imagination through free expression. The second level of the meaning of liberation education was liberation of the spirit from inhumanity through art (Leshnoff, 2006). Liberation education as used by Dicker-Brandeis was an integrated holistic concept that sought
to liberate the spirit through free expression of the emotional and inner consciousness. Through liberation education, Dicker-Brandeis also sought to teach critical thinking skills that students learn to reject the inhumanity of the world around them. Dicker-Brandeis let the children at Terezin draw freely of the cruelty that they witnessed on a daily basis, in part as a form of emotional release, and in part as a method of recording the horrific events through the honesty of the eyes of a child (Wix, 2009). These were early acts of liberation education.

The creative arts and learning were harshly restricted during the Second World War. During the Holocaust, learning and creativity became a means of support that helped to maintain humanity and offered spiritual resistance against cruelty and isolation (Glanz, 2000). The pedagogical use of visualization placed emphasis on the spiritual and human growth of the student because the spirit and physical body compose one person. This does not mean that they discounted academic development. Lowenfeld suggested that art should be a core subject that may assist learning and student growth in all areas of curriculum (Madenfort, 1973; Olson, 2003). Visualization helps to make learning significant and interesting for students. It enhances the expression of unique viewpoints that encourage liberation through free dialogue of diverse worldviews and helps teachers address moral dilemmas through artistic expression and discussion of social issues that aid the development of critical thinking and character.

Progressive art pedagogy took on new meanings in the multiculturalism of America with a conceptual change in the view of cultural pluralism in educational thought. This change was an important step in the liberation of visualization. Until the 1920’s, the two most prominent theories of history were linear, the historicist and the cultural epoch theories. Dewey had a more liberal view known as pragmatic historicism, which held that all cultures developed through natural stages along an evolutionary path toward a socialized integrated future (Fallace, 2009).
Dewey’s view acknowledged that all people, regardless of origin, if given the opportunity had the potential to achieve an integrated future within civilization (2009). Dewey’s view was soon to change toward a more diverse interpretation influenced by W. E. B. Du Bois and Franz Boas.

Only two major educators espoused cultural pluralism before the First World War, Du Bois and Boas (Fallace, 2012). The theory of cultural pluralism included two primary tenets, first, that all cultures as unique ways of looking at the world were worthy of study on their own terms and second, that non-Western cultures had contributions to make to modern society and should therefore preserve their cultural uniqueness (2012). Both Du Bois and Boas felt non-Western cultures were worthy of appreciation as living vibrant societies that benefit world culture. After the First World War, a small number of educators, most notably Dewey, were beginning to change their positions toward a more pluralistic concept. Dewey began to move progressive pedagogy toward the ideas of Du Bois and Boas, to include cultural diversity and discussion of global issues. A culturally pluralistic concept of visualization in art pedagogy gave students the freedom to express their experiences of diversity and themselves as human beings.

**Visualization and Progressive Pedagogy**

The research for this paper began as an enquiry into visualization in history education. The research revealed that the early development of visualization in education emerged in progressive art pedagogy. The research therefore commenced as an exploration of visualization in progressive art pedagogy. Visualization is a concept that may include all areas of education. Imagination is what provides the intimate connection between the inner world of the student and the outer reality of visual imagery. Art helps teachers use the experience of visual imagery to enrich the meaningfulness of language in the imaginations of students (Beck, 1967a). Beck uses
the teaching of history to illustrate how the integration of art and language may help to create a world of experience (1967a). Visualization may help teachers in many subject areas to create meaning and balance in the imaginations of students.

Teachers at one time considered visual culture an outlying discipline. The modern intersections of progressive art pedagogy changed this interpretation as teachers began to consider visual images and problems (Trafi-Prats, 2009). Teachers began to view memory as a social activity that provides a primary source of interpretation and visualization. Gibbons (2007) inferred that memory is a highly selective way of including alternative voices and visualizations. Art pedagogy has the ability to represent the memory of an actual event and helps to visualize, interpret, and express events and their meanings.

The progressive art educators of the mid-1900s illuminated the meanings of visualization in art pedagogy and its integration in education. In 1932, John Dewey gave a lecture at Harvard titled Art as Experience in which Dewey criticized the elitist approach to art pedagogy and the academicism that relied on conventional methods that separated art from everyday life (Trafi-Prats, 2009). Dewey’s work was an important step for educational theory in arts and humanities education (Spitzer, 1965). Dewey advocated that vision and sound in progressive art pedagogy presented meaning to education and as part of human experience deserved study as a complex part of the aesthetic learning process. Dewey suggested that the vision and sound of events activated experience (1965). Lowenfeld also held that art should be an important part of the curriculum in all subject areas. That visualization is a gateway through which imagination and experience interact and where diverse complex meanings come together in consciousness.
Conclusion

Visualization in progressive art education was concerned with more than the aesthetics of outer imagery. In its early form, it described an interdisciplinary movement in education that embraced spiritual, human, and intellectual growth. Progressive art educators such as Cizek and Richardson who were concerned with freedom of expression and inner consciousness are examples of seminal influences in visualization and creative learning in art and literature education. The influence of progressive educators in art education and in psychology for example Naumburg (on Cane), Freud and Erickson (on Lowenfeld), and the social constructivist learning theories of Vygotsky and Piaget helped to elucidate the relationship between art, language, and imagination in progressive pedagogy. From this integration emerged new progressive pedagogies of learning such as social constructivism and the liberationist pedagogies of art educators such as Lowenfeld and Dicker-Brandeis, which led to the development of new ways of thinking about education that enhanced visualization and creative learning.
Chapter 3: Methodology

Qualitative Research Approaches

The qualitative research approach utilized in this study, also known as interpretive research, assists in answering the research question because it allows for interpretive methods that inspire the complex reasoning to explore multifaceted concepts. Qualitative methods are inherent to education in the arts and humanities because they allow for reflective exploration, shades of meaning, and the rich complexity of historical and artistic research (Eisner, 1998; Clandinin & Connelly, 2000). Interpretive research allows for meaningful assumptions that weave together the problem, research question, and interpretation of research into a coherent narrative. As described by Huff (2009), interpretive research allows for assumptions that are deeply rooted in our training and reinforced by our scholarly community. The interpretive nature of qualitative research is compatible with the context of educational historical narrative research in that it allows the researcher to expand on the illustrative aspect when developing the research (Connelly and Clandinin, 1990; McWhinnie, 1998).

Qualitative research gives flexibility to interpret education research as there is no obvious answer to any educational issue and much depends on how we look at a question (Butin, 2010). The use of multiple sources in the interpretation of qualitative research helps to construct theories that assist in answering abstract research questions. This flexibility allows for historical research that enhances depth of knowledge when investigating the origins, concepts, and teaching pedagogies used by the seminal educators, such as Lowenfeld, who developed visualization in progressive art education.
Research Question

The purpose of this qualitative investigation was to employ educational historical narrative research to understand Lowenfeld’s unique viewpoint toward visualization as a holistic concept in progressive art education. At this stage of the research, we may define visualization as a blend of imagination and meaning making that helps to make sense of the world (Burton, 2009; Gajdamaschko, 2005).

The research question that I will explore is:

What is the unique viewpoint of Lowenfeld with regard to visualization as a holistic concept in art education?

Educational Historical Narrative Research

An educational historical narrative research approach helps to inform the research process. Narrative research is a qualitative design in which spoken or written text gives account of an event or series of events that establish the context in the beginning for adequate understanding from which the work emerges (Carroll, 1993; Czarniawska, 2004). There can also be multiple narratives, and as storytellers, we may enlarge the story, or use the historical narrative in multiple ways (McWhinnie, 1998). This flexibility is compatible with the complex meanings and experiences of visualization in progressive art pedagogy.

Researchers use many different types of narrative studies in qualitative education research including history, literature, and education narratives. Combined interdisciplinary narrative studies, for example qualitative educational historical narrative research, are strongly encouraged by narrative research journals such as *Narrative Inquiry* (Clandinin & Connelly, 2000). Narrative research may focus on historical life stories, biographies, and teacher’s stories and may include personal, cultural, and historical contexts. In narrative research, a researcher may choose to
interweave stories into a set of stories (Clandinin & Connelly, 2000). Because narrative studies may encompass multiple forms, it is important for the researcher to decide what kind of narrative study to conduct. Researchers may collect information from a variety of different sources, interpret the information, and then rewrite key elements in a process known as restorying (Ollenshaw & Creswell, 2002). The contextual information in the stories may then be broken down and analyzed to help form theories and provide depth of insight as part of a study.

Cultural narratives teach that the meanings of art have multiple contexts and interpretations that take place as much as part of history as the experiences of its maker (Garber, 1996). One justification for conducting an educational historical narrative study is the ethical responsibility of the researcher to perform valid coherent research (Denzin, 1989). The experience of the researcher may be an influence in conducting compelling research. The researcher has the relevant academic qualifications, teaching experience, professional design background, and published research that help provide the knowledge and experience to conduct cogent educational historical narrative research. Educational historical narrative research offers the depth and diversity to help the researcher enhance understanding of visualization and its interdisciplinary applications. It helps the reader to gain insight into the pedagogies of the seminal teachers who developed progressive art education and allows for a focused investigation of visualization in the pedagogy of Lowenfeld.

Historical and artistic inquiry assists the researcher to explore the witness function of documentation, historic interviews, and images (Leclerc, 2011). This allows for exploration of the pedagogies of the teachers who developed progressive art education. The narrative approach in educational research uses reflective, emergent, and complex reasoning and helps envision a teacher’s personal experiences in the classroom (Clandinin & Connelly, 2000). The educational historical narrative method enhances the ability of the researcher to explore diverse combinations
of documented research, testimonies, and artifacts that provide validity to an unbiased study through the words and experiences of seminal teachers such as Lowenfeld.

Educational historical narrative research employs a variety of resources that may help provide for depth of understanding into the progressive pedagogy of Lowenfeld. Dewey wrote that the key to understanding the problems of education are in the historical method as historical experiences lead to the evolution of present happenings (Fallace, 2010). Through an understanding of history, narrative researchers learn about past, present, and future experiences (Clandinin & Connelly, 2000). This depth of research helps the researcher to capture the complex cultural, situational, and personal history of the issues being studied (Merriam, 2009). The triangulation of multiple research materials made possible by historical narrative research in education encourages analytical comparison that provides diverse new perspectives and leads to the questioning of accepted practices.

Dewey’s educational philosophy acknowledged the German idealism of Friedrich Hegel, in which history gradually produces truth over time and the world is organic and interconnected. Dewey strongly opposed, as did Hegel and Froebel, forcing the world into absolute or isolated categories (Phillips, 1998; Fallace, 2009). Dewey’s educational curriculum rested upon a social-psychological view of evolutionary history, which organized around a social narrative served as a foundation for all the curriculums in Dewey’s school (Fallace, 2009; 2010). Lowenfeld placed greater emphasis on the arts, suggesting the arts as a fundamental part of all subjects in the curriculum to enhance the development of creative and critical thinking.

Dewey and Lowenfeld as early constructivist educators were leaders in recognizing that the arts and history in education foster great diversity. Derrida (1998) suggested that exploring the architecture of structures that are socially constructed invites us to visualize the limits of what
is accepted. This visualization of the limits of acceptability is applicable in the arts, which may evolve historically in radically different directions, and in which the artist may have several roles and many narratives (Carrol, 1993; McWhinnie, 1998). The visualization of socially constructed philosophies occurs in our imaginations, which may open new future alternatives, and allows us to see different perspectives and values (Lather, 1997; Villaverde et al, 2006). Educational historical research engages the individual in socially and psychologically constructed learning that empowers consideration of socially relevant questions. It prevents the disconnection of education from society and the alienation of learning from the community. Social inclusion gives meaning to past and present events and involves the learner in the community, helping to make learning and education accessible to students (Villaverde et al, 2006). Social learning improves equality in education through accessibility and recognition of diverse viewpoints.

**Key Theorists.** The historical narrative research method has a long tradition and provides an early foundation for narrative research. Herodotus, known as the father of history, was the first to establish the use of historiographic narrative (Stevenson & Lindberg, 2010). Narratology, developed by the Russian Formalists and Vladimir Propp in 1928 in *Morphology of a Folktale*, is the term used to define the study of narrative (Prince, 1994; Propp, 1928). Narrative research as an approach to education research is a more recent development.

Some of the progressive child-centered educators studied in this dissertation such as Dewey and Vygotsky developed influential concepts important to education research in historical narrative research. Modern authors such as Carroll (1993), McWhinnie (1998), and Garber (1996) have also contributed to historical narrative educational research. Labov (1972) discussed the tellability of classroom narrative including the context, child’s identity, evaluation, and the meaning of what a child is getting at. Michael Connelly and John Clandinin (1990) provided an
overview of narrative research in the field of education in their article *Stories of Experience and Narrative Inquiry*. Their article expanded the use of narrative in the classroom and elucidated the process of performing historical narrative research. Cortazzi (1993), McEwan and Egan (1995), and Meyer (1996) increased the emphasis on the voice of teachers through narration of their stories and experiences. Interest in narration and the story of the teacher is growing across all areas of the social sciences including education.

Artists have long used historical narrative for organizing a picture of the world through artistic and historical experience and retrospection (Gibbons, 2007; Trafi-Prats, 2009). They have involved critiques of many sorts that integrate history, art, and memory. Memory is a primary source of historical interpretation and therefore memory and history have a deep relationship to each other (LaCapra, 1998). Visual media provides a uniquely interesting and traditional method of narrating history that may add significant meaning to educational research.

**Educational Historical Data Sources.** Historical research in education is complex and may involve a multiplicity of sources that raise as many questions as they answer. Educational historians do not attempt to predict the future; instead, they seek to gain insight through historical research to guide their own actions and the actions of others (Parker, 1999; Barros, 2004; Gresson, 2004). The educational historian does not view historical sources as static or detached from the developing world of educational pedagogy. Rather, a constructivist view of educational pedagogy scrutinizes the conditions of its historical emergence, which we may view as a history of the present (Butler, 1993; Dean, 1994; Popkewitz et al, 2001). LeClerc (2011) asserts that images are documents, witnesses and attestation, and a startling proof. Data sources for this study include the writings, the documented student art, class lectures, speeches, and education journal publications of Lowenfeld.
Participants

The population of an educational historical narrative study consists of the historic individuals, groups, and experiences under exploration. When conducting historical narrative research in education, the researcher refers to multiple kinds of qualitative information and analytic practices to study the life histories and experiences of individuals, methods, cultures, and events (Czarniawska, 2004). Through the educational publications that relate to visualization in art education the population of this study consists of Lowenfeld.

Sampling Strategy

A flexible combination of sampling strategies is suitable for the research study. Narrative research is conducive to having different elements and sampling strategies combined in the study (Huber & Whelan, 1999). Sampling strategies employed in this investigation include the collection of research materials in library archives and viable library internet sources. Samples of student artwork were collected from the publications of Lowenfeld. Field research may include the collection of research samples from the Penn State Lowenfeld Archives, Northeastern Library, and Harvard Hollis Archives. Samples preserved in library archives may be gathered in hard copy and in electronic format with the assistance of library archivists.

The rationale for the sampling of different materials in a historical narrative study is that it provides the complexity to work with the shades of meaning inherent in educational research in the arts. Content analysis that pays attention to embedded meanings and visual based imagery may help to portray the primacy of human experience (Miles, Huberman, & Saldaña, 2014). A variety of contextual sources has a unique advantage that augments the holistic research process. Multiple sources of information cross-validate each other and enhance the depth, insight, and
experience that help to portray a meaningful narrative of the life stories, concepts, and teaching methodologies studied in answering the research question. An example of multiple sources that cross-validate would be reviewing a journal article, a historic lecture, and a work of art and then amalgamating and interpreting the information into a narrative presentation.

The number of research samples provided sufficient information for valid analysis, interpretation, and narration. The research involved five books written by Lowenfeld. These books included (1) *The Nature of Creativity, 1938* (2) *Creative and Mental Growth, 1947* (3) *Your Child and his Art, 1954* (4) *Viktor Lowenfeld Speaks on Art and Creativity* (5) *The Lowenfeld Lectures*. One of these five books *Viktor Lowenfeld Speaks on Art and Creativity* published by the National Art Education Association consists of the professionally transcribed educational speeches of Lowenfeld, and another book *The Lowenfeld Lectures* includes over thirty written class lectures of Lowenfeld given in 1958 that were transcribed from audio held in the Penn State Archives. The researcher read all five books including all written class lectures and educational speeches. The first two published books of Lowenfeld related to sculpture *Die Entstehung der Plastik, 1932* and *Plastische Arbeiten Blinder, 1934* were written in German, are now out of print, and are not available. The researcher discovered and obtained journal articles through the Northeastern Snell Research Library, the Penn State Archives (see Appendix A, Figure 1), and the Harvard Library. There are twenty-eight journal articles published by Lowenfeld catalogued in the Harvard Hollis Archives (see Appendix A, Figure 2). The Northeastern Snell Research Librarian assisted in the acquisition of 41 journal articles from a variety of highly respected university and professional academic archival sources (see Appendix A, Figure 3). The Northeastern research librarian assisted in the acquisition of a significant portion of the research materials.
An extensive collection of the child and educational art of Lowenfeld is available in the Penn State University Archives, of which approximately 800 images are accessible through the publications of Lowenfeld. The researcher reviewed all works of published educational and child art and selected samples relevant to the study for analysis and comparison. The Penn State University Archives maintains the originals of the written manuscripts, educational child artwork, and audios of Lowenfeld.

**Data Collection**

Data falls into several broad categories including documents and visual materials. Written and visual documents, which include the books, lectures, speeches, journal articles, and educational artwork listed in the paragraph above from the academic publications of Lowenfeld provide credible sources of data in conducting the research. The researcher initially discovered most of the research materials using the Penn State Lowenfeld Archives, the Harvard Hollister Archives, and the Northeastern Snell Library. Additional sources were required to gather some of the books, speeches, and class lectures for example the use digital archives as the Lyrasis Members and Sloan Foundation, or the purchase of rare books. The researcher gathered most of the research materials with the assistance of the Northeastern research librarian, therefore the Northeastern research library acquired archival authorizations that may have been necessary.

Materials in the Lowenfeld Archives are catalogued and available for research through the Penn State Library. The Penn State Library is a state university library and emails copies of select manuscripts, sends documents via Iliad and Interlibrary Loan, and arranges for personal visits to the archives when items are necessary for research (Penn State Research Librarian, personal communication, October 17, 2016). The Harvard Hollister Archives maintains an
organized listing of Lowenfeld’s publications available in the Harvard collection and through other university libraries. It is possible to speak with the Harvard archivist for assistance in gathering documents directly from the Harvard collection (Harvard Research Librarian, personal communication, January 21, 2017). The publications in the Harvard Library were accessible through the Northeastern Research Library. Digitized materials from the Penn State and Harvard collections are available through the Northeastern Library and Iliad. Research journals and books that have not been digitized were available with the assistance of the Northeastern research librarian, Iliad, and Interlibrary loan (Northeastern Research Librarian, personal communication, January 21, 2017). Collection of materials involved the assistance of the Northeastern research librarian and the research librarians from other cooperating university research libraries.

Visual materials provided an excellent source of research information which consisted of photography and artwork. Visual images offer witness to the experience of the artist and provide a window through which we may envision social environments and educational concepts. The researcher collected visual data from the educational artwork available in the publications of Lowenfeld. If additional artwork was needed the Penn State Archives offered to email photocopies from their archives, send materials through the Northeastern library, or arrange for a personal visit to the archives at the time the research was needed. It was possible to blend this imagery with other forms of research, such as the historical educational writings of Lowenfeld as part of developing the research. In historical education research, data is extracted through critical reading, notating, analyzing, interpreting, and constructing information into new theories narrated for the reader. When using visual and internet based data the researcher has the responsibility to ascertain the validity of the information. The researcher used the educational writings and artwork published and archived by Lowenfeld to ensure reliability. Museum and
library archives contain trustworthy written and visual materials. Data was collected through written and visual documents held in the Northeastern, Penn State, Harvard, and respected university libraries with the assistance of the Northeastern research librarian to assure the credibility of digital materials.

**Data Sources for Educational Historical Document and Visual Research**

Primary sources from which document and visual materials were collected include the publications of Lowenfeld. Important depositories include the Penn State Lowenfeld Archives and the Harvard Hollis Archives. The Northeastern Snell Research Library was of assistance in obtaining published and archived materials.

**Penn State University, Viktor Lowenfeld Papers, 1880-1985.** The collection dates from 1880-1985, but is primarily concerned with 1930-1955 when Lowenfeld taught at Penn State (1947-1960) and at the Hampton Institute (1939-1947). The collection contains manuscripts for books and articles, some correspondence, records, and artistic source materials used in Lowenfeld’s research of creativity and human cognition. Artwork includes thousands of pieces of student artwork, work with the blind, American psychiatric hospitals, therapeutic art, public schools, and the Penn State Saturday art classes. The collection also contains adult student artwork from Penn State and the Hampton Institute, writings, lectures, photographs, and digital audio recordings of lectures from 1958.

**Harvard Hollis Archives.** The Harvard Hollis Archives has a collection of books and journal articles published by Lowenfeld. The Harvard collection was a source of information that proved useful to the research.
Northeastern Snell Library. The Northeastern Snell Library has access to Lowenfeld’s published books and journal articles, including those in the Harvard collection, through its research library and through Interlibrary Loan. It was helpful in collecting research data from respected university libraries to assist in conducting the research.

Access

Access to information may involve different processes depending on the documents or participants studied. Institutions as universities, libraries, and museums may require the consent of an archivist to view materials in their collections. In educational historical narrative research, the collection of data on participants is usually not an issue of recruitment but of finding, gaining access, collecting, and analyzing research materials in archived sources. The Harvard Hollis Archives, Penn State Lowenfeld Archives, and Northeastern Snell Library are accessible through the internet and the assistance of research librarians. Penn State will email copies of materials from their archives. Published materials are publicly accessible. The Northeastern research librarian and use of the internet helped to locate difficult to find publications.

Recording Data

Field notes were made of all research and included issues of access, observation, communication, and the type of research performed. Field notes help to detail the experience of the researcher before, during, and after each episode of research (Saldaña, 2013). In the educational historical narrative research method, the use of information from sample sources inclusive of documents and visual materials may help in the formation of theories. It is important to examine the sources of visual samples to validate their credibility and the source of their origin. The researcher prints written work on paper to allow detailed review and editing.
The researcher preserves information on a password protected computer, backs up data on several flash drives, and uses two online cloud preservation formats for security.

**Data Analysis**

Analysis may be a complex process of identifying the preferred analytic methods for the type of research conducted. Data collection and analysis are an interwoven process of collecting data and analyzing information for interpretation. The analysis of data may closely relate to the research question, which in this case refers to Lowenfeld’s unique view toward visualization in art education. There is no accepted approach to analyzing qualitative data (Miles & Huberman, 1994). Coding of visual and textual research data should meet the needs of the researcher (Saldaña, 2013). A flexible approach toward holistic coding allows the researcher to determine the type of coding methods to employ within the context of the research (Saldaña, 2013).

**Holistic Coding**

Holistic coding permits the researcher to notate key conceptual data as is best suited for the type of information and situation. Coding in this study included verbal and visual symbols designed to reference key data within the samples. Codes may vary from one word to brief analysis. Annotation is a form of coding that involves underlining and notating key concepts. Holistic coding may incorporate a middle-order approach that falls between a holistic and line-by-line method (Saldaña, 2013). The common element in the use of all types of codes is their intent to clarify the meanings and value of significant information that may help the researcher to analyze, interpret, and create theories based on the sample data. Holistic coding is a method that is especially useful when the researcher has an idea of the material being coded (Saldaña, 2013), which in the case of this study includes data related to the unique viewpoint of Lowenfeld toward visualization as a holistic concept in progressive art pedagogy. Coding helps to organize and
simplify research material for later use when more depth is required. It allows the notation of both basic and detailed concepts from different types of sources and the development of notes into theories and abstract concepts (Saldaña, 2013). Holistic coding is useful when analyzing large amounts of data and may be a preparatory approach for a more detailed analysis to come later (Miles, Huberman, & Saldaña, 2014).

Holistic coding involves coding of concepts and important data that are usually organized as conceptual units of various sizes in the source materials, for example a paragraph or an artistic image (Saldaña, 2013). I carefully read every page and annotated all important conceptual data. When I annotate, I underline key phrases which are usually grouped into conceptual units of several sentences. The next step in the holistic coding process involves making codes that clarify the meaning and location of important data. Holistic codes may vary from one word to brief explanatory phrases. I wrote these codes in the margins of the source materials next to the annotations. Longer phrases were written on the top and bottom page margins. When necessary, I used symbols to highlight important coded phrases for easy reference such as stars, circles, arrows, and check marks. I will use words, phrases, symbols, and annotations to help notate concepts from the source materials that were valuable to the research. The annotated and coded research materials were then outlined in the research journals. Examples of the annotated coded research materials and their outlines in the research journal are available in Appendix A, Figures 4, 5, 6, and 7. I used these holistic codes as an early stage in preparing information from the published books, academic journals, class lectures, speeches, and educational images of Lowenfeld for analysis, interpretation, and narration.

The flexibility of holistic coding may be useful in gathering data from visual images (Bessette, 2008). Images are conceptual units from which information may be extracted using
holistic coding. Audiovisual materials particularly visual and historical images are being used with increasing frequency (Creswell, 2010; Ziller, 1990). Holistic coding may also be useful in noting emotions and attitudes elicited through images (Bessette, 2008; Saldaña, 2013). Holistic coding was used to notate information from the educational artwork and the analysis of that artwork in the publications of Lowenfeld. The number of images available for research totaled approximately 800 images. Codes were made in the form of words, short phrases, and symbols of conceptual data that assisted in analysis and construction for later narration.

The collection, coding, and analysis of data is not a linear process (Creswell, 2010). The analysis and interpretation process may be viewed as a complex and interactive process in which diverse concepts develop from the complex integration of previous knowledge. When using holistic coding, the researcher extracted data as a preparatory step in the research and analysis process. This data was then reviewed and analyzed, which was done in a laborious process of reading the information and based on the data constructing conceptual themes, patterns, and theories which were then further analyzed and organized for portrayal in written and visual narrative format. This required hard work analyzing the pedagogical concepts presented by Lowenfeld and developing theories based on the evidence of the data, along with experience and knowledge in the topical area.

Educational historical narrative research works well with holistic coding as it allows the extraction of information in a holistic manner and inspires the understanding of ideas. Holistic coding permits flexibility that meaning is not lost in interpretation when analyzing educational historical writings and artwork (Saldaña, 2013). Following the condensation phase, the researcher may isolate themes and patterns and then reflecting on the information elaborate and construct the narrative to make sense of the findings (Miles, Huberman, & Saldaña, 2014).
representing the findings, it is possible to use any combination of narrative discussions and visual exhibits that clearly portray the information. It is also possible to suggest future research to help further the study.

**Threats to Internal Validity**

Because it is impossible to remove all possible risks, there will always be some risk to the internal validity of a study. A researcher should review any preconceptions in conducting unbiased research due to familiarity with the research topic (Merriam, 2009). The research materials chosen should be carefully considered that they be of a serious nature and conducive to the study. The topic studied involves a movement in arts education persecuted by dictatorial regimes, because the educators who developed the movement inspired creative thinking and expression. Political agendas may induce discriminatory review of this education movement and those who espouse its teaching methods. All information is backed-up and kept in safe storage for the required time for reasons of ethics and security.

**Avoiding Potential Research Bias**

It is important to avoid positive and negative bias, one example being the negative biases reflected in the views of some academics and institutions. The researcher managed potential bias through careful personal review of the research and writing of the study. The use of thoughtful research methods in the collection and analysis of information helps to reduce bias.

The researcher carefully reviewed all research materials to reduce positive and negative bias. Careful coding and preservation of research materials assisted review of information as the study evolved. Use of the published writings and student artwork of Lowenfeld in the study helped reduce the bias of interpretation. Documented information sources that have undergone
the scrutiny of professional publishers and archivists reduced bias and improved the validity and trustworthiness of information. The use of outside reviewers at appropriate times in the study assisted in managing bias and use of proper techniques. Writing the research paper in a sensitive and ethical manner helps to reduce bias. Care has been taken to avoid biased language toward gender, sexual orientation, ethnicity, disability, and age (Maggio, 1991).

Audit Trail

Qualitative research, because it is pluralistic and can’t be assessed using same strategies, requires good record keeping (Krefting, 1990). It is important not to fall into the trap of assuming all qualitative research should be evaluated using the same criteria, because qualitative research focuses on interpretation and emerging design and has no predetermined format for design and data collection (Krefting, 1990; LaBanca, 2011). Guba (1981) suggested four criteria truth value, applicability, consistency, and neutrality be engaged to help determine trustworthiness. In qualitative research variability is an important aspect of consistency (Krefting, 1990). Sandelowski (1986) noted that qualitative research is imprecise and has different purposes and dissimilar methods, and therefore requires different ways of determining trustworthiness. Leininger (1985) claimed that emphasis should be placed not on data reliability and validity, but on how the terms are defined in a qualitative sense to mean gaining knowledge and understanding. Qualitative research is highly influenced by changing situations and social environments, it should not be judged in a static or linear fashion.

Being careful to avoid the traps of inflexible evaluation, developing an audit trail may assist confirmability and trustworthiness by allowing a second party to become familiar with the study, and possibly arrive at comparable conclusions, respecting the researcher’s perspective and
situation (Lincoln & Guba, 1985; Sandelowski, 1986). Using diverse strategies in an audit trail may assist the researcher to engage and document the development of the completed analysis (Rodgers & Cowles, 1993; Carcary, 2009). There are two types of audit trails, an intellectual audit trail in which the researcher reflects upon the evolution of thought through the study, and the physical audit trail which documents the stages of the study (Carcary, 2009).

High quality reflexivity is a key tenet of an audit trail that helps researchers determine positionality and avoid bias and predisposition (LaBanca, 2011; Schwandt, 2001). Reflexivity is part of the interpretive process of qualitative research since knowledge is socially constructed and develops from the interaction of the researcher with the sources and data (Colombo, 2003). Feedback from colleagues knowledgeable in the concept and the methodology of the study is therefore critical in assisting reflexivity. Peer review is one method of critical examination that propagates dialogue and may result in deeper reflexive analysis (Krefting, 1990). Peer review may also enhance dependability, confirmability, and neutrality. Cognitive apprenticeship, also known as learning from the masters, is a social constructivist method that provides scaffolding to learn from experts, in which the expert gradually moves the responsibility and scaffolding from expert to novice (LaBanca, 2011). The researcher’s relationship with the two dissertation advisors could be described as a form of cognitive apprenticeship. Reviewing the researcher’s background for special training and skills is another way of assessing experience. The keeping of a field journal that includes the methodology and the intellectual thoughts concerning the overall process may enhance the credibility and reflexivity of the study. Persistent engagement to learn the culture and check information may help to validate information.

To assist the audit trail, the researcher kept copies of all research documents and data in hard copy and in digital format as possible per the format of each item. Copies of all adjustments
to the work performed in writing the dissertation are maintained in digital format. A journal was
kept of the research process involving the study. The journal includes the intellectual descriptive
that records thoughts during the research process, and physical descriptive which includes a
record of physical process. The intellectual aspect of the journal includes notes, concepts, and
ideas that further reflexivity. The physical aspect of the journal records the physical aspects of
the research. In the physical aspect of the journal I recorded notes that relate to physical
processes of data collection, analysis, narration, and final presentation. Peer review is another
aspect of an audit trail. The research was peer reviewed to help ascertain credibility and clarity.
The written narrative was also reviewed by the first and second reader of the dissertation. The
researcher is perhaps the most important part of reflexivity involving an audit trail. The
researcher has the skills and training to perform, interpret, and understand the research.
Professionalism in skills and training are an important part of persistent engagement that help
enhance the credibility and trustworthiness of the study.

**Triangulation**

Triangulation is useful in establishing the dependability and confirmability of a study.
Triangulation is a method in which researchers employ multiple perspectives, methods, and
documentary evidence to cross-check data and interpretation (Lincoln & Guba, 1985; Miles &
Huberman, 1994). These sources may include data types, data sources, data methods, theories,
descriptions and themes, investigators, and other potential verifying sources (Krefting, 1990;
Miles, Huberman, & Saldaña, 2014). Corroboration of different sources, or at least non-
contradiction, enhances the trustworthiness of analysis. Contradictory data may still be
beneficial as different data collection methods may collect different information that builds a
three-dimensional perspective (Miles, Huberman, & Saldaña, 2014).
In this dissertation, the researcher utilized triangulation at multiple levels. There is the triangulation that occurs when using different forms of data sources specifically information from the educational books, the journal articles, class-room lectures, speeches, and academic artwork of Lowenfeld. This triangulation employs another form of difference in data source in that it involves published educational written materials, professionally transcribed audio, and educational artwork. A triangulation that occurs is the use of multiple expert peer reviewers to examine the content and narration provided by the researcher along each step of the process. The continual professional review of the first and second reader is another form of triangulation that enhances depth and persistent engagement.

Educational historical narrative research gives the rich description of context, history, meanings, and plausible illustration that provides an inherent triangulation (Ponteretto, 2006; Denzin, 1989). It has an interdisciplinary triangulation in its multilogical approach to educational history which considers educational, historical, and narrative research, and their underlying interaction with social constructivism. It engages interconnected areas of education, philosophy, art, and psychology which help create different viewpoints and strategies (Popkewitz, 2009). These diverse forms of triangulation, both evident and innate, help to enhance the reflexivity and trustworthiness of the research.

Limitations

A few limitations may pertain to almost any study that is undertaken. This study of visualization applies primarily to education in the arts and humanities, which may be a limitation to educators from other areas of education who may want to learn about its concepts. Repression of progressive art education for political and economic reasons has limited the abilities of
educators to apply its concepts to learning. Some of the learning theories related to social constructivism while among the newest learning theories are still in their formative stages and may contain unknown advantages and limitations.

**Protecting Human Subjects**

The information sources for this historically based investigation in art education consist of the published works of Lowenfeld who is deceased. Therefore, many of the ethical concerns presented by qualitative research are not relevant to this research inquiry. Protection of human subjects at multiple levels was a concern in the early planning and design stages of the dissertation, and given continuing consideration through the development of the research study, the conduct of valid research, and in the writing of the study. The researcher successfully completed the NIH online certification regarding the protection of human subjects in research. Institutional Review Board approval to conduct this study is not required because the study involves archival research, rather than the conduct of interviews. Approval to conduct the study was received through the Doctoral Thesis Proposal Approval process. Authorizations from archive librarians were addressed by the Northeastern research librarian who assisted in acquiring the research materials.
Chapter 4: Research Findings and Analysis

The purpose of this qualitative investigation was to employ educational historical narrative research to understand Lowenfeld’s unique viewpoint toward visualization as a holistic concept in progressive art education. The study involved extensive research and analysis of the writings, lectures, and artworks of Lowenfeld about the concept of visualization in education. Evidence is based on the writings and works of Lowenfeld relating to visualization. Analysis of this research produced three primary themes and three subthemes for each primary theme. The primary and subordinate themes based on the writings, child art, class lectures, and speeches of Lowenfeld consist of 1) Visualization in Child Art and the Art of the Blind - a. Analysis of Visualization in Children and in the Blind, b. Impressionism and Expressionism: Visual and Haptic Perceptions, c. Optical Perception and Visualization 2) Development of Visual Growth and Creativity – a. Developmental Influences on Lowenfeld, b. Attributes of Creativity, c. Stages of Artistic Development and Visualization, and 3) Holistic Integration: Growth Components and Stages of Communication – a. Holistic Integration, b. Growth Components, c. Stages of Communication.

Development of the themes utilized an inductive approach (Thomas, 2006). The process began with the study of research sources which were coded and annotated and then outlined in the research journal. The annotations and outlined notes were next analyzed for development of superordinate themes and subthemes. The superordinate themes and subthemes were reviewed and revised until formed and ready to begin expansion through writing the narrative. This process may be portrayed in chart form as follows:
Some of the conceptual keywords considered under the primary themes, which eventually evolved into subthemes were:

*Visualization in Child Art and the Art of the Blind*: visual, haptic, blind, non-visual, optical, art, social experience, symbolism, proportions, disproportions, impressionism, expressionism, values, perception, environments, imagination

*Development of Visual Growth and Creativity*: development, stages, creative, artistic, visual, non-visual, haptic, meaningful, visual imagery, experiences, change, flexibility, motivations, details, social relationships, kinesthetic, schema, color, individuality, conformity

*Holistic Integration: Growth Components and Stages of Communication*: holistic, integration, human growth, self-expression, sensitivity, freedom, communication, self-identification, correlation, flexibility, growth components, motivation, stereotypes, relationships, individual, creative process, spiritual values, emotions, meanings

The purpose statement was initially followed by a definition of visualization described as a blend of imagination and meaning making that helps to make sense of the world (Burton, 2009; Gajdamaschko, 2005). The research significantly expanded my understanding of both the definition of visualization and of Lowenfeld’s viewpoints toward visualization in education.
Visualization

This chapter will explore visualization and its theory of development to provide a foundation which may help the reader to understand visualization in the educational writings of Lowenfeld. It would be a common error for educators to confuse objective vision with visualization. Ocular vision refers to the visual picture, which is the impression of form disentangled from the concept and from the other senses. Visual form according to Lowenfeld (1939, trans. n. d.) is found in its purest mode as silhouette. We may describe visualization as a form of expression that involves the complex integration of our visual and non-visual senses interacting with our social environment to create visual images, comprehension, and meaning. In education, this implies the importance of social experience on human development and learning which is a valuable concept.

The early research conducted by Lowenfeld developed from a psychological emphasis on visual and non-visual sources of creativity into a complex expression of creativity in education. Some of the theories described in this chapter may seem new to the reader. Lowenfeld’s early writings on visualization and creativity in the blind and weak-sighted are quite rare as they were performed in Austria, and were therefore written in German. Other facets may have been transcribed from Lowenfeld’s course lectures given at Penn State, or obtained through difficult to acquire journal articles. Lowenfeld (1939, trans. n. d.) described literature on the subject as “exceptionally meagre”. In the political and academic environment of today, it is both meagre and repressed, which makes an understanding of its principles even more important for educators and researchers concerned with creative thinking and the human growth of their students.
Visualization in Child Art and the Art of the Blind

Analysis of the artistry of the blind and the weak-sighted enabled Lowenfeld to study the phenomenon of the visual and the non-visual. This early work was based on the research of Dr. Ludwig Munz who had shown that the laws of formal comprehension were similar in the blind and in seeing individuals, which provided a new basis for work into creative expression (Lowenfeld, 1939, trans. n. d.). Research of the art of children was initially undertaken because of the close relationship of the form experience of children to that of the blind (1939, trans. n. d.). The art of both the blind and children consist of many non-visual elements. In their art, emphasis is placed on the meaning and value to the artist, and symbolism takes precedence over nature. All art has its origin in sensory experience, it is therefore necessary to study the motivations that drive creativity in child art and the art of the blind.

Before Lowenfeld, some psychologists and educators had denied the possibility of creative art in the blind because they did not have simultaneous imagery, and therefore chose to evaluate the art of the blind through comparison with the normal sighted (Lowenfeld, 1951). In this paradigm imitation was rewarded and blindness seen as an inhibition. However, optical characteristics are not applicable to the work of the blind, and some have an excellent ability to express themselves artistically. Therefore, blindness is not always inhibitive, and has been proven to be a catalyst for a unique creativity (Lowenfeld, 1939, trans. n. d.; 1942). There are various kinds of sensory perceptions, visual and non-visual, and the non-visual have a unique approach to creativity. To give an example, blind sculptors stand behind the statue rather than facing it, because they do not receive their visual impressions through their eyes. Their impressions come from non-visual and social experiences (see Appendix B, Figure 1).
Similar to the blind, children’s proportions and changes in representative symbols are dependent on their subjective attitudes defined through their unique experience (Lowenfeld, 1939, trans. n. d.). Visualization in children is not visually centered but a synthesis of multiple sensibilities that introduce intensity into disordered thinking to mediate knowledge. The values and disproportions of child art are determined by the child’s experience of self, and its subjective experiences of the environment. The influence of visual experience in forming proportion and schema may be viewed on the graph in Appendix B, Figure 2.

Impressionism is a style of art which relies on the surface appearances that we gather through our senses. Expressionism is a subjective form of art based on our expressions of feelings and value relations with our environment (Lowenfeld, 1943). What is important in both art forms is not the objects themselves, but the relation of the artist with the world, and the kind of experience the artist has with the objects. This analogy of impressionism and expressionism is used to help illustrate the psychological concepts of visual and haptic perception. The concepts of visual and haptic perception help to distinguish the two creative types of individuals. Most people feature a unique variety of both creative types along a spectrum, perhaps favoring visual or haptic, depending on their individual psychologies and environments. This difference in approach to visualization is not dependent on the physical ability to see, as Lowenfeld generated the experimental evidence using congenitally blind individuals, meaning that none could see, and participants still displayed visual and haptic types reflecting their individual personalities and experiences (Lowenfeld, 1951) (see Appendix B, Figure 3).

To understand visual perception, we must differentiate between optical perception and visual perception. To have pure optical perception we would have to separate it from the sensory and environmental experiences that influence visual perception. Since optical perception is
influenced by sensory and environmental impressions, visual perception may be described as the dominance of visual impressions, and the subordination of other senses to those coming from the eye (Lowenfeld, 1939, trans. n. d.). A visual person will interpret imagination, tactile, kinesthetic, and experience in a visual way. Visual perceptions seek experience outside of the body. They do not look for experience through bodily sensations or the subjective self. The self is represented only as a mental act of creation and value determination of the creative act. The more the optical experience and external influences recede, the more bodily sensations and emotions become the conceptual intermediary between the environment and the self (1939, trans. n. d.). Visual types build the visual image through a constructive synthesis, in which partial impressions create the whole impression analytically. The visual type wants to bring the outer world closer to the self, whereas the haptic type wants to project the inner world into the image (1939, trans. n. d.).

The integration of kinesthetic and environmental experience is known as haptic perception. Haptic perception is an expression of creative activity using psychological and kinesthetic non-visual sight. The haptic mediates the world non-visually through bodily sensations, emotions, and the self. A haptic person may avoid utilizing visual imagery unless necessary, being content with tactile surface structure and personal feelings (Lowenfeld, 1945). The haptic type interprets experience subjectively through a synthesis of ego, kinesthetic sensations, body experiences, and value relationships.

Lowenfeld published in 1945, after serving as a Visual Aids Consultant for the Navy, a series of tests to determine visual and haptic aptitudes. The reasoning was to determine special compatibility for occupations that may require emphasis on visual control and use of the eyes, or use of the hands in the dark and without sight. Utilizing this series of creative visual and word-
based tests Lowenfeld determined that 47 percent of respondents from all tests were visual types, that 23.3 percent were haptic types, 28.5 were indefinite, and 1.2 percent of the tests were discarded (Lowenfeld, 1945) (see Appendix B, Figures 4 and 5).

**Development of Visual Growth and Creativity**

The developmental theories of Lowenfeld have their origin in the blend of art and psychology reflected in the progressive art education movement and in Lowenfeld’s background. Lowenfeld wrote that “sources from the Freudian school” were responsible for Lowenfeld’s training in psychology (Lowenfeld Lectures 1958 ed. 1982). Upon completion of the EdD degree in Vienna, Lowenfeld studied at postdoctoral level with Sigmund Freud. Lowenfeld then worked with blind children in Vienna for many years with Dr. Ludwig Munz, who Lowenfeld mentioned as an influence (Lowenfeld, 1939, trans. n. d.). In, *The Nature of Creative Activity* (1939, trans. n. d.), Lowenfeld mentions three stages of creative work developed by Dr. Munz, which were to become an influence on Lowenfeld’s later work on visual creativity. Lowenfeld indicated that the stages of development discovered by Piaget influenced Lowenfeld’s stages of artistic development in *Creative and Mental Growth* (1947, ed. 1975).

Lowenfeld refers to Margaret Naumburg in the very rare *Therapeutic Aspects of Art Education* (1957/1987). Naumburg had written three books on the use of art therapy in psychology ten years before Lowenfeld’s writings. Lowenfeld’s writings imply that Lowenfeld may also have been familiar with the research in art education of Naumburg’s sister Florence Cane. Lowenfeld describes Maria Montessori as a wise educator in *The Adolescence of Art Education* (1957). Franz Cizek, the *Father of Child Art*, was Lowenfeld’s mentor while studying for the MFA degree in Vienna, and Lowenfeld worked with Cizek in the Junior Art Classes.
Cizek, who Lowenfeld considered an educator of practice, influenced Lowenfeld’s views toward individuality, free expression, and the classroom. Lowenfeld also felt that Cizek placed too much emphasis on the visual aspect, which may have inspired Lowenfeld to research the haptic non-visual facets of visualization (Lowenfeld, 1958a; Lowenfeld Lectures, 1958 ed. 1982). Froebel was a significant influence on Lowenfeld’s educational philosophy relating to self-expression, perceptual sensitivity, the natural drive of children toward creativity, and treating children as children (Lowenfeld, 1947). Lowenfeld’s early writings in child art, primitive art, schizophrenic art, and handicapped art parallel the art concepts of Paul Klee, and therefore the researcher would include Bauhaus artists as Klee and Kokoschka, who Lowenfeld knew, as art influences.

On page 93 of The Nature of Creativity (1939, trans. n. d.), which was initially published in German, Lowenfeld mentions three stages in creative work developed by Dr. Ludwig Munz in working with the blind. In Psycho-Aesthetic Implications of the Art of the Blind (1951), Lowenfeld describes these three stages, in a new refined form, as being developed during fifteen years of work with the blind and partially blind. The first stage is a diffuse representation of the total image as an apparent naturalistic image. Dr. Munz called this, pseudo-naturalistic representation. Lowenfeld’s second stage was a structural overemphasis of meaningful parts. Lowenfeld placed greater emphasis on the emotional ability to express meaning in visual imagery, in comparison to the structure and synthesis of symbols representing parts described by Dr. Munz. Lowenfeld’s third stage involved a change from rigid formulation to a more flexible expression of visual and haptic experiences. Dr. Munz referred to it as the stage of correspondence to reality. Lowenfeld (1939, trans. n. d.) wrote on page 93-94 that the third stage of Dr. Munz needed correction as it was not the result of talent or heredity, but the creative type, and the absorption of the world’s experiences (see Appendix B, Figures 6, 7, and 8).
When speaking of Lowenfeld’s attributes of creativity, and stages of artistic development, it is important to place them in context. Lowenfeld was among the early pioneers to consider attributes such as diversity, flexibility, and individuality in visual and creative development, and in education. When discussing the stages of artistic development, and the attributes of creativity, Lowenfeld intends them as flexible, diverse, and highly individual. These stages vary in every person and should be applied in a versatile manner as change is constant, in both society, and in individual development, and therefore every student is a unique and constantly changing individual. Lowenfeld was seminal in applying these concepts of change and difference to art education, expanding on their developmental nature to contest the rigidity of traditional education. This makes them even more important today, in the modern environment of politicization and standardized systems.

Lowenfeld’s attributes of creativity were conceived to find new ways of encouraging and motivating creativeness (Lowenfeld, 1957; Lowenfeld, 1958b; Lowenfeld, 1958c). Dr. J. P. Guilford, Professor of Psychology at USC in Los Angeles, also conducted a Naval study into creativeness in the applied sciences (1957). The results confirmed each other, resulting in the conclusion that creativeness in the arts and in science have similar attributes (1957). The attributes of creativity for this paper were extracted from Lowenfeld’s transcribed class lectures (Lowenfeld Lectures, 1958 ed. 1982). The researcher wanted to view how Lowenfeld would explain them to his students of education. Lowenfeld applied these ideas to visual images in our minds, to language, and to applied arts creativity.

The first attribute is *sensitivity to problems*: This describes sensitivity toward fine visual details, experiences, and seeing unusual things. It includes the social sensitivity to see and identify differences in social situations, and sensitivity toward experience, perceptual, emotional,
and social relationships (Lowenfeld Lectures, 1958 ed.1982). The second attribute is *fluency*: There are multiple types of fluency, for example ideational fluency and associational fluency. Ideational fluency is how well a person expresses different ideas using words, shapes, and other concepts and mediums. Associational fluency is how well a person associates various things such as the reflection of the sky on water, or the impact of water hitting the rocks (1958 ed. 1982). The third attribute is *flexibility*: There are two types of flexibility spontaneous flexibility and adaptive flexibility. Adaptive flexibility it used to adapt to different situations. Spontaneous flexibility is the flexibility to visualize and approach new situations and readiness for change (1958 ed. 1982). The fourth attribute is *synthesis*: Synthesis is the blending of various elements to make a new element. The synthesis of various elements may result in new unexpected inventions. Flexibility is an important attribute of synthesis, as the more flexible we are in combining elements, the more creative will be our visualizations, ideas, and language (1958 ed. 1982). The fifth attribute is *analysis*: Analysis is the ability to break something down into details. Without analysis we would visualize generalizations, which Lowenfeld reasoned would lead to discrimination, for example visualizing ethnic groups in general categories rather than as individual human beings (1958 ed. 1982). The sixth attribute is *redefinition*: Redefinition means to redefine the meanings of an object through a new use. This may involve visualizing from different points of view, and envisioning various aspects and meanings, such as redefining words and situations (1958 ed. 1982). The seventh attribute is *consistency of organization*: This refers to harmonious organization, which is a term Lowenfeld uses for aesthetic growth. Consistency of harmonious organization helps to express coherence in conveying the message of creativity (1958 ed. 1982). The eighth attribute is *originality*: Originality refers to the uncommonness of response to a stimulus. It may be viewed as an expression of inventiveness and creativity (1958 ed. 1982).
These creative attributes are not intended to be viewed as separate items, but as an integrated whole, which blend to help form creative concepts in our imaginations, and the comprehension of visualized ideas and their application in education and society.

The developmental stages of art provide a reflection of more than art, they reflect the total and visual human development of the child. Lowenfeld based the stages of artistic development on Piaget’s stages of intellectual development (Lowenfeld & Brittain 1947, ed. 1975). Lowenfeld’s stages were not intended to be used as a model or standard. Lowenfeld was deftly opposed to cubbyholes and categories. Students are constantly changing and every student is a unique individual, therefore every student will vary and grow in different ways. Lowenfeld said in class lecture that it is insignificant if a student is visual, haptic, or at a certain stage of development all have the right to create. What matters is learning to reach students better through our motivations (Lowenfeld Lectures, 1958 ed.1982).

The first stage of development in art is *scribbling*. The approximate age of the scribbling stage is from about two to four years with the first visual images beginning to appear around 18 months. There are three types of scribbles depending on the level of the child: disordered scribbling, longitudinal scribbling, and named scribbling (Lowenfeld Lectures, 1958 ed.1982; Lowenfeld & Brittain, 1947, ed. 1975). As the child learns to control motor coordination unconscious passive kinesthetic experience becomes conscious active kinesthetic experience and the child gains kinesthetic imagery which recalls the experience of scribbling. Uncontrolled scribbling becomes longitudinal scribbling in which the child coordinates motions with visual activities (see Appendix B, Figures 9 and 10). When the child begins to think in mental images it creates memory. As the child grows emotionally, physically, perceptually, socially, and creatively it becomes more sensitive to its experience. The child names the scribbling as it
connects the motions of scribbling to the world in the form of imagination (Lowenfeld Lectures, 1958 ed. 1982). The child seeks visual control and independence as it learns to differentiate detail, shape, and color in its environment. Meanings develop as the child forms relationships with scribbling and its environment (see Appendix B, Figure 11).

The second stage of development is the pre-schematic stage, which tends to range from about four to seven years of age. Children tend to be very flexible. They have color perception, and are beginning to relate objects to colors, but have not yet developed color concepts. (Lowenfeld Lectures, 1958 ed. 1982). The child is beginning to consciously create forms. They begin with pieces from which they make concepts that have relationship to the world. The child is concerned with self and identifies with own experience, because only through self can it extend to others (1958 ed. 1982). The child is unconsciously experiencing steps of social growth and may start with responsibility for self, then family members, home, and then community (see Appendix B, Figures 12, 13, and 14). Spatial relations to the environment develop as value judgements to the child. Gradually the child develops perception in the form of geometric shapes that include all senses and become independent creative concepts. Harmonious growth of all elements is different in each child.

The third stage of development is the schematic stage, which tends to occur from the ages of seven to about nine. The child learns to cooperate and take active part in society to contribute to its environment. Social growth becomes the basis for development and mass consciousness begins to awaken (see Appendix 16, Figure 15). The child draws individualized schema which may vary by personality and experience. The use of pure schema remains the same and is objective. Subjective schema may vary in three ways: exaggeration of important parts, omission or repression of less important parts, and change of symbols to express significant experiences.
Emotions and the self are still more important than visual experiences and the environment. Children represent space in drawing using base lines and folding over, but primarily in two-dimensional form, as they lack a three-dimensional concept of space and time (Lowenfeld & Brittain 1947, ed. 1975). The child makes color relationships, and displays the ability to invent and mix colors. Emotional growth occurs during the schematic stage, and the child may become less egocentric.

The fourth stage of development is *Dawning Realism*, also known as the Gang Age. The stage of Dawning Realism is approximately nine to twelve years of age. Lowenfeld regretted the term Gang Age because of the negative connotation with gangs (Lowenfeld Lectures, 1958 ed. 1982). Children begin to associate with each other, to form groups, and to express social growth though identification and cooperation with a group. They begin to shift away from egocentric thinking to consider the thoughts of others. The term realism is used because children become aware of the realities of the world. In drawing children develop greater visual awareness, detail, plane, space, size, and three-dimensionality. They have a growing awareness of appearance and sexuality. Gender roles begin to appear (see Appendix B, Figures 17 and 18). Visual overlapping in art and social concept becomes apparent (1958 ed. 1982). The child’s awareness of color concepts and mixing grows, such as yellowish and bluish-green. Importance may be expressed through greater detail, rather than exaggeration. The child gains greater sensitivity of environment and materials. Growth of individuality and interest in social movements such as religion may also appear.

The fifth stage is the *Stage Preceding Adolescence*, the *Pseudo-Naturalistic Stage*, which approximates the ages of 12-14. During this stage the student experiences puberty, and there is a shift from unconscious activity to critical conscious reasoning (Lowenfeld Lectures, 1958 ed.)
There is also a greater drive toward individuality and social conformity to social peer groups. The unconscious spontaneous art of youth may be replaced by the conscious controlled art of adulthood. This infers a growing awareness of the self and of society (1958 ed. 1982). Two changes that occur are greater visual awareness, and self-awareness of ego, emotion, and bodily experiences (1958 ed. 1982). The visual and haptic traits develop as individual personality, and awareness of spatial aspects as distance, size, and three-dimensionality are apparent (see Appendix B, Figure 19). Technical transference of artistic processes of sculpture, drawing, and painting may help usher in adolescence (1958 ed. 1982).

The sixth stage of development is the Period of Decision, Adolescence. Lowenfeld does not differentiate between ages at secondary level. At this level creativeness is developed from the individuals own concepts (Lowenfeld Lectures, 1958 ed. 1982). The development of sensitivities such as social, emotional, aesthetic, kinesthetic, personality, and human values are important. There is increased concern for developing individuality and creative potential. Sensitivity toward materials and procedures become important, and the child learns to develop their own techniques (see Appendix B, Figures 20 and 21).

**Holistic Integration: Growth Components and Stages of Communication**

This section will explore what Lowenfeld meant by holistic integration. It will also consider the main sensory components vital for creative human growth. Sources include Lowenfeld’s class lectures and a speech given on integration held by Penn St. and the National Art Educators Association. While performing the research, a journal article was unearthed written by Lowenfeld in 1956 which touched upon the topic of stages of communication through art. This article appears to be a valuable and unheard concept of Lowenfeld. Self-expression is
an important aspect of growth therefore this writer has chosen to include it with the integrated components of growth.

Integration means the combining of several elements, which in human growth and in education takes place inside the individual. Integration is often confused with correlation which takes place outside of the individual (Lowenfeld Lectures, 1958 ed. 1982). Integration can only take place if an experience takes place within the child that is powerful enough to create self-identification. Once a child self-identifies with an experience they may creatively express in feelings and visualization their emotions, thoughts, and perceptions as one integrated experience (1958 ed. 1982).

Lowenfeld wrote that it is not possible to separate life, culture, and spiritual beliefs from school and achieve meaningful integration (Lowenfeld n. d., ed. 1968). Meaningful integration is motivated by a teacher who creates a meaningful environment that encourages the self-involvement of the child, and the importance of spiritual values (n. d., ed. 1968). When integration occurs, it is impossible to separate thoughts, feelings, and perceptions. The child receives perceptual experiences through vision, sound, touch, and other experiences; and interprets an emotional response in the form of thought which becomes part of the creative process (n. d., ed. 1968) (see Appendix B, Figure 22).

Schools introduce the accumulation of knowledge and specialization too soon in the curriculum, and overlook the relationships of the various phases of growth (Lowenfeld Lectures, 1958 ed. 1982). The motivation of sensitive experiences encourages children to partake in creative activity. These growth components include emotional growth which is enhanced by the freedom of self-expression that nurtures flexibility of thought, imagination, and action and has
the intensity and self-confidence to explore without fear of change or grades (1958 ed. 1982).

*Perceptual growth* which is our ability to use our senses of which visual is usually the most emphasized in the arts, and includes tactile, kinesthetic, audio, and other experiences. *Aesthetic growth* which is our ability to harmoniously organize and integrate our thinking, feeling, and perceiving into expressions which we communicate to others. *Social growth* which is our ability to recognize the needs and cooperatively work with others and to reflect growing awareness of our social environment. *Physical growth* which is apparent in visual and motor coordination, and may influence body control and performance of skills. *Intellectual growth* which is the child’s awareness of self and environment, and developing a balance between emotional, intellectual, and creative growth. *Creative growth* is essential in our society. It begins in early childhood with our first experiences to self-identify and grows through life based on the emotional freedom which inspires the spirit to explore what cannot be imposed from without (Lowenfeld Lectures, 1958 ed. 1982; Lowenfeld & Brittain, 1947, ed. 1975). The freedom to form a harmonious relationship among all the growth components, independently in our own way, and to express that creativity is a cornerstone in the growth of an integrated whole individual.

Communication is an essential aspect of our ability to express our inner thoughts and creative concepts. Communication should therefore be included as part of the holistic integration of the individual. Lowenfeld mentioned stages of communication in a little know article published in 1956, *Children Communicate through Art*. Our ability to communicate is based on our urge to express ourselves. Expression in the arts is dependent on experience since all art originates in our experiences. The richness of our artistic expressions is dependent on the sensitivity of our experiences (Lowenfeld, 1956).
As children grow they undergo changes in their relationship to their experiences and expressions. These changes include various stages of communication. In early childhood, communication may involve the self-assurance and enjoyment of scribbling and body motions (Lowenfeld, 1956). As children develop thinking may be indicated by the naming of a child’s scribbles allowing communication with the environment and the establishment of relationships. Communication in children is highly individual and may reflect relationships and sensitivities of feeling, thinking, and perceptions (1956).

If children have difficulty communicating through art or display stereotypes, repetition, or lack of flexibility it is necessary to extend their lines of communication. This must be done at the level of the individual child. Making the child’s expressive experiences meaningful may help to extend the lines of communication (Lowenfeld, 1956). The experiences of the child may be made meaningful through the self-identification and the emotional experience of the child, in a manner that seems visually correct to the child’s sense of proportion, which may not adhere to adult standards (1956). Communication is a two-way relationship. Therefore, we cannot motivate a child by imposing one-way adult standards, but must work with the individual sensibilities of the child (1956). Art is a way of extending the lines of communication with a child that involves all the child’s sensibilities and the growth of the whole individual (see Appendix B, Figures 23 and 24).

**Conclusions**

There are several conclusions that may be extracted from the research. The research suggests that vision and visualization have meanings that are both distinct and interrelated aspects of our creative development. Visualization is composed of diverse visual and haptic
sensitivities that develop with human growth to help form unique personality types, and may be applied to reach and benefit students in education. Visualization and artistic development occur in flexible stages of growth which vary in each individual and may include diverse transitions. Creativity is composed of basic creative attributes that are part of our creative and visual development, and are similar in the arts and sciences.

As we grow through the stages of artistic development we become more independent, visual, and socially responsible. This growth is visibly expressed through our artistic and verbal expression of which art is as old and universal as humanity itself (Lowenfeld, 1956). According to Lowenfeld, the reason for studying visual and haptic types, creativity, and the stages of development is that we may learn better how to reach students through our motivations (Lowenfeld Lectures, 1958 ed. 1982). Lowenfeld also suggested that art education is valuable in developing creativity and social responsibility in the schools (Lowenfeld, 1957). In the next chapter, the researcher will discuss the implications for practice of visualization and creativity in the pedagogy of Lowenfeld.
Chapter 5: Discussion and Implications for Practice

The purpose of this qualitative investigation was to employ educational historical narrative research to understand Lowenfeld’s unique viewpoint toward visualization as a holistic concept in progressive art education. The study utilized social constructivism as its theoretical framework with an educational historical narrative qualitative approach. The educational historical narrative method of research allowed the researcher to explore the documented writings and experiences of Lowenfeld through published books, journal writings, class lectures, speeches, and artwork. It assisted the ability to investigate the witness function of these documents and images, and provided the depth of understanding to envision the complex reasoning and pedagogical meanings imparted by Lowenfeld (Leclerc, 2011; Clandinin and Connelly, 2000). It was Dewey who suggested that the historical method provides the key to understanding the problems of education as historical experience leads to the evolution of present happenings (Fallace, 2010). The use of historical narrative research created a triangulation through study of multiple research materials in education which encouraged analytical comparison to help provide new perspectives and question accepted practices.

Stages of Communication. Chapter five was organized according to the findings, as this provided a logical and comprehensible method of composition. This included discussion of the implications of the findings, recommendations in the practice setting, and suggested areas for future research.

**First Finding:** The first finding involved the holistic role of social and environmental experience in the art pedagogy of Lowenfeld. Lowenfeld’s view of social experience differed from the traditional perspective of a visual intellectual world which imposes its images on human consciousness. In the pedagogy of Lowenfeld social environment is experienced through many diverse visual and non-visual senses such as tactile, visual, emotional, intellectual, and kinesthetic. The synthesis of these various sensory experiences integrates inside the individual to form concepts (Lowenfeld, 1939 trans. n.d.). The intensity and meaning of these experiences are subjective and the concepts are unique to every individual. Proportions and representative symbols are therefore dependent on the subjective attitudes created by the experience (1939). This is particularly evident in the disproportionate representations of children who have limited exposure to visual and social experience.

Integration takes place inside the individual in the unity of sensory experiences, and differs from correlation and interpretation, which in some instances may take place outside the person (Lowenfeld, 1957). The intensity and significance of the concept depend on the underlying experience, and help determine the self-involvement and creative motivation to the individual (Lowenfeld, n. d. ed. 1968). Self-involvement creates self-identification with the experience, which provides meaning, and creative expression of emotions, thoughts, and perceptions as the visualization of one integrated experience (Lowenfeld, 1958 ed. 1982). The
idea of self-identification through intensity of experience to enhance the meaning and motivation that inspires visualization and creative thinking was an evolutionary step in art pedagogy.

Lowenfeld deepened knowledge of the integrated roles of the visual, non-visual haptic, and social experiential aspects of visualization and creative learning, one example of which is Lowenfeld’s description of overemphasis on the visual aspects in the teaching of Cizek (1958 ed. 1982). Lowenfeld’s advancements are of value to teaching practice in helping teachers to develop integrative activities, and to avoid becoming interpretive agents who only help the student understand what the teacher teaches, as true integration takes place inside the child.

Lowenfeld gave a speech in 1959 at The Catholic University of America titled Evaluation of Art Activities. In this speech Lowenfeld went into greater depth about the importance of intensity of experience in the development of meaningfulness and self-involvement, and how to promote self-involvement in our schools. Lowenfeld mentioned that self-involvement has become rare in a materialistic society, and that teaching may become not only to teach aesthetics, but to teach spiritual values. Four stages of self-involvement were given in this article: 1) the stage of complete separation from the self. This is the lowest stage in which art is an escape mechanism, and repetition is common. 2) the stage of mere generalizations, in which children are fixed on concepts and symbols and there is little self-involvement or experience. 3) stage of personal mannerisms, in which the individual has found the self, but is not strong enough for self-discovery. This is exemplified by meaningless styles and teacher imposed influences. 4) state of individual manifestation, in which activities are of intense individual experiences and true self-involvement (1959). Three aspects that a teacher may utilize in evaluation include the intensity of self-involvement, the creative and aesthetic challenge, and the level of the individual (1959). The intensity, meaningfulness, and self-involvement of social experience assists in
stimulating the development of spiritual values and creative thinking processes as a basis for
social responsibility, freedom, and democracy.

The role of experience in the pedagogy of Lowenfeld may help to shed light on the social
constructivist learning concepts of constructivist educators as Vygotsky, Piaget, and Bruner. The
researcher noticed that theories such as social experience and stages of development seem to
expand on learning concepts as zones of proximal development and scaffolding. Zpd’s and
scaffolding refer to learning through social experience and interaction, which are integrated in
the individual to mentally construct cognitive processes as part of human growth (Piaget, 1980;
Bodrova, 2003; Bruner, 1966). This suggests the misapplication of social constructivist
principles by teachers who use preformed models, rubrics, and standards that promote the
external teachers message, instead of promoting learning through creative thinking, integration
of social experience, and the growth of the individual. Processes such as stages of growth, zones
of development, and scaffolding are highly diverse, differentiated, and individual in each unique
human being with respect to the individual sensitivities and experiences with the world around
them (Lowenfeld Lectures, 1958 ed. 1982; Piaget, 1980). It is this diverse array of social
experiences which helps to shape creative imagination, and discern the complex relationship
between vision and visualization.

**Second Finding:**  Vision and visualization are distinct and interrelated aspects of our
creative development. Lowenfeld (1939, trans. n. d.) described the literature on visualization
and creativity as extremely rare. Before the writings of Lowenfeld, research had been performed
by Wilhelm Voss (1931) who Lowenfeld said mistakenly placed creative activity in the hand
which would lead to stereotypical reproduction. Research had also been performed by Burde
(1910), W. Matz (1915), and Oskar Wulff (1927) who according to Lowenfeld (1939 trans. n. d.) utilized a primitive piece by piece synthesis with emphasis on aesthetic principles and comparison to naturalistic images. The early work of Lowenfeld was performed with Dr. Ludwig Munz who had shown that comprehension was similar in the blind and in seeing individuals, which provided a basis for research into creativity in the blind.

The work of Lowenfeld revealed that blind individuals have a unique type of creativity, and that there are different kinds of sensory perceptions both visual and non-visual (Lowenfeld, 1939 trans. n. d.). It showed that the art of the blind is comparable to the art of children with its many non-visual elements that give precedence to symbolism over nature, and place emphasis on the meaning to the artist. Visualization in children involves a synthesis of these different sensibilities that produce intensity to mediate meaningfulness to disordered thinking, and introduces values and proportions through the subjective experiences of the environment, and the child’s experience of self. These sensitivities include the visual ocular senses, and the haptic non-visual such as tactile, kinesthetic, emotion, and intellect. Every individual, blind and seeing, is a unique individual who integrates these visual and haptic senses in unique ways in a multidimensional continuum of visual and haptic non-visual creative expressions and value relationships. This suggests that visualization and vision are distinct and interrelated aspects of our creative development.

The diversity of visual and non-visual experience and creative growth in education practice indicates the uniqueness of every individual. It suggests that human beings experience the world around them through varied combinations of senses, and develop unique sensitivities and meanings for creative expression. It is therefore necessary to apply visualization to learning
in ways that cultivate self-realization and spiritual liberation (Cane, 1983; Lowenfeld, 1960a). Personalization of curriculum and teaching methods may enhance the emotional, creative, and critical thinking abilities of diverse students. Personalized learning may help to motivate individual student interests and integrate the critical thinking abilities that assist the growth of creativity and social responsibility. Creating a classroom environment that values human complexity and collaborative social learning helps students to experience new concepts and develop flexibility, open-mindedness toward new ideas, and tolerance for difference. One unique nontraditional example of how rigid stereotypes may inhibit student learning would be a visually minded student excluded from creative experience and expression by a haptic classroom standard (Lowenfeld, 1949b). Repressive regimes, of any kind, based on standardized systems and patterns may discourage creative development and squelch the desire to learn which may lead to imitation and stereotypical thinking.

**Third Finding:** Visualization and artistic development occur in stages that are flexible, diverse, and constantly changing in each unique individual. Lowenfeld developed six stages of visual and artistic development (scribbling, pre-schematic, schematic, dawning realism, stage preceding adolescence, and period of adolescence) influenced by Piaget’s cognitive stages of development. The stages of Lowenfeld were not intended to be prescribed models, but flexible and diverse processes unique to every individual. Lowenfeld strongly discouraged categorization of any kind, and feared that misinformed educators would misapply the theories to be standardized models, because any rigid standard puts an end to creative work and threatens democratic human development (Lowenfeld, 1949b; Lowenfeld Lectures, 1958 ed. 1982). Social constructivists view learning as a social process that is flexible and constantly changing, in which individuals grow through experience, and differentiation leads to new ideas and greater
Lowenfeld wrote that all human development and artistic expressions are everchanging continuous processes in which motivation begins with the individual, who is flexible and adjustable, and with their experiences (Lowenfeld, 1949b). The teacher therefore needs to remain flexible and adaptable to shift their own thinking with the intent to better motivate within the social experiences of the student (Lowenfeld, 1955; 1949b). Lowenfeld’s stages were not intended to be used as a model or standard, because students are unique individuals who grow in different ways. The stages reflect the holistic visual and creative development of the child as a total, integrated, and unique person. Every individual is flexible and diverse, and the stages of visual and artistic development should be applied in a versatile manner, as change is constant in every human being and in society.

**Fourth Finding:**  *Creativity is composed of attributes which are similar in the arts and sciences and are a holistic part of creative and visual development.*  Lowenfeld performed research into the attributes of creativity to learn how to motivate creativeness, not only in art but in the teaching of every subject. Simultaneously, a study was conducted about creativity in the sciences by Dr. J. P. Guilford a professor of psychology at the University of Southern California. The studies were conducted independently without cross-referencing, and initially without knowledge of each other (Lowenfeld, 1957). The results of both studies by Guilford and Lowenfeld showed such a high correlation, that it was established that creativity in the arts and in the sciences have similar attributes, and that art education may be used to motivate creativity in general across education (Lowenfeld, 1957; 1958c). Lowenfeld also mentioned that creativeness may be thwarted by education which is inflexible, insensitive, or impersonal concentrating on subject-matter instead of human growth (1957). The use of coloring books,
workbooks, and other preformed commercialized gimmicks are examples of inflexible methods that result in stereotypical rigid thinking. A positive example that builds confidence and flexibility would be to let students draw their own pictures, and write their own stories, without the imposition of commercial and adult standards.

The eight attributes discovered by Lowenfeld, and simultaneously by Guilford include 1) sensitivity to problems 2) fluency of ideas 3) flexibility 4) originality 5) redefinition and the ability to rearrange 6) analysis or the ability to abstract 7) synthesis or closure 8) coherence of organization (Lowenfeld, 1958b). Based on this study, art may be viewed as a primary motivator of creativity inclusive of all fields. These creative and visual attributes were intended to be flexible and diverse in the development of the individual as a holistic person. As teachers in applying these attributes it is important to recognize the diverse individuality and constantly changing nature of every student and of their social experiences. To regiment the teaching practices or the organization of the creative senses in human development would lead to dogmatic thinking (Lowenfeld, 1958b). The total integration of the creative attributes promotes the holistic development of the human sensitivities, making us more sensitive to social experiences, and helping to envision the needs of other people. Through social experience, the individual’s growing creative and visual sensitivities enhance their visual relationship with the world and encourage the development of critical thinking and social responsibility.

**Fifth Finding:** As we grow through the stages of artistic development we become more visual, independent, and socially responsible. As children grow in their own unique ways through the stages of development they move from the early stages of abstraction to the advanced stage described by Dr. Munz as correspondence to reality (Lowenfeld, 1939 trans. n.
d.). This researcher would suggest that the growth experienced be described as a continuous process of holistic social and human development that is different in every person. The use of stages may be convenient terminology for describing general growth from childhood to adulthood, but when speaking of individuals, it may be more accurate to consider each person as a distinct individual with varying experiences unique to their existence. This may be an area in which some educators misinterpret the work of Lowenfeld, and an aspect of research in which Lowenfeld furthered the work of Piaget, integrating stages that are experienced differently with the uniqueness of individuality.

The two charts in Appendix B, figures 2 and 21 may assist the reader to understand the development of visual, creative, and social growth. Through their visual experiences children gradually become aware of the realities of the world. This is called realism. They develop greater visual awareness of detail, plane, space, three-dimensionality, and color. They express the development of visual sensitivity with their environment through greater visual awareness and detail, becoming more critical of the outside world, which replaces the exaggerations and disproportions of childhood (Lowenfeld, 1941). Integrated with their visual growth is the development of independence and social responsibility. Children experience social growth as they learn to self-identify and cooperate with groups. They experience a shift from egocentric thinking to awareness of others, and become conscious of gender, sexuality, and appearance (Lowenfeld, 1958 ed. 1982). As the child develops critical awareness, unconscious activity becomes conscious which leads to greater creativity and self-awareness. With the emergence of visual and social critical reasoning comes the growth of self-awareness of ego, emotion, and kinesthetic sensitivities. Both visual and haptic traits develop as individual personality and
social conformity. As the individual experiences social growth, they become sensitive towards the needs of others which is expressed as social responsibility.

Referring to Appendix B, figure 21 we may view the shift from the unaware stages to the aware stages in which unconscious creativity gradually becomes conscious creativity with the holistic visual and social growth of the child. The development of critical reasoning and self-awareness leads to the emergence of individuality, and balance is created with the corresponding growth of social conformity. The combination of increased critical awareness, individuality, and social conformity results in the growth of social responsibility resulting in democratic thinking.

Lowenfeld (1958 ed. 1982) suggested teaching to help transition students from accidental achievement to controlled achievement of their own work. One example would be asking the child how they accomplished the various parts of their work, such as how did you get this sky? or how did these colors develop? This is intended to move the student to greater levels of awareness as the child learns to control its achievements. The child does its own work, and discovers its own accomplishments. The teacher is just a guide, a catalyst. The researcher would add that it also builds confidence as the child learns to understand how it accomplished its achievement. The social interaction and self-involvement of collaborative learning activities may help to integrate the growth elements that makes learning meaningful and motivates students.

**Sixth Finding:** *Holistic integration of growth elements takes place inside the individual and may be motivated by a teacher who learns to create a meaningful environment for the student.* The creation of a meaningful environment that motivates the student is crucial to encouraging human growth and learning. Meaningful integration of the elements of growth may be motivated by a teacher who creates an environment that encourages self-involvement and the
importance of spiritual values (Lowenfeld, n. d. ed. 1968). The primary growth components include emotional, perceptual, aesthetic, social, physical, intellectual, and creative. The integration of these seven growth elements begins with first experiences and develops through self-identification and the emotional freedom to explore and form a harmonious relationship in each individual’s own way among all the growth elements and to express thoughts, feelings, and emotions as one integrated and creative experience.

Getting to know the student is an important step in learning how to motivate each individual to higher levels of visualization and creativity. There are different ways of getting to know what motivates someone, but experiential opportunities may be limited for a teacher who works primarily in the school environment. One method of learning how to motivate a student suggested by Lowenfeld (1958 ed. 1982) is through a new kind of evaluation that strives to know better how the learner thinks and feels. The object of the evaluation is for the teacher to identify with the needs of the student (1958 ed. 1982). There are two types of learning, the first is for the teacher to understand how the child reacts with the intent to learn how to better motivate the student. The second is external evaluation which considers only the poor to good continuum of the final product and does not consider the relationship of the child with its school experience. The first type is concerned with learning about the student to try to better understand how to motivate growth. In this form of evaluation, we try to understand the various growth criteria to learn how to motivate growth in each individual child (1958 ed. 1982). For example, we may learn that a child needs more motivation in the social area, so the teacher would motivate the student to improve social sensitivities. This form of evaluation makes the teacher more sensitive to the needs of the child, and is therefore child-centered. It considers all the growth components as an integrated whole, and each child to be a unique individual with distinctive needs and
motivations. Because children change as they grow their concepts and attributes change as they develop. Lowenfeld considered art to be a subject that integrated all the growth components (1958 ed. 1982). This researcher would suggest that teachers in many areas may utilize this kind of evaluation to learn about and motivate their students, inclusive of the creative and critical thinking inherent in the arts. An example of an Evaluation Chart used by Lowenfeld, to evaluate the attributes of growth in each individual child may be found in Appendix C, figure 1.

Dr. R. Burkhart (1957) performed a study which confirmed that IQ tests are not related to creativeness. The study did not apply only to the arts, but to creativeness in all areas (Lowenfeld Lectures, 1958 ed. 1982). This implies that someone scoring high on a standard IQ test, may not have the creativity to know what to do with knowledge. Lowenfeld’s tests of creativeness valued the ability to achieve, and to apply knowledge. It is the ability to achieve, invent, and explore which makes a citizen valuable to society. A. S. Neill also criticized IQ testing due to its lack of consideration for creative abilities (Darling, 1984).

A brief comparison of The Artist in Each of Us by Cane (1983) allows us to view the similarities and differences between Cane and Lowenfeld on integration. Cane recognized a three-stage creative process in which opposites, the conscious and unconscious, balance each other, beginning with the impulsive unconscious art of youth, and then maturing to become conscious and integrated with the self as a means of human development (1983). This included the sensory and muscular aspects, the development of proportion and symmetry, and the need to let the child explore without interference from adult perspectives. Integration of the physical, mental, and emotional helped to achieve the fourth dimension, spiritual awakening (1983). Cane described integration as being of two kinds, within the self, and the self in the social unit, whose
interplay leads to visualization through the receiving and digestion of impressions, and then the formation of images that are projected outwardly (1983). Cane’s article was initially published in 1951 and may have been influenced by the theories of Lowenfeld. From the brief sample above it becomes apparent that Lowenfeld who was trained in psychology and art education, greatly expanded knowledge about integration of the growth elements, visualization, motivation, and the creation of meaningful environments which stimulate creativity as a holistic concept from inspiration to expression. The seventh finding expands upon Lowenfeld’s theory of communication as an individual concept.

**Seventh Finding:** *Communication is highly individual therefore we cannot motivate by imposing standards.* In 1956 Lowenfeld appears to have been working on the stages of communication. Although communication was not included as a formal stage, attribute, or growth element in the theories of Lowenfeld, the researcher feels that expression is an important attribute of creativity and growth. Visualization and expression of a concept is an important part of communication. Without expression, it is not possible to apply in practice the creative aspects of visual and artistic development. To source Lowenfeld (1956a), basic experience is necessary for expression, and it is the degree of sensitivity which is responsible for the richness of art expression. Expression is a sensitivity that as an element of communication is necessary for the total integration of the elements of creativity and human growth. Because communication is highly individual to every person, its effectiveness depends on the ability to understand what is being communicated, particularly when communicating between children and adults (1956a). Communication develops with the stages of creative and visual growth from the abstract symbols of early childhood to the socially integrated sensitivities of adulthood. Lowenfeld suggested that the lines of communication are among the most important concepts in education, and this
researcher concurs that our expressions identify feelings, relationships, and provide meaningfulness through our ability to communicate.

Communication is a concept that is unique in every person and has diverse and flexible stages of growth. Communication is two-sided and involves unique feelings, emotions, perceptions, visualizations, spirituality, and kinesthetic sensibilities. For example, children express themselves using their own standards and proportions which cannot be interpreted through adult concepts. One-sided communication in contrast imposes the external accumulation of knowledge, thwarts freedom of speech, and neglects the development of the creative sensibilities (Lowenfeld, 1956a). Preformed models such as coloring books, workbooks, rubrics, standardized testing, and commercial gimmicks impose one-way communication which forces adult and dictatorial standards on students which may lead to rigidity, stereotypical thinking, lack of confidence, and prevent the development of creative and critical thinking. They inhibit democratic dialogue and therefore the social development that promotes social responsibility and democracy. Perhaps the most dangerous aspect of preformed models on education is that by inhibiting the development of democratic thought and critical thinking, they may lead to intolerance toward difference, and acceptance of dictatorial practices.

A practical example of teaching without preformed models based on the art pedagogy of Lowenfeld which may be applied to all areas of education is the teaching of procedure versus techniques (Lowenfeld Lectures, 1958 ed. 1982). Procedure may be taught as it shows the student what they do with materials, which helps to unfold creativity by freeing the student from form, to use materials and concepts to develop their work. For example, procedure is showing a student that a pen may be used to draw, or a pencil used to write. Technique is different than
procedure, and technique cannot be taught. Technique is personal and will vary with every individual student. Students should be allowed to develop their own techniques, and in doing so they become more sensitive, and further develop their techniques and procedures. In this way, we foster the growth of flexible imagination, individuality, and the ability to express creative ideas rather than back-to-basics minimal competency and mindless skills (1958 ed. 1982).

There were a few thinkers, primarily from the world of business, who were proponents of limiting democratic thinking and attempting to impose one-way communication on society. Edward Bernays manipulated the concepts of Freud to create mass persuasion based not on reason, but on manipulation of feelings and impulses (Gore, 2007). Bernays is known as the Father of Public Relations, which when combined with mass electronics resulted in the creation of modern propaganda, with the intention of training consumers to desire products mindlessly regardless of needs (2007). In 1922, in the aftermath of the First World War, Walter Lippman proposed that the techniques of Bernays’ be used for propaganda by the US Government. Lippman’s theory was known as the manufacture of consent (2007). These two theories are the basis of the regulations imposed on free press and communication in modern society, and on the unethical advertising practices designed to promote unnecessary and even unhealthy products to naïve consumers. These examples elucidate the importance of the theories of Lowenfeld, who promoted a vision of human creativity, critical thinking, social responsibility, and democratic thinking; and how if not careful, worthwhile psychological concepts of great thinkers as Freud may be twisted by those who lack social values to impose dictatorship and oligarchy on society.

The eighth finding portrays how visualization in the art pedagogy of Lowenfeld helps to motivate learning and liberate the freedom of individual expression.
Eighth Finding: Learning to inspire students through their own motivations is one of the most important reasons for performing research and learning about our students. People are diverse, have many different interests, and change continuously as they learn and adapt to their social environments. Every individual is motivated toward creative growth and learning using different motivations. The reason Lowenfeld gave for studying the characteristics and development of visualization was to better learn how to reach people to motivate and to guide unfolding creativity (Lowenfeld, 1958 ed. 1982). One of the most important functions of a teacher is to learn how to motivate each student using that person’s own motivations. To guide that person toward greater self-realization, creative growth, and the ability to envision the meaning of respect for the needs of others.

Lowenfeld was opposed to placing people into cubbyholes according to their traits, IQ’s, and attributes (Lowenfeld Lectures, 1958 ed. 1982). We look not at one imposed standard, but at the diversity of people and ideas, as visualization is different in every individual, and each unique person has their own standards. We motivate others by creating intense experiences that promote self-involvement, self-identification, and the growth of sensitivities. Learning to motivate others is one of the primary reasons for teachers to perform research. Research is a tool that helps teachers become more sensitive toward their students through analysis of evidential concepts, meanings, details, and reflection (1958 ed. 1982). Not to place people into categories or indoctrinate them with mindless back-to-basics minimum competencies, but to reach people to motivate them toward creative thinking and commitment to democracy.

Art has never been the representation of things, and the artist has never been a technician, rather art is the representation of experiences which constantly change in time, and the artist
expresses relationships with these experiences (Lowenfeld Lectures, 1958 ed. 1982).

Visualization in art education applies to more than mere imagery, it helps to motivate students toward the self-involvement and growth of all the individual’s sensitivities that stimulate human development, democratic thinking in society, and new ways of thinking that promote creativity in education and in business through freedom of expression, and respect for all human beings.

**Ninth Finding:** *Schools too often emphasize a one-sided education which introduces accumulation of knowledge and discipline-based pedagogies and overlook the diverse attributes, phases of growth, and the holistic development of the human sensitivities.* Many aspects of modern education, such as standardized curriculums and testing in the schools, emphasize a one-sided education with its narrow focus on accumulation of knowledge that deals primarily with the intellect. This type of education neglects the growth components and phases which are responsible for the development of the individual sensitivities and growth of the child. The integration of these attributes promotes a well-balanced person who lives responsibly in a democratic society (Lowenfeld, 1955). Lowenfeld considered the high rates of mental and emotional illness, juvenile delinquency, and the inability of people to live together peacefully as a vivid sign that education had failed in achieving its most significant aims (1955). The US government had special interests in peace and democracy education as a manner of promoting tolerance, and in promoting creativity and inventiveness in education to keep pace with educational and scientific advances in the USSR in the wake of Sputnik (Garrett, 1995; Lowenfeld, 1960b). The holistic integration of the physical, emotional, and social sensitivities and attributes to enhance creative growth and responsible democratic values achieved in Lowenfeld’s pedagogy was an important development in education, which had been sought by
progressive educators as Hopkins and Naumburg, instead of the traditional intellectual approach of standardized curriculum (Detre Cane et al, 1983; Wojcik, 1992).

The emphasis of education on specialized fields introduced a false set of values which although it improved material standards of living, deprived the values which are necessary for emotional and spiritual needs (Lowenfeld, 1955). Lowenfeld suggested that a well-balanced education system which develops the whole individual including thinking, feeling, and perceiving would help the creative abilities to unfold (1955). Introducing creative learning through art into the curriculum, particularly in the early years, would promote the development of creativity, and because creativity helps to balance our sensitivities it would assist the holistic growth of a happy well-balanced individual.

**Conclusion**

In this educational historical narrative investigation, the researcher explored the question of what was the unique viewpoint of Lowenfeld with regard to visualization as a holistic concept in art education? The study answered the question using an educational historical narrative research method and social constructivist framework to review visualization in education at multiple levels creating a triangulation of information and perceptions. In the literature review the researcher explored the emergence of visualization in progressive art education and in the pedagogies of the seminal educators who influenced its development. Significant concepts that shaped the evolution of visualization in educational pedagogy such as social constructivism, cultural pluralism, and imagination were reviewed. In chapter four the researcher focused on visualization and creativity in the art pedagogy of Lowenfeld. This helped to answer the
research question by infusing greater depth of knowledge and understanding about visualization as a unique and holistic concept in the art pedagogy of Lowenfeld.

The viewpoints of Lowenfeld were unique and greatly expanded the understanding of visualization as a holistic concept of art pedagogy. Visualization is a blend of distinct and interrelated visual and non-visual senses which integrates with social environmental experiences in the world. The internal synthesis of these diverse sensory experiences form concepts and meanings based on their intensity and significance which are different in every individual. Human beings experience the world through varied combinations of senses and develop unique sensitivities and meanings conveyed as creative expression. Visual and creative development occur as a holistic integration of flexible, diverse, and constantly changing stages of development, and attributes of creative growth. As we develop through the stages of artistic development we become more visual, independent, and socially responsible through a process of growing self-awareness and social conformity resulting from our social experiences. Communication is a two-sided method of self-expression that is unique in every human being, and is part of the development and total integration of kinesthetic, emotional, and intellectual social experiences and sensitivities.

The narrow focus of standardized one-sided education in modern schools has led to materialism, accumulation of knowledge, and over-specialization. This neglects the emotional, physical, and social sensitivities that inspire the creative growth and social values of a well-balanced individual. Every student is a unique, complex, and constantly changing individual with diverse experiences and sensory perceptions; and society, and knowledge are constantly changing, therefore we cannot motivate by imposing rigid preformed models or artificial
standards. It is the teachers job to learn what motivates each student, and to create a meaningful environment that values human complexity and stimulates the student’s own motivations and everchanging self-standards, to promote critical thinking and the creative holistic growth of the total human being. Personalized learning environments help teachers attend to individualized needs, and motivate student interests toward the development of creativity, sensitivity, and social responsibility. The reason for studying our students is that we as teachers learn to reach them through their own motivations. We get to know students through multiple types of feedback some examples of which may include working with students, holistic evaluations, professional research and reflection, and teacher training to improve teaching skills and sensitivities to reach students through their individual motivations.

**Recommendations for Practice**

*First Recommendation: The Implementation of Teacher Training in Art Education.* Part of being a professional is continuing to improve knowledge and sensitivities. For a teacher, this means working with students, taking advantage of teacher training opportunities, and performing research to learn how to motivate students as individuals. It is crucial for a teacher to make learning meaningful and to encourage students to expand their creative experiences. Teacher training in art education may help teachers to apply creative pedagogy to motivate diverse students from varied environments.

Some of the practical implications of teacher training may include 1) Learning to motivate and guide each student to unfold creative abilities according to their individual differences (Lowenfeld, 1958 ed. 1982). 2) Focusing not on the final product, but in equilibrium with the level and abilities of the student to extend the student’s growth. 3) Depend on the
quality of our own teaching and take the blame as teachers when something we try to do does not work, rather than blame it on students. 4) Give the freedom for the student to create things that are different from what the teacher wants. 5) Developing our own open-mindedness and sensitivities as teachers to identify with the needs of our students. 6) Constantly consider the significance of what we do as teachers, and if the student gains from the process (1958 ed. 1982).

Teacher training should improve understanding of creativity and the value of creative experience not only in the arts, but in all fields (Lowenfeld, 1958c). One of the primary responsibilities of the teacher is to learn how to motivate the student. It is therefore vital that teacher training assist teachers in gaining the psychological insight to understand how to motivate students and develop creative expression (Lowenfeld, 1949b). It is crucial that teachers acquire experience working in the arts, that they become familiar with the materials and concepts that give significance to learning, and comprehend development of the emotions and tactile senses that enhance creativity (1949b). Taking time to work with students helps the teacher to identify with student motivations and gives the teacher experience that enhances sensitivities.

Implementation of teacher training may be achieved in a variety of ways, as may be appropriate for the institution and individual faculty members. Some examples may include in-school faculty development programs and workshops, subsidized professional courses and degree offerings, learning to understand students through extra-help workshops, and performing educational research. The researcher has experienced each of these methods through teaching in special workshops, earning teaching certifications and degrees, performing educational research, and through professional study and certification in faculty development programs.
Research is of great value in helping teachers to understand how to motivate the desire in students to learn. Evaluation of student growth is one form of research that may assist teachers to learn how to motivate their students (See Appendix C, figure 1). It may help teachers to improve their sensitivities in working with students and advance open-mindedness to new ideas. Research may also help teachers to increase their understanding of teaching pedagogies and their educational practice.

Second Recommendation: Motivate Freedom and Applied Creativity in Teaching Pedagogy. The stages of growth in the writings of Lowenfeld infer that developmental differences may exist in the way creativity is applied. We should note that these stages are highly diverse and vary with each learner, depending on their mental, emotional, social, and physical development. In early stages of development children express their own disproportions and values of inner visualization that differ from adult perspectives. Children should be given great freedom of expression to allow for creative development in these early stages. As they develop with social experience and human growth they gain control of their creative achievements and learn to apply their creativity.

Practical implications for encouraging creative growth include 1) Allowing children the freedom to let creativity unfold without the adult perspectives of imposed patterns and standards. 2) As children mature into adolescents through social experience and human development they begin to control achievements and apply creativity. 3) Democratic societies value free dialogue and adults continue to grow and change, therefore they should be given the liberty to decide when to express themselves creatively or to apply creativity in practical ways.
Implementation of this suggestion in American schools would avoid the use of preformed models and artificial standards, and emphasize creative expression and child-centeredness in which the child’s own inner motivations inspire development. In adolescents and in adults, creativity may be applied for practical use, but should not be limited only to the practical as creativity may lead to innovation. This may be encouraged through social experience which intensifies with meaningful activities and collaboration, through guidance which promotes the student’s own motivations, and through creation of positive learning environments.

When discussing the evolution of free creative expression in children toward applied creative achievements in adults, Lowenfeld (1960b) mentioned a conversation with the Russian delegation at the International Society for Education through Art in the Netherlands. Lowenfeld had asked the Soviet delegation why the child art of the Russian exhibit showed such free expression and sensitivity to decoration, compared to their adolescent exhibit which showed strong realism and glorification of Russian achievements (1960b). The response of the Russian delegation was that children were sacred to them, they believed that the most important task was to unfold the creativities of children, and that art was important in their schools, which didn’t allow any pattern or coloring books. But, after creativeness had unfolded, it should be disciplined and channeled to where it may be best applied (1960b).

Activity theory in Soviet psychology began with the work of Vygotsky, who suggested that socially meaningful activity was a generator of human consciousness (Kozulin, 1986). In the 1950’s Alexei Leontiev implied that actions belong to the reality of practical goals, and motives to socially structured reality (1986). These concepts were expanded by Alexander Luria
who reminded that the feelings, will, sensibilities, and moral being are beyond the realm of impersonal psychology (Good, 2000).

The US is a free society, and social constructivism, including the work of Lowenfeld, recognizes diversity and change in human development. Therefore, free expression may be practical in the art of adults, and learning through creative expression continues through adulthood. Adults should be able to decide when to create freely, and have the critical judgement to know when to apply their creativity toward a practical objective.

**Third Recommendation: Respect the Individuality of the Student.** The growth process involves continuous change, and self-realization of individuality within society. Studies performed by Lowenfeld and Dr. Burkhart show that adolescence is the phase of growth during which individuality is most significant during creative expression (Lowenfeld Lecture, 1958 ed. 1982). This is a time during which adolescents find their roles in society and develop self-confidence and inner security (Lowenfeld, 1949c). Internal adjustment is crucial for the child to adjust to the community and work cooperatively towards a peaceful society. Adjustment to the community is known as conformity, which is a drive which seems to partner with individuality to create a socially adjusted individual.

During the developmental stages, the child learns to control physical and imaginative activities, and childhood self-expression is an abstraction with little relation to the outside world. Self-expression is highly individual and ever-changing with the child’s developmental level and results in independent thinking (Lowenfeld, 1951b). Freedom of expression will help the child develop flexibility and adjust to the social environment as a free individual. Any form of rigid or
imposed form of expression may result in lack of confidence and frustration as it is self-expression of internal thoughts and emotions which leads to independent thinking (1951b).

Therefore, practical application may include 1) Emphasis being placed on pedagogical process and not on showing students how to do things. As the child grows in confidence and individuality, through their visual and haptic experiences with the social environment, they learn conformity and become more self-aware of the final product. 2) Continuous study of the child and their changing relationship with the environment to learn how to motivate the growing individual toward self-expression and personal growth within society (1951b; Lowenfeld Lectures, 1958 ed. 1982).

Implementation involves the realization that every student is a unique individual who is constantly changing, developing, and interacting within the changing social environment in which they live. It is paramount that teachers respect the individuality of every person, and avoid imposing rigid standards that repress freedom of expression and individual growth. Teachers must inspire students to develop their own techniques and express their individual creativity. They should teach through process and with awareness of the importance of what is being taught. Evaluation should promote holistic student growth, rather than the final product, and respect the individuality of every student (see Appendix C, figure 1).

Students have their own standards which are in constant flux as they develop and communicate in their own individual ways. Motivating students, and letting them grow naturally, influenced by their own internal and social relationships, will assist the development of a self-confident, flexible, and balanced individual who is tolerant of human difference.
**Fourth Recommendation:** Avoid Patterns and Imposed Standards of any Kind. Some of the primary objectives of education are to fully develop the growth components of the creative process, to promote self-confidence, independent thinking, and the sensitivities that help students to adjust to different situations. However, sometimes we prevent this development by confronting the student with rigid patterns and stereotypic imitations. Research showed that 65% of children exposed to coloring books became dependent and inflexible in their creative work (Lowenfeld, 1957; Lowenfeld Lectures, 1958 ed. 1982). Education in patterns and regimented forms such as workbooks, coloring books, and rubrics in which students follow predetermined outlines make children dependent, and lead to stereotypical imitation and a lack of self-confidence that is destructive of the creative process (See example in Appendix C, figure 2) (Lowenfeld 1955; 1958 ed. 1982).

Rigid methods force adult standards on students that regiment freedom of expression and disregard development of individual differences and democratic principles. They prevent students from creating experiential relationships with their work and learning to solve problems creatively. They prevent students from making choices and organizing harmoniously because it is already done for them (1958 ed. 1982). Preventing the student from creative experience and problem solving inhibits the synthesis of meaningfulness. One-sided communication results in accumulating repetitious knowledge in adult patterns without the growth of the creative sensitivities, and a lack of free expression which prevents the two-way communication necessary for human growth (Lowenfeld, 1956a). Standards that prevent individual expression lead to regimented stereotypes, which is a foundation for dictatorship in the form of fascist and communist regimes (Lowenfeld, 1958 ed. 1982).
Children have their own standards, which emanate from their personal thoughts, experiences, and growth. The stages of development are unique to each child, who grows differently with their distinctive experiences. The child expresses itself with respect to its own level of thinking and sensitivities (Lowenfeld Lectures, 1958 ed. 1982). Forcing external or adult standards leads to imitation in which the student does not feel or perceive. This prevents establishing the experiential relationships necessary for the growth of visualization and creative imagination. Communication must be done at the child’s level, and through self-motivation we raise the relationship with the environment and the individual’s standards (1958 ed. 1982).

Lowenfeld described two types of imitation (Lowenfeld, 1958 ed. 1982). In the first type which is used in language learning, the student may learn the meanings of words and listen to the inflections of the language, through which they learn to speak. This type of imitation is used to express oneself and communicate. It is not imitative and may be significant educationally. In the second type, which contradicts growth and learning, imitation is the objective. The student does not learn meanings, and imitation is the result. The end should not be communication alone, but the establishment of meanings, relationships to experience and emotional needs, and the growth of the creative attributes that promote human development (1958 ed. 1982).

Some of the ways in which these methods may be applied to practice are 1) Avoid patterns, standards, rubrics, workbooks, coloring books, and other commercial gimmicks that regiment learning and prevent democratic difference (Lowenfeld Lectures, 1958 ed. 1982) 2) Avoid meaningless imitation that does not promote the holistic growth of the individual and the seven growth elements 3) Relate subject matter to the child with respect to the child’s concepts.
and individual level of development 4) Make teaching meaningful to students 5) Use methods that allow free expression of the child as an individual (1958 ed. 1982).

Implementation of these practices may be assisted by working with the child’s own standards, rather than imposing foreign standards. Children make their own standards that constantly change with individual growth and social change. Teachers must learn to motivate children using the child’s constantly evolving standards within their social environment (Lowenfeld Lectures, 1958 ed. 1982). It is important to get the child involved, to make the experience significant to the child, and to build relationships and feelings with the experience. When communicating with the child, don’t refer to the product, instead refer to the experience and relationships involved in the creative process.

Avoiding imposed patterns and standards takes on great meaning in achieving quality in education. Imposed standards limit the diversity of creative thinking and yield minimal levels of competency. Creativity and imagination is a cornerstone for the development of new techniques and concepts in education, in the arts, in business, and in daily life. Promoting quality education that assists the development of creative ideas and the free dialogue to express innovative concepts is fundamental to individual human growth and to the continuing evolution of a free democratic society. The uniqueness of visualization in every individual is vital to critical and creative human growth in education, inventiveness in the arts and business, and adjusting to change in a free and tolerant democracy that respects human difference.

**Fifth Recommendation:** Make Adaptations for Gifted Students. Working with gifted students may be different because they may not conform to the norms, developmental traits, and motivations of the children around them. For this reason, the teacher may find it necessary to
adapt the methods used when working with gifted students. There are several practical applications that may be considered when working with gifted students. 1) It is especially important that gifted students be treated as individuals (Lowenfeld, 1956b). Forcing gifted students to adhere to the expressions and motivations of the children around them may be frustrating and repressive. The creative attributes of gifted children such as fluency, flexibility, sensitivity, and ability to organize creative ideas may be more fluid and integrated. Their abilities of visualization and imagination may be intuitive and highly developed (1956b). 2) These abstract sensibilities must be translated into concrete forms of expression to turn fantasy into art, and create materials that are concrete and factual (1956b). 3) Gifted students should be given a greater sense of freedom of choice. As the gifted student develops in self-awareness, with visual and social experience, the student will develop its own techniques as an artist. The quality of conviction and directness of expression in the art of the gifted may remain fluid and highly developed (Appendix C, figures 3 and 4) (1956b).

The methods of implementation when working with gifted students may not conform to those of working with normal students and should be viewed as highly diverse. It is important that the teacher not overlook the gifted student for being different, because the gifted may have unrecognized talents and problems which deviate from normal behaviors, and the stages of development may not apply the same as in the regular student (Lowenfeld, 1956b). Recognizing the freedom and individuality of the gifted is essential as normal motivations may frustrate gifted students and they may have a strong need to express themselves as individuals (1956b). Independent personalized learning which allows for the creative expression of gifted students coupled with gentle guidance that provides great freedom, may assist in promoting a positive environment for gifted students.
Recommendations for Future Research

First Recommendation for Future Research: The Creative Process in Special Education for the Handicapped. In 1957 Lowenfeld included a substantial chapter titled Therapeutic Aspects of Art Education, in the third edition of the text Creative and Mental Growth (1947 ed. 1975), which analyzed in detail the creative process in the handicapped. After Lowenfeld’s death in 1960 the chapter was edited out of future editions because the editors felt it was complex and might be misapplied in the classroom by well-meaning teachers without proper training. The article was not seen again until 1987 when a copy of the chapter was published in the American Journal of Art Therapy (1957/1987).

Lowenfeld had written that art teachers should adhere to education and leave diagnosis to art therapists (Lowenfeld, 1957). The three terms used by Lowenfeld to describe the differences between art education and art therapy were art education, art education therapy, and art therapy in suggesting that teachers are not prepared for art therapy. However, in art education therapy, educators should be prepared to provide the motivations that free handicapped individuals from restrictions of self-expression, and that the difference between art education and art education therapy is in the intensity of motivation, not the motivation itself (1957). The article proposed that every handicap involves a degree of detachment from the environment which varies according to the handicap, the individual, sense of values and worth, mental picture or body-image, and the ability to adjust (1957). It was emphasized that all human beings have the spark and right to creativity, and it is the teachers job to develop the creative potential of every human being regardless of handicap (1957).
The chapter was a fascinating and informative text covering Lowenfeld’s research regarding the visual-haptic and kinesthetic non-haptic, emotional, and social facets of the creative process in art education as therapy in human beings having 1) Physical Handicaps - a. Visual b. Auditory c. Speech d. Cerebral Palsy e. Crippled, and 2) Mental Handicaps - a. Mental Retardation b. Abnormal Retardation c. Neurosis d. Psychosis. e. Schizophrenia. Lowenfeld reviews pedagogical concepts involving creative growth for teaching students having disabilities and the social constructivist psychology applied to the needs of students and educators.

Some research for future consideration may include 1) Comparison of the art education therapy of Lowenfeld with the art therapy of Naumburg who wrote three books on art therapy previous to Lowenfeld, and Edith Kramer who was one of Dicker-Brandeis’ surviving students in Terezin and wrote a book on art therapy following initial publication by Lowenfeld. Naumburg, Dicker-Brandies, and Kramer are considered seminal influences in the development of art therapy. 2) A study of creative growth in Lowenfeld’s pedagogy of art education therapy and its relation to present special education practice. 3) Studies of social constructivism and visualization in the art education therapy of Lowenfeld for people with disabilities.

Additional research into the development of creativity and visualization in the art education therapy of Lowenfeld may benefit the understanding of educators wanting to promote holistic human growth in people having special disabilities in all fields, in the arts, and as diverse and valuable members of society.

**Second Recommendation for Future Research:** Applied Creativity in Adolescent and Adult Education. More research may be performed on applied creativity and visualization in adolescent and adult education. When discussing applied creativity in the arts Lowenfeld related
how the freedom given child art education differed from the realism of adolescent art education in Soviet education (Lowenfeld, 1960b). Lowenfeld wrote about applied creativity in adolescents, but did not consider age differences beyond adolescence. It may be worthwhile to consider research into applied creativity and visualization in art education pedagogy for adult, professional, and vocational education.

One area of possible research involving applied creativity is its development from the uninhibited abstractions of early childhood toward the growing self-awareness and social responsibility of adolescence and adulthood. With growing awareness of the self and the social environment comes intensity of self-involvement and meaningfulness (Lowenfeld, 1959). As our sensibilities become more refined and we become socially responsible our involvement becomes more intense, and there is a greater need to apply our creativity to provide value and meaning. Research could be done into the development of applied creativity and the meaningfulness it creates as part of human and social growth.

A second area of possible research involving applied creativity is its importance to innovation and career development. As individuals grow they become socially responsible which implies consideration of the needs of others and taking part in society. Applying the creative sensitivities innovatively to build careers and advance social diversity helps to produce value in society. Applying creative talents to produce innovative new ideas broadens the public discourse and strengthens democracy.

A third area related to applied creativity in which research may be performed is in activity theory. Activity theory was a basic premise of social constructivism which appeared to be an underlying foundation to Lowenfeld’s and Russian theory of applied creativity. Due to the
Cold War, Russian theories of education and developmental psychology which influenced Lowenfeld, such as social constructivism and activity theory, were repressed in western nations (Lowenfeld, 1959; Lowenfeld Lectures, 1958 ed. 1982; Lowenfeld, 1960b). Vygotsky was a seminal influence on the evolution of social constructivism and the psychology of activity theory. The Kharkov school of developmental psychology, particularly Leontiev and Luria, expanded on the work of Vygotsky (Kozulin, 1986; Good 2000). The relationship between applied creativity and activity theory would be worthwhile research that could benefit educators. It may be of special interest to educators and educational institutions involved in adolescent and adult education.

**Third Recommendation for Future Research:** *Visualization and Cultural Diversity in Teaching Pedagogy.* A study of visualization and cultural diversity in the creative process may be of value considering the changing and diverse landscape of American education. Lowenfeld was a survivor of the Holocaust, who fled from Europe to America, and held special interest in creativity in the arts of African-American students (White, 1995; Young, 2012). Lowenfeld was among the Austrian and German-Jewish scholars who suffering the repression of Hitler’s regime fled to America and initially relocated in historically African-American colleges (Black, 2016).

The experience of repression was a theme among progressive art educators which influenced the development of progressive art pedagogy, one example being the liberation education of Dicker-Brandeis, whose child-centered theory of pedagogical artistic development paralleled that of Lowenfeld (Leshnoff, 2006).

Cultural pluralism inspired by the views of Du Bois and Dewey provided new meanings to progressive pedagogy in America. Lowenfeld, was among the progressive educators who
valued the unique diversity of all people and their right to creativity and democratic freedom of expression. In the cultural diversity of America, Lowenfeld’s progressive pedagogy provides value to people of all backgrounds with experiential lessons of social responsibility, democratic freedom, and the unique individuality of every human being inclusive of all backgrounds, differences, preferences, and abilities.

Several topics of creative research which could be performed involving visualization and cultural diversity in teaching pedagogy may include 1) Visualization and creative development in students having ethnically diverse and mixed backgrounds. 2) The influence of social and physical isolation on visualization in human development 3) Visualization and creative expression in gender diverse students 4) How differences of human uniqueness and belief may influence visualization, the development of creative imagination, and expressive abilities.

Cultural pluralism applied to visualization, creative growth, and human expression takes on great meaning in educational pedagogies, inspiring the growth of every unique individual, fostering creativeness and innovation in the schools, and promoting the critical thinking and free dialogue that strengthens comprehension of the meaningfulness of tolerance and democracy.

**Fourth Recommendation for Future Research:** Continuing Educational Research for Self-Improvement and Learning How to Motivate Students. Lowenfeld was at the forefront of educational qualitative research in teacher education and in using the arts to understand the educational significance of motivation in children (Lowenfeld Lecture, 1958 ed. 1982). Research may help teachers to become engaged in their subject and to improve on their knowledge and skills. It is of value in improving understanding of pedagogical practice and in the transference of knowledge among professionals and between generations (1958 ed. 1982).
Research may help to make teachers more sensitive toward their students and to develop experiential relationships that broaden their ability to teach. Research may take place on a continual basis in the classroom through getting to know the student, use of multiple types of feedback, and evaluation of holistic student growth to assist teachers in learning how to motivate individual students. On an academic level, teachers may perform research to advance understanding of teaching and learning, and how to inspire student interest and development.

Performing research for teacher self-improvement will differ with every teacher within their social and classroom environment. Learning how to motivate students using the student’s own motivations may vary with the unique differences of every situation and student. The teacher may use a variety of feedback and evaluation of student growth. Because students, environments, and learning involve constant change the teacher should perform continuous self-evaluation coupled with continuous research of student feedback and relationships to assist in getting to know students to learn how to motivate the growth of human and social attributes.

Some items that may assist research in improving teacher self-performance and learning how to motivate students may include 1) Respect the individual uniqueness of every student 2) Work with the students’ own standards to facilitate growth, rather than imposing external standards. 3) Look at the holistic human growth of the student, instead of the final product 4) Learn to identify and work with the students own self-motivations. 5) Get to know students through developing relationships in the classroom. 6) Students should feel the classroom is a safe sanctuary, where they may express their individual creativity and unique human attributes. 7) Let students develop their own techniques. 8) Recognize that change is a continuously evolving element of learning, human growth, and society. 9) Avoid using any form of rubric or pre-
established standard, as change and difference are continuous and the methods used to reach students may vary with every individual and situation. 10) A variety of feedback may be used to assist in refining teaching skills and learning to motivate students. The feedback utilized may differ with the diversity of every student and social situation, some examples of which may include kinesthetic and physical expressions, emotional reactions, verbal communication, group discussion, social interaction, written and artistic expression, asking questions that may provide feedback, qualitative essays, evaluation of holistic growth in students, establishing classroom relationships, and additional kinds of expressive feedback and multi-faceted communication as may be conducive to the setting.

Educational research may benefit teachers in learning to adapt to the uniqueness and fluidity of continuous change in student growth and the evolving social environments in which we live. It assists a teacher in learning to adjust teaching methods to stimulate the motivations and talents of students and inspires the creativity and socially responsible critical reflection that promotes the development of holistic human growth in a free and democratic society.
Appendix A

Figure 1

Viktor Lowenfeld papers, 1880-1985
PSUA 587

Collection Overview


Create: Lowenfeld, Viktor

Abstract: Viktor Lowenfeld (1903-1960) was a seminal figure in art education. Born and educated in Vienna, he fled to the United States around the time that his first English book The Nature of Creative Activity (1935) was published. He taught at Hampton Institute (1939-1947) and Penn State (1947-1960) until his death.

The collection, dating mainly from 1930-1955, includes primarily artistic source materials used to research human cognition and creativity, as well as manuscripts for Viktor Lowenfeld's books and articles. There is also some correspondence and a few records related to his work at The Pennsylvania State University and the Hampton Institute.

Collection Number: PSUA 587

Size: 10.6 Cubic Feet

For current information on the location of these materials, please consult the Special Collections Library online catalog.

Repository: Special Collections Library, Pennsylvania State University

Languages: English

Biographical Note

Viktor Lowenfeld (1903-1960) was a Viennese artist, scholar, psychologist, educator, prolific writer and speaker, and professor of art and art education. Born in Vienna, Austria, he graduated from the College of Applied Arts and the Academy of Fine Arts in Vienna. While teaching, he earned a doctorate in education from the University of Vienna (1928), and served as the director of art in the Blind Institute. He fled to the United States around the time that his first book The Nature of Creative Activity (1939) was published in English. In the United States, he taught at Hampton Institute (1939-1947), establishing its art department. He is known primarily for his scholarship on creativity and his textbook on art education, Creative and Mental Growth, published in 1947, about the time he transferred to Penn State. There he taught art education in the Department of Home Economics from 1946 until 1957 when the Department of Art Education was created.

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Collection Overview

The Viktor Lowenfeld Papers date from 1880-1985 with the bulk of the collection dating from 1930 to 1955. Materials consist of artwork including photographs of sculptures from Austrian children—blind and sighted, visual and haptic, as well as children's artwork from American psychiatric hospitals, schools for the blind, public schools, and Penn State Saturday art classes. Adult student artwork, including works by Charles White, John Biggers, and Samella Lewis, comes from the Hampton Institute and Penn State. In addition, there are two clay sculptures, manuscripts for Creative and Mental Growth and other notes and writings, lectures, correspondence, photographs, digital audio recordings of lectures from 1958 (transcribed and published by John Michael in 1982, as The Lowenfeld Lectures), biographical material, and personal items.

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Administrative Information

Access Restrictions: Collection is open for research.

Copyright Notice: Copyright is retained by the creators of items in these papers, or their descendants, as stipulated by United States copyright law.

Source: Penn State University Lowenfeld Archives

Comment: This is the front page of the Lowenfeld Archive Collection held by Pennsylvania State University.
Source: Harvard Hollis+ Library

Comments: Articles written by Viktor Lowenfeld in the Harvard Hollis+ Library Archives
Comments: A record from Illiad of the 41 journal articles acquired with the assistance of the Northeastern University Research Librarian.
Comment: Annotation and coding of a book. All research materials including books, journal articles, speeches, and class lectures were annotated, coded, and outlined.


Comment: Annotation and coding of a speech.
Comment: Outline in research journal showing class lectures 9 and 10. All research materials including books, journal articles, speeches, and class lectures were outlined in the research journal.


Comment: Outline of journal article in research journal.

Appendix B

Figure 1


Comments: This sculpture titled “Pain” was made by a sixteen-year-old congenitally blind girl. Despite being congenitally blind the girl constructed the sculpture in a visual way by layering detail on top of detail. The haptic non-visual is evident in the expression on the face of the sculpture giving emotional empathy to the title, Pain. The visual detail may have been gained through haptic tactile-touch sensory experience.
Figure 2


Comments: The graphs above show the development of visualization from the ages of 6 to 15. The first graph shows the growth of flexibility in schema as the child integrates the creative and growth components with experience. The second graph shows the reduction in overemphasis with the development of visual senses and social experience. It is interesting to note the steady decrease in overemphasis of the human figure, which is part of the self, compared to the increase and then decrease of the tree, which coordinate with the preschematic and schematic stages in which children tend to overemphasize symbols of significance. The third graph shows the increase in realistic representation as the child develops visually and gains social experience.
Comments: The facial likeness sculpted by a blind sculptor C gives an impressionist perspective of blind expression. We may at first be slightly surprised at the smooth relaxed features which may have resulted from tactile sensory experience. The facial likeness of blind sculptor D places greater emphasis on the emotional senses indicative of expressionism. The emotional sensory perspectives are evident in both sculptures, in sculpture C a relaxed almost serene sense, and in sculpture D an emotional sensory experience. Sculpture C is expressed using a visual impressionist perspective, and sculpture D using a haptic expressionist perspective.
Figure 4


Comments: The visual detail of the visually minded person is evident. The haptic minded person is more concerned with the symbolism than with the visual detail. The difference in expression could be of value in making practical application, such as in training, job positioning, or when performing a task that may require visual or haptic perceptions.

Comments: This chart shows the results of research showing that 47 percent of subjects were visual in orientation, 23.3 percent of subjects were haptic in orientation, 28.5 percent of subjects were indefinite in orientation, and 1.2 percent of subjects were not counted. The high indefinite percentage is notable because it may show a high percentage of mixed visual-haptic sensory orientation.
Figure 6


Comments: A sculpture titled “Listener” made by a blind artist with haptic type perception. One of the few artworks identifiable with the early combined research of Dr. Munz and Viktor Lowenfeld. The sculpture seems to be listening, a sensory experience which may have been important to the sculptor. The sculpture seems to have emotion as if portraying life experience.
Figures 7 and 8


Comments: These slides show the three stages in creative work developed by Dr. Ludwig Munz. Dr. Lowenfeld later refined these three stages. These slides are shown in sculpture with a congenitally blind artist, and in drawing with a partially congenitally blind artist. In both sequences, the first slide show the diffuse naturalistic image of pseudo-realistic representation. The second slide shows structural discovery in which geometric synthesis, and overemphasis of meaningful parts is apparent. The third slide shows free structural variation in which Lowenfeld emphasized the flexible expression of visual and haptic types. The emotional aspect of the haptic is evident in both slides.
Figures 9 and 10


Comments: The first slide shows the uncontrolled scribbling of the passive kinesthetic early scribbling stage. The second slide shows the longitudinal scribbling which occurs as the child gains control of motor coordination and the unconscious passive kinesthetic experience becomes conscious active kinesthetic experience.

Figure 11


Comments: Figure 11 titled “Mother Goes Shopping” shows an example of named scribbling. As the child begins to form mental images it creates memory. As the child grows it becomes more sensitive to its emotional physical, and social experiences. The naming of images in the form of scribbling connects the motions of scribbling with the world in the form of imagination. The relationships between scribbling and the world help to create meaning.
Figure 12 and 13

Source Figure 12: The Nature of Creativity. Viktor Lowenfeld. 1939, Trans. n. d.

Source Figure 13: Lowenfeld Lectures. Viktor Lowenfeld. 1958 ed. 1982.

Comments: The long arms in figure 12 show overemphasis on significant parts to the child in drawing. The missing arms on the person being grasped in figure 12 show repression/omission of elements not considered significant by the child. The group of girls drawn in figure 13 shows social development through the presence of others in the drawing. Notice the emotion of the smiles on the faces.

Figure 14


Comments: Figure 14 shows the realization of the social environment through the experience of the child. This photo was drawn by a child who was in an accident in London during the Bombing of London (Lowenfeld Lectures, 1958 ed. 1982). The drawing is two-dimensional and lacks spatial relationship between objects, a sign of the preschematic stage. The baseline represents the street. The ambulance has a red cross and four wheels. There are airplanes flying in the drawing. The child lacks a mouth, but has two eyes, arms, hands, legs, and feet.
Comment: Figure 15 shows the development of social consciousness in the child of a coal miner. The social growth portrayed in the photo infers developing experiential complexity. The base line is curved to the mountain, and the details of the drawing are more complex. According to Lowenfeld the x-ray view shows concern with the inside and outside concept, but not the precept, which means the child interprets the world as something it is outside of or not to be looked at (Lowenfeld Lectures, 1958 ed. 1982).
Figure 16

Source: Self-Adjustment Through Creative Activity. Viktor Lowenfeld. 1941.

Comments: The drawings in figure 16 are experiential, as they are a portrayal of the experience of the child through art. The child is describing the experience through the drawings, rather than concentrating on the art itself. It also shows the concepts of exaggeration of significant symbols and omission of details. The drawings are two-dimensional and use a baseline.
Comments: Figures 17 and 18 are from the stage of Dawning Realism. They show greater complexity of color and detail. They also show development of a realistic variegated baseline, and the beginnings of three-dimensional spatial relationships. Stiffness in the legs of the horses in figure 17 and the arms and legs of the man in figure 18 show the increasing influence of the visual influence in forming mental and pictorial images. Figure 17 was drawn by a girl, and figure 18 was drawn by a boy. This portrays the dawning of social gender roles, and the increasing influence of visual and social experience on the development of the artists.
Comments: Figure 19 shows developing maturation of social awareness and critical reasoning. Spatial aspects such as size, proportion, distance, and three-dimensionality are apparent. The picture shows complex color relationships. Individuality is displayed in the development of the style of the picture, and the technique in making it.
Figure 20


Comments: Figure 20 shows use of light, shadow, color, proportion, distance, and spatial concepts. The social concept is developed through the rendering of people interacting in various activities. The painting portrays the experiences occurring in the image, rather than overemphasizing the image itself. The artist utilizes a visual style, in which the subtle use of light and color help to portray the social setting, experience, emotion, and attitude. The drawing is highly individualized to the personality of the artist.
Figures 21


Comments: The graph is of unawareness and awareness applied to creativity. The bottom line is the line at which creativeness occurs with the least external influence. When creativity is unconscious and uncontrolled. The top line includes the consciousness of being part of the environment. As the environmental awareness of the child increases this line begins to separate and then increases above the bottom line. The zig-zag line in-between the top and bottom line represents that we never lose all our unconscious naiveté. The fluctuation is the unique amount of conscious or unconscious awareness that becomes part of each personality. The slight decrease as we move into adulthood represents the development of individuality and its conflict with the social pressures for conformity. Our individual awareness and creativeness are limited by social conformity.
Figure 22 was drawn by a fourteen-year-old partially blind youth. This drawing illuminates how the mental image is more important than the realistic image in creative activity. The youth was given floral branches to study, and then they were taken away. The drawing was rendered from the memory of the tactile and visual mental images. The color and softness of the flowers and petals blend well with the gentle curves of the branches. The partially blind would remember the blurred color without the sharp delineations of the edges. The edges of the branch would be softened by the fuzziness in sight. The colors would become more important replacing line. The background is a blend of textured color, set in the distance behind the floral branch.
Figures 23 and 24 were drawn by the same ten-year-old girl, with figure 24 being drawn one year after figure 23. In figure 23 the patterned repetitions symbolize the girl’s inability to communicate. The arms and legs are stiff. The figures, clothing, arms, legs, feet, hair, and expression are the same in each stereotyped drawing. There is no facial expression and the child has omitted the ears. One year later, the child drew figure 24. There is emotion in the facial expression, the hair and clothing are unique, colorful, and personal. The arms are bent showing motion. The background of the drawing is textured. According to Lowenfeld (1956), this comparison shows how the urge to communicate comes from the desire for expression, and how richness of expression comes through sensitivity of the child’s relationships to experience.
Appendix C

Figure 1

<table>
<thead>
<tr>
<th>Attribute of Growth</th>
<th>Lower</th>
<th>Some</th>
<th>Much</th>
</tr>
</thead>
<tbody>
<tr>
<td>Emotional Growth</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Free from unreasoning</td>
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<td></td>
</tr>
<tr>
<td>Lack of generalization of objects (no trees are alike, etc.)</td>
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<td></td>
</tr>
<tr>
<td>Concrete attitudes towards emotions</td>
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<tr>
<td>Lack of expression of the self</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Frequent use of lines and brush strokes</td>
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<td></td>
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<tr>
<td>Intellectual Growth</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Inclusion of many subject matter details</td>
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<tr>
<td>Differentiation in color</td>
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<td></td>
<td></td>
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<tr>
<td>Other indications of active knowledge</td>
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<tr>
<td>Physical Growth</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Visual and motor coordination (how well will be guided lines)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Conscious projection of body movements (representation of them)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Unconscious projection of body (body usage)</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Skillful use of techniques</td>
<td></td>
<td></td>
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<tr>
<td>Social Growth</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Does his own experiments in his work</td>
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<td></td>
</tr>
<tr>
<td>Identification with the needs of others</td>
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<td></td>
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</tr>
<tr>
<td>Inclusion and characterization of social environments (home, school, factory, office)</td>
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<tr>
<td>Participation in group work</td>
<td></td>
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<tr>
<td>Appreciation of other cultures</td>
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<tr>
<td>Familiarity of expression, directly (through work) or indirectly (through the topic)</td>
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<tr>
<td>Amount of thought, feeling, and perceiving</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Sensitiveness toward human emotions (two-person)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Aesthetic Growth</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Original without copying</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Appreciation of beauty</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Permission to be classed with others</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Independence without copying</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Intellectualism without copying</td>
<td></td>
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<tr>
<td>Comments: This is a sample of the General Evaluation Chart used by Lowenfeld to guide holistic evaluation of students. This evaluation was intended to help the teacher in learning about the student to assist in better motivating the individual toward higher levels of integrated human development. Its purpose was not to grade, but to promote holistic growth.</td>
<td></td>
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</tbody>
</table>
Comments: This slide shows three drawings. In the first drawing the child draws their own unimpeded image of a bird before being introduced to coloring books. The bottom image is the illustration from the coloring book that the child copied. The third image, which is on the top next to the bird, was made after the child had been exposed to coloring books. In this image, we see that the child had lost confidence in the creativity which was evidenced in the first image. With the loss of confidence, the child had lost flexibility and become inhibited in portraying the inner visualization which the child portrayed in the first image. The child did not become less talented, and may still have a similar inner visualization. However, the child in losing confidence is now fearful of portraying the imaginative visualization of the free expression shown in the first image, and is seeking the outer security of imitation from the coloring book. This may also illustrate the importance of providing positive creative social experience in children that motivate free expression.
Figure 3


Comments: The Peter Pan Story. Drawn by a five-year-old gifted child. The drawing has fluidity of motion and flexibility. The drawings have great clarity for a five-year-old. They show depth and perspective. The child artist has a theme, based on experience, and is relating a story, which suggests that the child has developed a relationship with the topic of Peter Pan. Notice every drawn figure is different and in motion, and the child is varying the base line and using contour to give the perception of dimensionality and distance to the horizon. It appears the sun is set in the background showing an understanding of three-dimensional perspective. At five years of age the child is drawing figures, and showing realism in proportion. This child is visualizing a complex scene based on the experience of a fairy tale and making it concrete through art.

Comments: A picture drawn by a six-year-old gifted child. The drawing shows flexibility and fluidity of motion. The child is relating a story from imagination which is realistic and based in social experience. Notice the sense of proportion, overlaying of objects to show depth and distance, and understanding of the use of tools in telling the story. The child is drawing detail with great clarity. Figures of humans, animals, and tools have proportion, detail, and motion. The child appears to be coloring in the drawings, and doing so with detail. The child artist is relating understanding of social concepts such as death and battle which may only be learned through social experience and in doing so is showing a highly developed sense of visualization and imagination.


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*Psychologisch Aesthetische Forschungsgesellschaft, Hamburg.*


