The Pennsylvania State University

The Graduate School

College of Arts and Architecture

**HOME DRAWING EVENTS:**

**A CASE STUDY OF A BOY AND HIS DRAGONS**

A Dissertation in

Art Education

by

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Submitted in Partial Fulfillment

of the Requirements

for the Degree of

Doctor of Philosophy

August 2015
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ABSTRACT

In this ethnographic case study the concept of the home drawing event was explored by examining the artistic activities of a particular child in his home environment for over a period of 21 months. The examination of children’s drawing events is important to understand children’s artistic development. Many scholars have studied home drawing events, but no one has explicitly studied the meaning of drawing events in the home environment. Many studies have shown the importance of the home to children’s general education. This work specifically extended the general concept of the drawing event to the home environment.

In order to study this event, a socio-cultural framework was used. For this study, an 8-year-old Korean boy named DV was selected as the person of interest. He was temporarily living in the United States with his family while his mother obtained her degree. This transient child was selected in order to better highlight differences in culture in the home environment. The child was observed in his home environment for 21 months. Over these 21 months, the researcher observed the child’s creation of a sequence of dragon drawings; this observation offered insights into the boy’s home drawing event. The work was coded and analyzed in relation to his relationship with family members, culture, and objects found in his home environment.

Study findings pointed to the overwhelming influence of the home drawing event on the child’s artistic development. The home drawing event had no beginning or end. In fact, the home drawing event was an ongoing process that touched every aspect of his daily life. Additionally, his home drawing event fostered an environment of experimentation and merging of ideas from his Asian culture and new western home.
This merging was best represented in the hybridity between western and Asian dragon styles in his drawings after western dragons were introduced into his U.S. home. Study findings will hopefully guide future work on the influences of the home drawing event.
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ACKNOWLEDGEMENTS

I would like to thank everybody who supported, encouraged, and helped me in my study. Most of all, I am deeply thankful to Dr. Christine Marmé Thompson, my advisor and my mentor. Dr. Christine Marmé Thompson always gave me tremendous professional inspirations, thoughtful comments, kindness, and patience. I was very grateful and honored to have her as my advisor and my mentor.

I am also truly thankful to my supportive dissertation committees, Dr. B Stephen Carpenter II, Dr. Yvonne Gaudelius, and Dr. Kristine Sunday. I am thankful to Dr. B Stephen Carpenter II for asking difficult questions that challenged me to rethink theories and analyze carefully. I am thankful to Dr. Yvonne Gaudelius for guiding me to narrow down my ideas. I am thankful to Dr. Kristine Sunday for having enthusiasm in my study and providing wonderful comments.

I wish to thank my parents who supported my study emotionally and economically. My father, Dong-Hak Kim, encouraged me to be a lifelong leaner in diverse fields through his words of encouragement and his actions. My mother, Soo-Hee Han, taught me diligence, kindness, and love of family.

I thank my husband, Joshua Booth, for his understanding of my PhD student life and providing me an ideal work environment. We built bonds by interacting with each other’s work both intelligently and emotionally.

I am thankful to my participants for allowing me to integrate into their family and make observations. I am also thankful for all my family members, friends, and teachers who helped and encouraged my PhD program.
Chapter 1

INTRODUCTION

When considering children’s meaning making at home, a number of different and complex theoretical issues come to play. While children’s meaning making at school takes place in a context that is both highly researched, and visible, meaning making at home takes place in a less visible context. Parents and children within homes exist within and co-create a complex shifting landscape in which children share living space and a number of different and interconnecting practices such as eating, watching television, playing, sleeping, telling stories, talking and cooking, alongside their parents. Imbued within these practices are meanings built up over time. (Pahl, 2002, p. 145)

Problem Statement

Children’s artistic development is fundamental to art education, especially as it moves to a focus on cultural influences. In the past, researchers studied children’s artistic development as a naturally steady process influenced by level of maturation (e.g., Kellogg, 1970; Lansing, 1969; Lowenfeld, 1957; Read, 1958). Current studies have shown that children’s artistic development is constructed through cultural and social interactions (e.g., Alland, 1983; Kindler, 1995; Park, 2004; Wilson, 2005). Those who adhere to the cultural perspective analyze the entirety of a child’s creative process, including his interactions with objects, others, and self. These studies demonstrate that children interact with their peers, teachers, and culture surrounding them, and these interactions have a dramatic effect on their drawings. Children’s interactions affect their thinking and creativity and influence their visual representations, such as drawing and writing (Dyson, 1986; Kim, 2012; Thompson & Bales, 1991; Wilson & Wilson, 1978).

The amalgamation of children’s drawing experiences is commonly called a drawing event (Dyson, 1989; Kim, 2012; Thompson & Bales, 1991). Children’s drawing events have been examined in detail in studies such as Dyson (1986) and Thompson and
Bales (1991). Many of the influences found in children’s drawing events stem from their interactions and communications with themselves and others. One form of communication with others that has been shown to significantly influence children’s drawing is talking with peers (Thompson, 1999; Thompson & Bales, 1991). Additionally, Piaget (1926) and Vygotsky (1962) outlined the importance of internal communication through self-talk in children’s learning. In both internal and external communications, even the type of communication can be divided into categories. One taxonomy used by art educational researchers in studying the type of communication uses the 5 language forms identified by Dyson (1986) that outline where, when, why, and how communication is used. Through investigation of the drawing event, art education studies have made great progress in discovering what affects children’s drawings in the school environment (Dyson, 1986, 1989; Thompson & Bales, 1991). However, communication defining a child’s drawing event is going to be slightly different in the home environment; therefore, the child’s meaning-making and drawing will differ. Little work exists on home drawing events, despite the impact of the home on a child. Therefore, this work investigated the importance of the home drawing event.

Current studies have shown that the home is the central and perhaps most important environment in a child’s education and his/her art learning (Anning & Ring, 2004; Richards, 2014). Case (1996) emphasized the importance and meaning of the home. Home is more than just a geographical place for children. Home is a place that is flexible, interactive, and dynamic, and includes ongoing experiences. In it, family members view “daily routines as central to the being at home experience” (Case, 1996, p. 12). At home, children simultaneously experience being in a familiar place and having
familiar activities with familiar people and objects. For example, familiar objects in the home environment such as maps and computers affect children’s drawings (Pahl, 2002; Richards, 2014). In addition to the home environment, children are exposed to cultural events at home through interaction with their parents or siblings (Alexander, Ryan, & Munoz, 1984; Neumann, Hood, & Neumann, 2009). In addition to familiar space, time, and culture, there is a bonding between a child and his/her experiences of home (Case, 1996). These experiences bring children comfort and security. Through these experiences, children construct knowledge and make meaning at home. This construction of meaning at home occurs less visible and differs from that formed in the school environment.

When children draw at home, their interactions and communications are slightly different than when they occur in the classroom (Pahl, 2002). At home, children interact with family members such as parents, siblings, and even grandparents. These groups replace the peer group and teachers found in the traditional school environment. For example, instead of teachers’ influence in the school environment, parents’ influence affects children’s understanding of letters and writing (Neumann et al., 2009). Also, compared to peers at school, siblings affect each other’s learning at home, such as siblings’ conversations while watching TV together (Alexander et al., 1984).

In addition, children are free to draw as they wish within the home environment. Independent decision-making about what they draw enables them to create or construct their individual process of learning in that they draw in decisive ways (Thompson, 1999, p. 155). When children draw at home, they have the power to select what they want to draw and are able to decide how to draw. In other words, children are more likely to
select from subject matters that interest them when creating artwork, without being influenced by a teacher’s lesson plans or a school curriculum.

In order to understand all cultural effects on children’s drawing at home, we must investigate what the home environment is like when children draw. This understanding provides meaning to the home drawing event and insights into how the home drawing events occur.

**Purpose of the Study**

The purpose of this study was to lay the groundwork for an investigation into the home drawing event and to observe how the home drawing event affected the creation of drawings by a Korean boy staying temporarily in the United States. In particular, this study focused on a boy’s home drawing event by examining a series of his dragon drawings. In doing so, I examine the aspects of home drawing events related to his culture, communications with his mother and sibling, family experiences (e.g., reading books with his mother) and visual environmental factors (e.g., books or television). In observing these aspects, I defined the home drawing event in a manner designed to aid future art education research.

Study findings provide art education with an initial definition of the home drawing event. The home drawing event can be less visible and harder to see and define than drawing events that occur in the school environment. Furthermore, research on children’s art learning in the home environment is in its infancy. Here, the groundwork was laid for studies of children’s art occurring in the home environment and what aspects of the home environment researchers should consider as they study children’s art. Children’s artistic development is cultural. A greater understanding of the home drawing
event will provide researchers with insights into the cultural aspects that may influence a child’s mind and subsequent artwork created in the home environment.

In this study, the home drawing event was defined by examining several factors that influenced the boy’s dragon drawings at home. Based on the concept of the drawing event, several factors were selected for investigation. These were: location, his family, types of interactions, objects and images the boy liked the most at home, and finally, the ways in which he interacted with objects and images. Examining each factor provided a deeper understanding of the components of the home drawing event.

The home drawing event in this study included everything happening in the boy’s home environment. The home is flexible, interactive, and dynamic, and offers ongoing experiences (Case, 1996). The home does not place boundaries on children’s art learning unlike the formal setting and organized curriculum in the classroom. The home drawing event is an ongoing process that does not have a beginning or ending—it is constantly happening. It includes the multiple interactions experienced at home such as talking, watching TV, and eating. This experience of home depends on each child. So, all home drawing events might not be as rich and supportive as DV’s home drawing event.

In this study, the primary participant was an 8-year-old Korean boy living in the United States named DV. DV was chosen as a subject for investigation based on several factors. First, since he just recently moved to the United States from Korea, he had had limited exposure to U.S. culture and language. This unexposed condition helped to highlight both his home culture (Korea) and his exposure to U.S. culture. These influences may be easier to identify in his artwork. These factors enabled the researcher to associate influences at home to the home drawing event. The second reason for
selecting this subject was his proximity—he and his family lived two minutes away on foot. This easy access allowed frequent encounters and observations. The home drawing event was important to DV because he drew nearly every single day in his home. While he drew, DV interacted with his family members—these interactions influenced his drawings. The home drawing event may not be as important for other children as it was for DV. Also, children’s experiences of the home drawing event vary. The meaning and experiences of home differ for individuals and groups within a single culture, but also differ based on different times in the life of a given individual or group (Case, 1996).

However, this study demonstrated that the home drawing event could be a building block in children’s artistic development. Therefore, an understanding of this event is needed.

In particular, this work focused on DV’s home drawing event with respect to his dragon artwork. DV began drawing dragons in Korea and continued drawing this subject while he lived approximately two years in the United States. Throughout the study, he drew numerous dragons. A review of these dragon drawings over 21 months provided a greater understanding of the home events that influenced his work.

Symbols are important to children, and a dragon is a very important symbol. According to Wilson and Wilson (1978), “In the visual narratives of children, too, the themes of good and evils, of justice, of birth and rebirth, of the cycle, of growth, of metamorphosis, and of the odyssey occur with amazing consistency” (p. 96). Most odysseys have dragons in them, such as tales of knights and the tale of Genji, a famous Japanese novel. Also, dragons themselves are symbols that represent good/evil, birth/rebirth, metamorphosis, and adventure. These themes are shared in unique ways in both Asian and western dragon styles. These are among the primary reasons for selecting
dragons as the study concept. Further, DV’s exposure to western dragons in his U.S. home environment provided influence for study.

In addition, a review of differences in Asian and western dragon styles highlighted examples of the hybridity of culture. In this study, the focus was on the hybridity of the influence of the home drawing event and hybridity as found in the child’s artwork, using Bakhtin’s (1986) multi-vocal view of language. According to this view, multiple utterances, such as symbols, experiences, or communication, interact with one another to produce a dynamic composite utterance. Furthermore, the multi-vocal view suggests that no utterance stands alone, and all utterances depend on the composite of others. This multi-vocal view is related to what children express through their languages. Malaguzzi (1998) argued that children express their ideas and thoughts via hundreds of languages that include graphic language, spoken language, gestures, and so on. Kim (2012) believed that children’s art is a form of language. When children create art, children share, talk, and negotiate their ideas with others through the images they create. At home, children use and integrate their experiences and their thinking when they draw, write, and play. Using hybridity and Bakhtin’s concept of utterance, the creation of hybrid utterances was examined as an aspect of home drawing events in both the child’s artwork and the home environment as a shared space. In particular, their dynamic nature and the sequence of events were observed as these led to a composite utterance.

Research Questions

The following questions guided this investigation of the home drawing event.

1. What is the home drawing event?
2. What does DV, a Korean child temporarily staying in the United States, experience and learn through drawing events at home?

3. How does this child adapt to new art concepts, techniques, and mediums that influence his drawing events at home?

**Personal Background of the Study**

The researcher had an opportunity to observe children’s drawings at the Saturday art school in AED 541 taught by Professor Christine Thompson at Penn State. His observation of the Saturday art school motivated his study of parental influences on children’s drawings. A look at these children’s drawings clearly showed differences depending upon their culture of origin. South Korean children who had lived in the United States for a short time had similar drawings based on items such as Manga and popular culture figures. These South Korean children’s drawings looked different from drawings produced by American children. At the same time, there were similar objects and themes in the drawings of South Korean children and American children. This led to the question, “what makes their drawing different and similar based on culture?” After all, these children had the same teachers in their class. Perhaps the factor was parental influences in the home environment? The researcher then hypothesized that the interaction between South Korean parents and their children at home influenced children’s drawing; therefore, South Korean children who live in U.S. have mixed Korean and American cultural contexts that will be reflected in their artwork.

**Significance of the Study**

Many social and cultural factors influence children’s art. Recent work (Kim, 2012; Thompson 2003) has focused on the importance of the influences surrounding the
child, such as peer groups and experiences. Art education research focuses on the influences of active drawing, talking, and writing experiences on children during art making. The amalgamation of these experiences during art making is commonly called a drawing event (Dyson, 1986; Kim, 2012; Thompson & Bales, 1991). Through the investigation of drawing events, art education research has made great progress toward discovering what affects children’s drawing in the school environment (Dyson, 1986; Thompson & Bales, 1991).

The analysis of drawing events has been a fundamental tool in gaining a greater understanding of artistic development in schools. Therefore, the development and analysis of the home drawing event may provide insight into the child’s artistic development at home. It may also offer a more holistic picture of children’s communication, meaning making, and drawings.

Drawing events in the schools and home drawing events share many key parts, such as focusing on interactions and cultural exchanges, but many parameters that define the events are different. These differences can have a direct impact on interactions and cultural exchanges. For example, children’s interacting groups change from peer groups to siblings and from teachers to parents. Also, children at home often/typically have more freedom in their drawing activities, leading to more self-initiated drawings. In addition, the home environment offers different resources that influence their drawing events. Details on these factors are provided below.

Children’s interactions and communications at home slightly differ from that which occurs in the classroom. At home, children interact with family members such as parents, siblings, and even grandparents. These interactions affect children’s meaning
making (Anning & Ring, 2004). Neumann et al. (2009) indicated that parental influences affect children’s understanding of letters and writing through their efforts to talk and play with children. Additionally, siblings affect each other’s learning (Alexander et al., 1984). These groups replace the peer group and teachers found in the traditional school environment.

Additionally, children can enjoy freedom while they draw in the home environment. Without being influenced by teachers’ instructions or lesson plans, children might be more likely to choose to draw subject matters that interest them. This freedom of choice about their subjects can influence how children draw. Depending on their favorite subjects, they can select better or preferred art materials from the home environment to depict the subjects. They can choose a big box their father kept from a garage to depict a bus and select to use a ruler for drawing straight lines of windows of the bus.

As stated above, children’s home environment has different resources that influence their drawing events (Pahl, 2002; Richards, 2014). According to Pahl (2002), resources found in the home such as toys, books, and cultural artifacts highly influence children’s learning art. Both parents and children work together to select/buy these items for the home environment. For example, a parent may provide objects that children really care about, such as toys and books.

This work focused on defining and analyzing the home drawing event for one particular child. The definition of DV’s home drawing event would differ from home drawing event of other children because individual child has different culture, family background, and so on. Though these results may not generalize to all children, they still
offer insights into the types of influences present in the home environment. Findings will demonstrate to some degree how these influences vary from those in the school environment. Additionally, this study showed the extent to which the home may affect the artistic development of a child.

**Overview of the Chapters**

This study is described in seven chapters. Chapter 2 contains a review of studies on children’s drawing events and a history of children’s artistic development in relation to the home drawing event. Studies of children’s drawing viewed as language are also examined. Chapter 3 offers a discussion of the contexts in the boy’s home that influenced the conduct of this study and research methods selected. Chapter 4 looks at the coding used to organize the collected data. Chapter 5 examines the effect of culture in the home environment on the boy’s six dragon drawings. Chapter 6 extends the analysis to the sibling’s influence on the boy’s dragon drawings. Chapter 7 furthers the range, to his mother’s influence on his dragon drawings. Chapter 8 contains responses to the research questions and offers conclusions. In the final chapter, implications and suggestions for future research are discussed.
Chapter 2

LITERATURE REVIEW

This chapter contains a review of the background and theory needed to understand this study on the home drawing event. This chapter has three sections. The abstract concept of the drawing event and how the event affects children’s artistic learning are examined in the first section. A brief history of the artistic development of children is offered in the second section. Concepts and theories that link and allow for analysis of symbols, language, and actions in the drawing event are explored in the third section. This review will provide support for the home drawing event study. Though this literature review is in-depth, additional background may appear in later chapters as needed.

Drawing Event

The general concept of a drawing event includes all interactions such as talking, drawing, and writing, and any activities a child experiences during the art learning process (Dyso, 1986; Kim, 2012; Thompson, 1999; Thompson & Bales, 1991). The primary focus of this section is to review how current research views a child’s drawing events and how this drawing event influences a child’s artistic learning. This section focuses on the works of Dyson (1986), Thompson and Bales (1991), Thompson (1999), and Kim (2012). Each work provides a unique interpretation of the drawing event and its effects on children. After the reviews, I relate these works to my own work on the home drawing event.

Dyson (1986) considered the abstract concept of a composing event in a kindergarten classroom (p. 385). Dyson used the term composing event to indicate an activity that occurred over a period of time relating to a child’s creation of a piece of
work, such as a child’s journal. One composing event can include several observation sessions (Dyson, 1986). This composing event is similar to a drawing event since Dyson considered the influences of language, interaction, and symbols on the children’s work during the project. In particular, the study focused on coding related to the composition of children’s conversations, pictures, and texts in a kindergarten class. Dyson (1986) explained that “the composing event was the framework for describing how individual children used drawing, any accompanying gesture and talk, and dictated text to represent meaning” (p. 386). By focusing on the children’s composing event, Dyson found that children create symbolic worlds from their pictorial, spoken, and written activities. Symbolic representations through drawing and talking are transformed into writing differently based on age groups and individual children.

In particular, the analysis of language in the event is important and has been examined in several studies. Dyson (1986) believed that “children use talk as an accompaniment to, and as a directing force of, their activities. Their use of talk, then, is an indicator of their thinking” (p. 386). This particular study showed that children’s use of talk is interconnected with their drawings, and their drawings offer information on language patterns during drawing events. Dyson (1986) described five forms of language used by young children when they drew together:

1. Representational language—language used to give information about events and situations, real or imaginary;
2. Directive language—language used to direct the actions of self and/or others;
3. Heuristic language—language used to seek information;
4. Personal language—language used to express one’s feelings and attitudes; and
5. Interactional language—language used to initiate, maintain, and terminate social relationships. (p. 386)

These five forms of languages interplay and interrelate during drawing events. All language forms focus on the verbal aspects of children’s composing event, but representational language directly relates to visual aspects that can be explained as visualized forms such as lines, marks, labels, and so on.

In chapter 6, I used Dyson’s forms of language when I discuss sibling’s interactions in DV’s home drawing event. Representational language was shown as artistic terms/information and images on DV’s drawings. Directive language was in evidence when his brother AD guided or helped DV in learning art. Heuristic language was present when DV sought recognition. Personal language was evident when DV and AD alternately expressed feelings about each other’s work. Interactive language occurred via the shared communications between DV and AD. All five forms of language are examined in the analysis.

In addition to Dyson’s work, Thompson (1999) talked about the characteristics of drawing events in the Saturday Art School classroom. Thompson (1999) described the children’s drawing event in peer interactions as follows:

Often, children’s thinking about the images they are drawing is available, not only in the drawings themselves (Forman, 1993), but also, and perhaps more explicitly, in the talk that accompanies drawing events. Because this [the child’s] private, planning speech conforms so closely to the style and structure of normal conversation, other children frequently overhear and respond to comments which may not have been intended as public statements. (p. 65)
According to the statements, Thompson (1999) defined the drawing event as the space in which peers casually share their understanding through talking while drawing together.

In another article on children’s drawing events, Thompson and Bales (1991) also talked about the importance of children’s talk. Children’s talk accompanies their drawing events and influences their drawings. The importance of children’s talk is described by Thompson and Bales (1991) as follows: “Talk continues to play a significant role in drawing events long after children master the ability to create images that are reliably recognizable and referential” (p. 53). This statement shows that a drawing event is a place in which children share their ideas and where they interact together through talking and drawing together. One form of interaction is copying, which may be seen as a form of communication during drawing events. This form of talk plays a significant role in image creation during drawing events where communications occur among peers and are reflected in their artwork.

Kim (2012) focused on the concept of children’s art making events at a preschool. An art-making event involves children making artwork, and includes verbal and visual communications during the production of that artwork. The concept of an art-making event is close to the concept of a drawing event because a drawing event considers the verbal and visual aspects of children’s engagement while producing drawings. In Kim’s (2012) study, artwork created during children’s art-making events included drawing, brush painting, and clay. Similar to Thompson (1999), Kim found that children’s conversations influence their artwork during art-making events.

Kim (2012) took this one step further by looking at multiple layers of interaction and communication. Kim (2012) identified five patterns in the verbal aspects of art-
making: talk to self, social talk, play talk, personal stories, and art-related talk (p. 116). Also, she classified visual aspects of children’s art making into three categories: inner communication, person-to-person communication, and drawing on larger social discourses. Kim then analyzed seven drawings, describing subject matter, lines, and size. She found that the children used their art as a cultural tool to communicate with their friends and teachers in the classroom environment.

In my study, I specifically used the idea of the verbal and visual aspects of DV’s drawing event. Studying these verbal and visual aspects in a drawing event is important because children share, talk, and negotiate their ideas with others through the images they create, and this talk, in turn, influences their drawings. With regard to the visual aspect, I coded verbal communications between DV and his brother, DV and his mother, and DV and me as these influenced DV’s drawing events. I classified them into four types of talk: self talk, art related talk, social talk, and other talk. Also, I included the visual aspect in the coding described in chapter 4, and analyzed the visual aspects of DV’s drawings in three ways: dragon personality, characters, and habitats.

Each researcher reviewed here contributed to current knowledge about the concept of the drawing event in the school environment, even though their definitions sometimes slightly differed from one another. In my work, I used their concepts about the drawing event to develop an understanding of the home drawing event. Since children’s drawing events are critical, an understanding of drawing events at home is fundamental for art educators to form a holistic picture of children’s communication, meaning making, and drawings. Drawing events that happen in the school environment differ from those at home in several ways. The groups with which children interact change from peer group
to siblings and from teachers to parents. Also, children at home have more freedom in
drawing, which tends to lead to more self-initiated drawings. In addition, the home
environment has different resources that influence their drawing events such as a piano,
TV, and books written in other languages.

**Theories of Artistic Development**

The history of children’s artistic development in relation to the home drawing
event is offered here. Many contributions have been made to the literature on artistic
development (e.g., Hamblen, 1985; Kim, 2012; Park, 2004). Commonly, they point out
that two major perspectives have been debated in the art education field for decades. One
is the universal perspective that children’s artistic ability progresses linearly in stages
through time (e.g., Kellogg, 1970; Lowenfeld, 1957). The universal perspective maintains
that artistic development proceeds steadily at a fixed and stable rate (Overton & Reese,
1981). The other perspective is the non-universal or cultural perspective. In the non-
universal view, development depends on cultural influences (e.g., Park, 2004; Wilson,
1987, 1999). A review of these two perspectives provides a better understanding of
children’s drawings in home drawing events.

**Universal Perspective of Artistic Development**

In the universal theory, researchers view children’s artistic development as a
naturally occurring and steady process. Children’s artistic ability is seen as indicative of
their physical and cognitive growth in relationship to their age or level of maturation
(Park, 2004). In order to look at the universal perspective, I started with Franz Cizek,
who is known as a “father of child art” (Wilson, 2008, p. 308), where child art is used to
refer to all artwork created by children. Cizek focused on creativity in child art based on
natural laws. Cizek placed the child at the center of art education in the concept of self-expression. Cizek emphasized the dangers of adults’ interference in children’s art. In his point of view, teachers should allow children to draw what they want and to choose art materials (Efland, 1990). In addition, Cizek was also against children’s copying images when they draw. He believed that copying images destroys children’s innate power of creative ability. Cizek inspired numerous later art educators such as Lowenfeld.

Lowenfeld shared many of Cizek’s key concepts. He categorized children’s artistic development into stages based on age (Lowenfeld, 1957). This categorization is similar to that offered in cognitive psychology. For example, children from age 2 to 4 years are categorized as being at a scribbling stage. In the scribbling stage, children draw circle shapes. Children from age 4 to 7 are in a pre-schematic stage, in which they understand simple geometric shapes. Children aged 7 years and older are in a schematic stage. In the schematic stage, children draw a line that represents the horizon (Park, 2004, p. 2). Lowenfeld’s stage theory is still valuable to reviews of young children with limited cultural influences (Golomb, 2004).

In terms of stages of development, stage theories in psychology relate to Lowenfeld’s concept of artistic development. According to Piaget and Inhelder (1967), children construct knowledge throughout stages. For example, one of theories involves looking at spatial thinking as it develops in a child’s mind (Piaget & Inhelder, 1967). In the concrete operational stage, children are able to draw objects from different points of view and use the ideas of perspective. Children’s spatial development is important because their drawing ability depends on their spatial understanding. Over time, children construct knowledge by building up their schema, “the basic building blocks of thinking”
(Woolfolk, 2005, p. 32). However, Piaget and Inhelder overlooked the fact that schemas are perhaps affected by cultural influences. For example, DV constructed knowledge about western dragon style by building up more westernized schema. DV built westernized schema by watching TV, reading books, or playing Pokemon cards. The schema he built affected the evolution of the hybrid dragon drawings that mixed with Asian and western dragon styles.

Freeman and Cox (1985) also reported on stages of spatial development. They provided detailed instructions on how to analyze children’s drawings, using various facts such as strength, angles, or length of lines. With these analysis techniques, Freeman and Cox (1985) categorized art into five stages depending on children’s understanding of parallel and perpendicular in the representation of a cuboid through children’s drawings (p. 301). Additionally, these techniques are critical to analyzing today’s work.

Recent research on universal perspectives in artistic development shows that this topic is not being actively studied in the art education field. However, universal perspective’s description of visual representations based on lines or shapes over a time period is valuable. In other words, even though many recent studies have not focused on the concept of stage theories, stage theories have provided guidance on analyzing children’ drawings systematically. We can use the universal perspective as a tool in analyzing children’s drawings. For example, Fein’s (2009) book, *Heidi’s Horse*, showed how a child’s drawings are analyzed using the analysis technique used by researchers of the universal perspective. Fein (2009) studied her daughter Heidi’s horse drawings between the ages of two and seventeen, describing them as follows:
Until now the connection between body and legs has been limited to the simplest interaction of line, the perpendicular…The first variation appears as she changes the previous straight line of the horse’s back (with which she has had close and sometimes painful contact) into a long shallow curve. (p. 32)

According to Fein (2009), the developing lines and figures in Heidi’s horse drawings over time showed a child’s maturing mind and intellect in addition to cultural influences (p. 8).

In my study, I looked at similar criteria stemming from the analysis techniques used in Fein’s work. These criteria were used in analyzing a boy’s dragon drawings, such as changes in size, lines, and shapes over time. Using these criteria, I describe changes in the boy’s dragon drawings over time and how new drawings differed from previous dragon drawings in specific aspects.

**Cultural Perspective of Artistic Development**

Most current work on child art focuses on a cultural (non-universal) perspective of artistic development. In this perspective, culture and social factors are the most important influences on children’s artistic development (e.g., Alland, 1983; Kim, 2012; Kindler, 1995; Park, 2004; Thompson, 2005), rather than the biological factors highlighted in universal perspectives. How and what children draw comes from their culture, and children have their own unique culture commonly known as kid culture.

Kid culture includes social interactions, such as children’s interactions with peers and adults (Jaquith, 2008). Also, kid culture includes children’s exposure to popular culture on a daily basis (Jaquith, 2008, p. 14). As subsections of the cultural perspective, I looked at peer influences, adult influences, and influences of popular culture on
children’s artistic development. This first involved gathering background on the meaning of culture and learning about Vygotsky’s socio-cultural theory.

Before developing the idea of artistic development due to culture, an understanding of what the term “culture” actually means is necessary. Muis and Sinatra (2008) define culture as “the customs, arts, social institutions, and achievements of a particular nation, people, or other social group” (p. 137). This statement implies that culture contains what people commonly value in society. Also, it means that understanding of the way people think, interact, experience, and live in society is important to understand what culture we belong to affects us. In order to understand cultural influences in artistic development of children, we should understand how children think, interact, learn, and operate in their specific social and cultural contexts.

Vygotsky (1978) believed that children’s learning and development are socially and culturally constructed. During children’s interactions, one child tends to possess more information than others. This difference in knowledge creates a gap. Vygotsky (1978) created the term ‘zone of proximal development’ (ZPD) to characterize the gap between what children are capable of alone and what children will be capable of with assistance from adults or “more capable peers” (p. 86). The “more capable peers” are often described as older peers with greater abilities and more experience. However, these “more capable peers” can be of the same age; the term is more related to level of knowledge and experience. In my study, where siblings drew side-by-side, the identity of the “more capable peer” in each situation is discussed based on my coding and other scholarly works. This concept of ZPD is complemented by the notion of scaffolding (Bruner, 1986), which refers to adults’ or older experts’ assistance in helping a child to
bridge the gap between what he can do independently and what he can accomplish with appropriate support. Scaffolding leads children to achieve a goal that would normally be beyond what they can do without assistance (Bruner, 1986). This supportive scaffolding enables children to develop their knowledge and strategies.

In the process of children’s development and learning, the role of advanced peers and adults is considered to be crucial (Vygotsky, 1978). Vygotsky stated that “learning awakens a variety of internal developmental processes that are able to operate only when a child is interacting with people in his environment and in cooperation with peers” (p. 90). According to Vygotsky (1978), children’s cognitive development occurs in a social context through interactions with others, and then in psychological states through a process of internalization (p. 57). This collaborative learning enables children to internalize the knowledge constructed by working together.

The next subsection offers a review of articles about children’s interactions with peers, adults, and culture. In this review, I looked at how children gain knowledge via peer interactions during a drawing event. Also, I talked about the relationship between earlier studies and this research study on the home drawing event.

**Peer Influence on Children’s Artistic Development**

Peer influence is one of the most important impacts on children’s artistic development. Understanding peer influence is critical to the home drawing event because siblings’ interactions in the home environment are comparable with peer interactions in the school environment.

The interactions between peers create a unique culture called peer culture. Corsaro (2003) defined kids’ peer culture as “a stable set of activities or routines,
artifacts, values, and concerns that kids produce and share in interaction with each other” (p. 37). Corsaro mentioned that kids’ peer culture is an important aspect of understanding children and childhood. Kids are interested in being involved and participating in peer groups. In addition, the social nature of children influences their own culture via opportunities to interact with society (Corsaro, 2011). Corsaro (2011) asserted that “children are active, creative social agents who produce their own unique children’s cultures while simultaneously contributing to the production of adult societies” (p. 4). Corsaro (2011) believed that children influence society, and society influences children as well (p. 4). In other words, by interacting with society, children create their own culture. Further, children’s culture evolves according to the culture in which they participate.

Thompson (2003) studied the influence of peer culture in young children’s drawing in Saturday Art School classes. Thompson pointed out the importance of social interaction through peer tutoring. Thompson believed that the more experienced peer has the role of teacher and helps his peer in drawing. He described how the experienced peer’s tutoring works through peer interactions during the drawing event as follows:

Kevin has ventured increasingly into Peter’s territory. After trying his hand at the depiction of Ninja Turtles, Kevin sought direct instruction from the master. Peter gladly obliged, demonstrating, step-by-step and with notable patience, how to draw Donatello. Peter drew a section of the character, and waited as Kevin replicated that form in his sketchbook, continuing this process until a Turtle materialized in reasonable facsimile on Kevin’s page. (p. 130)
In this drawing event, the more experienced peer, Peter, taught Kevin how to draw characters. Kevin admired the skilled drawing offered by Peter. In children’s drawing activities, children often observed other children’s drawings and talked with peers, sharing their knowledge and artistic skills (Thompson, 2003). In the drawing event, children shared knowledge and ideas about what they were drawing through actions and communications.

In the study cited, Thompson found that children learn through their interactions as teacher and learner. In these interactions, each peer can be a “more capable peer” by bringing their own extensive experience to their drawing events (Thompson, 2003, p. 133). A more capable peer demonstrates how to draw. Other children learn from the more capable peer drew by copying or integrating into their drawings. In their drawing events, children share knowledge and ideas about what they are drawing through communications.

In my study, peer tutoring was present in sibling interactions during the home drawing event. Sibling influence is explained in chapter 6. It has been observed that social interactions between siblings affect their learning and acquisition of knowledge. When siblings draw together at home, a younger boy may copy ideas and images from his brother, who is the more capable peer.

**Adults’ Influence on Children’s Art**

The ways in which a child’s artistic development is affected by interactions with adults are the next topic. Adults are very important factors in young children’s learning and in forming their culture (Kindler, 1995). According to Kindler (1995), “adult intervention may not only be useful, but essential” (p. 11). An understanding of adult
influence will offer insights into this study of home drawing events because children interact with their parents on a daily basis when they draw at home.

Tarr (1995) focused on how three and four year old children create meanings through social interactions with teachers, and the influence of these interactions on children’s art making. Tarr emphasized the role of the children’s routine and rituals in art making, referring to rituals as sets of regular patterns in any interactions (p. 24). Tarr described the importance of routines and rituals as follows:

Routines can also be seen as a means of transmitting cultural values and providing structures for the creation of meaning… Both routines and rituals are vehicles for the construction of meaning within the preschool classroom. (p. 24)

Tarr believed that children’s group activities such as singing or talking about stories constituted ritual interactions in early childhood classrooms. Tarr also believed that young children create meanings through ritual interactions with teachers. Although my participant, DV, was over three and four year old, Tarr’s study was still important to my study because routine and rituals happened in DV’s home drawing event such as regular patterns of cleaning after drawing instructed by his mother.

In her study Tarr (1995) found that children learn whether their artwork is acceptable as school art through interactions with teachers. School art is referred to as artwork children produce under their teachers’ guidance (Efland, 1976). According to Tarr (1995), when children complete their artworks, they ask the teachers for comments. Based on the teachers’ responses to children’s artworks, children learn validation or acceptance of their work as school art. Also, Tarr (1995) found that children acquire their sense of self from interactions with teachers. Based on teachers’ responses to children’s
artworks, children get a sense of their ability to use art materials and whether their participation in the process of art making in school is successful and acceptable (p. 24).

In chapter 7 I examined a boy’s social interactions with his mother during the home drawing event and how these interactions influenced his artworks. As in Tarr’s (1995) study, I perceived ritual interactions, in such things as the mother’s frequent responses to his artworks. Also, I observed the mother’s assistance and support in his home drawing event.

**Influence of Culture on Artistic Development**

In previous sections I discussed the influence of social interactions with adults and peers. Here, I talk about more pervasive forms of cultural influence on children’s artistic development. I limit my discussion to two parts: the impact of popular culture and the impact of visual culture. Though popular culture and visual culture have some overlap both are fundamentally different. Popular culture deals with all things in vogue and visual culture deals with what DV experiences visually in his day to day life.

**Influence of Popular Culture on Artistic Development**

In this subsection, the impact of popular culture on children’s art is described. Browne (1987) described popular culture as culture with which children interact everyday such as popular visual images, animation, TV, video, and popular ideas. Studying the influence of popular culture on artistic development helps to understand the home drawing event because children are exposed to popular culture on a daily basis in both school and home (Corsaro, 2003; Jaquith, 2008).

Over the past decade, many researchers have found a connection in how strongly children’s popular culture affects children’s art (Jaquith, 2008; Thompson, 2003; Wilson,
According to Thompson (2003), children experience popular culture on a daily basis, as evidenced in their drawings such as Pokémon and Little Mermaid (p. 138). Thompson pointed out the importance of cultural factors on children’s drawings by stating:

> When children are given the choice of what they will draw, the full range of influences shaping their knowledge of the world materializes on the drawing page, as images supplied by commercial culture vie for space with the traditional subjects of child art. (p. 135)

This statement suggests that children are influenced by popular culture, and that these influences emerge in their drawings.

However, children living in different areas experience a unique local popular culture. In each area, the unique popular culture affects children’s learning and drawings (Toku, 2001; Wilson & Wilson, 1987, 2008, 2009). For example, many researchers have demonstrated that Japanese children’s visual representations differ from those of children in other countries due to the influence of Japanese popular comics such as Manga (Toku, 2001; Wilson, 1999; Wilson & Wilson, 2009). Manga has unique pictorial compositions, narrative structures, and many popular comic images (Kim 2008, 2009; Wilson 1999; Wilson & Wilson, 2009). These unique styles are shown in Japanese children’s drawings, particularly in the use of compositional and expressive forms rarely seen in drawings produced by Western children.

Copying popular images also influences children’s art. Wilson and Wilson (2009) mentioned that by exploring popular culture, children can create their own images from their popular culture. According to Wilson and Wilson (2009), “Every image drawn by
teenagers could be traced to sources such as popular culture, how-to-draw books, and by the schemata used by other young people” (p. 314). Children’s copying plays a significant role in providing information and enabling the development of a variety of skills in art (Wilson & Wilson, 2009).

In this study, copying popular images was one of the most frequent activities in the home drawing event. The boy tended to borrow popular images from comics, television, video games, and movies. In chapter 5 I examined how copying images influenced his artworks.

**Influence of Visual Culture on Artistic Development**

In this subsection I discuss the influence of visual culture on children’s artistic development. First, I briefly talk about visual culture and compare the concept of visual culture with the concept of popular culture. Second, I talk about the presence of visual culture in a child’s drawing.

Tavin (2003) defined visual culture as “both a field of study and an inclusive register of images and objects” (p. 7). According to this statement, the images and objects of visual culture may or may not be mainstream, such as personally drawn images or household items. This statement implies that not only visual images and objects physically seen, but also mental imagery and other senses such as feelings attached to a particular image can be involved in visual culture. In this context, interactions between viewers and what is being viewed are important in visual culture because these interactions depend so heavily on cultural meanings and subjective experience (Tavin, 2003).
Engaging in a comparison between popular culture and visual culture is not easy. Popular refers to the values currently in vogue in society (Browne, 1987). Popular culture includes popular concepts and images people tacitly agree to admire or adopt, if only for a moment: the global popularity of figures such as Pikachu from Pokémon is one example. On the other hand, visual culture includes physical and mental imagery that are relied upon by an individual, such as the first image that comes to mind when given a word (Tavin, 2003). These concepts in visual culture may or may not overlap to some degree with what is currently popular in society: Visual culture is not always popular. In addition, visual culture includes personal visual images and objects with which children interact or imagine and to which they attach memories and cultural meanings. For example, these personal visual images and objects can include a loved quilted blanket, album pictures from high school, and a book that is not popular but personally meaningful.

Visual culture affects a child’s drawings at school and home. Richards (2014) focused on how a four-year-old boy’s spontaneous drawings occurred at his home and school to understand his perspectives on his art drawings. In her study, Richards argued that personally favorite images and objects such as maps of his city in the home environment influenced the boy’s visual expressions in his drawings. He interacted with and read the map. Then, he drew a map. His drawing had texts and lines like those found on a map.

In my study, the impact of visual culture was evident in DV’s dragon drawings. For example, DV used visual images that he personally liked when he drew. DV liked
images drawn by his brother that were considered part of his personal visual culture. In chapter 6 I discuss how DV used his brother’s visual images in his dragon drawings.

**Reggio Emilia Approach**

In this subsection I discuss the Reggio Emilia approach. The Reggio Emilia approach is a philosophy in early childhood education inspired by Piaget, Dewey, and Vygotsky, and viewed as innovative and inspiring (Gandini, 2012). It integrates cultural influences such as peers and parents into everyday lessons. In this subsection I demonstrate the usefulness of culture in the artistic development of children and provide additional background on cultural influences from parents and the environment.

In 1963, with the help and support of the community, Loris Malaguzzi oversaw construction of the first post-war preschool built in the city of Reggio Emilia, Italy (Edwards, Gandini, & Forman, 2012). The school had a broad focus that later came to be termed the Reggio Emilia approach. Over the past 50 years, the Reggio Emilia approach has inspired early childhood educators; numerous other schools have been built on this model all over the world (Gandini, 2012). Basically, the Reggio Emilia approach centers on children. Teachers support children’s expressions. Children express themselves through drawing, writing, painting, and clay, what Malaguzzi called the “hundred languages of children” (1998, p. 3).

The Reggio Emilia approach emphasizes parents’ roles as partners and collaborators in the preschool. Teachers respect parents as their children’s first teachers, and they cooperate with parents (Cadwell, 1997, p. 6). For example, in a group meeting, parents and teachers exchange their ideas about children’s previous art projects. They look at and discuss children’s artworks and the stories children composed in the school.
During the discussion, parents and teachers also brainstorm about the children’s future directions and projects (Cadwell, 1997, p. 52). In addition, parents and teachers discuss a holiday art project on book making. A parent who is a sculptor and paper artist volunteers to assist in making books (Cadwell, 1997, p. 48). Likewise, parents in the schools actively bring ideas and skills to their children’s school and discuss these with the classroom teacher. The parents’ participation enables teachers to build a better art curriculum.

In addition, the parent’s role as a partner leads to a better understanding of each child’s development. According to Gandini (2012), the parents’ participation offers an “opportunity for in-depth discussion regarding the development of the personality of the child” (p. 125). The opportunity for in-depth discussion enhances teachers’ understanding of each child’s personality and enables them to enrich children’s learning and development. Through the parents’ participation, the environment becomes more enrichment-focused and more comfortable. The children then feel more at home which, in turn, facilitates their attempts to study and play in intimate ways (Gandini, 2012).

The Reggio Emilia approach also emphasizes the importance of the environment, described as “the third teacher” (Cadwell, 1997, p. 5). Reggio Emilia educators believe that when the environment is rich, amiable, and organized, children are able to best create artworks and fuel their ideas with imagination (Cadwell, 1997, p. 92). In the Atelier (art studio), children have access to diverse materials such as manufactured or natural materials for art projects. Cadwell (1997) cited Greenman’s (1988) statements about the meaning of the environment as follows:
An environment is a living, changing system. More than the physical space, it indicates the way time is structured and the roles we are expected to play. It conditions how we feel, think, and behave; and it dramatically affects the quality of our lives. (p. 5)

These statements both indicate the importance of enabling children to interact and communicate with the environment. These statements also indicate the importance of ensuring that an amiable and rich environment is available to educators that offers a variety of spaces for wondering, building, drawing, talking, writing, and even reflecting (Cadwell, 1997). Cadwell (1997) mentions that in Reggio Emilia school, each child brings their own silverware and cloths from his or her home that makes for the child comfortable and cozy. Teachers even make their own food in the kitchen that is decorated like their home.

In addition, Reggio Emilia educators talk about aesthetic codes or qualities within the classroom environment. Tarr (2001) emphasized the aesthetic qualities of objects in the environment and experiences from them. For example, she pointed out that posters and materials are brightly colored and have “a stylized cartoon-like appearance” (p. 35). Classroom walls showcase children’s artworks on documentation panels. The children’s artworks are displayed against colored paper with decorated borders. They include their words, drawings, and photos chronologically. Tarr (2001) describes that in this environment, children are able to develop an awareness of cultural values and learn aesthetic perceptions consciously or unconsciously (p. 37–38).

In chapter 5, I examine how a boy’s home environment influenced his drawings. In chapter 7, I look at the ways in which the boy’s mother influenced the home drawing
event. I examine her roles and how those roles affected the boy and his drawings. The relationship between a child and her/his parents at home is central to better understanding the culture of the child. In order to better understand drawings produced by children, the nature of the interactions between parents and a child at home should be known.

In the first section, I talked about the abstract concept of the drawing event and how the event affects children’s artistic learning. Then, in the second section I reviewed a brief history of children’s artistic development. The next section contains a discussion of the concepts and theory that link and allow for analysis of symbols, language, and actions in the drawing event.

**Children’s Drawing as Language**

In this section, I review theories stemming from research on children’s drawings as language. Then I discuss Bakhtin’s concept of dialogue and multi-vocal language point-of-view in relation to children’s drawing events.

Children’s drawings visually represent their thoughts and ideas (Kim, 2012; Malaguzzi, 1998; Wilson & Wilson 1978). Malaguzzi (1998) argued that children express their ideas and thoughts via hundreds of languages. Children’s languages include, for example, graphic language, spoken language, and gestures. Malaguzzi (1998) focused on children’s languages through symbolic representations, including drawing, writing, building, and collage (Edwards, Gandini, & Forman, 2012, p. 7). According to Katz (1993), children’s drawing is considered a form of symbolic representation in graphic language. This means that children form visual symbols that represent their ideas and thoughts in their drawings.
In a similar manner, Wilson and Wilson (1978) talked about the concept of symbols in the arts. They noted that children use symbols in multiple representations and cognition. Children’s use of symbols is represented in their arts (Wilson & Wilson, 1978). Wilson and Wilson explained the ways in which a child’s mind connects what he or she knows and what is newly experienced through symbols in art as follows:

Conceptual gestalts or schemata are the realities from which the external symbols of the arts are generated. These formed symbols that have their basis in mental schemata are in effect external manifestations of schemata. (p. 93)

The basic concept of cognition is not memorization in a child’s mind. Children have previous schema and create new schema through new experiences. Children make connections between previous and new schema. Then, they recreate schema based on this array of schema and represent it in their art, which is referred to as the “external manifestations of schemata”. In addition, images children create are themselves symbols. These symbols are all about language. Children make connections to symbols through schemas. Then, they reproduce the symbols in art.

However, figuring out which aspects of children’s world influence their drawings is not simple (Wilson & Wilson, 1978). Wilson and Wilson (1978) stated that “we have taken the position that symbolic formation in the arts cannot simply be mapped as a superhighway leading from the raw material of real life’ to the symbols of art” (p. 103). This statement indicates the discussion of the fact that what children choose to draw is often not what they have directly experience but things they imagine, that are mythical and exciting. Also, Wilson and Wilson (1978) mentioned that “in drawing ‘from memory,’ the mental schemata most easily transformed into drawings are those that are
most congruent to or most resemble the symbol to be formed” (p. 106). What children recognize or experience tends to be seen in their drawings. When DV drew, he often learned by his older brother and his mother. What he learned time to time could be seen in his later drawings. Identifying what influences on DV’s drawings provides some understanding of what the home drawing event means and how it influences DV’s life.

In addition to symbols in children’s drawings, many art educators have focused on children’s communication in their art. Kim (2012) studied communicative aspects of children’s art, especially the process of children’s art making. Kim considered children’s art to be a form of visual language. According to Kim, while children make art, they share, talk, and negotiate their ideas with others through the artworks they create. Kim described what children’s art making means:

Children’s art making is a complicated process, constituting the dynamic mediation of various layers of cultural meaning systems in terms of multiple layers of discourses and multiple visual languages. When children create art, they are making their voices heard in various ways through dialogue and visual representation in responding to the situation and by interacting with others. The mediated symbolic representation itself could be the result of social communication. (p. 44)

These statements imply that children’s art cannot be separated from social communication, and children’s art is always influenced by interactions with others. According to Kim (2012), children use drawings to communicate with others. These interactions include both directly through the people they work with and indirectly through objects and images they emulate in their drawings. When children draw together,
they talk about and looked at each other’s drawings, and they often borrow other
children’s ideas into their own drawings.

The concept of visual language is related to Bakhtin’s concept of dialogue. For
Bakhtin, “dialogue creates the possibility of language; language emerges from dialogue
and is its consequence” (Marchenkova, 2005, p. 175). Bakhtin (1981) defined language
as “any communication system employing signs that are ordered in a particular manner”
(p. 430). In this dialogue, “the real unit of speech communication” is called an utterance
(Bakhtin, 1986, p. 71). This utterance can be sentences, words, or sounds. In a child’s
drawing, this may map to a line, shape, or whole body of work. These utterances are
influenced by the dialogue and voice, i.e., “the speaking personality and consciousness”
(Bakhtin, 1981, p. 434). In dialogue, Bakhtin emphasized the interactive nature of an
utterance. According to Bakhtin (1986), an utterance depends on the previous utterance,
which means that an utterance responds to a previous utterance. This dialogic nature of
an utterance is explained in the context and active process of human interaction. For
example, a child may use a colored pencil of a certain color after seeing how it looks on a
peer’s drawing. This statement shows the importance of understanding of the dialogic
and social nature of utterances.

In the connection of dialogic nature of utterance, Bakhtin (1981) mentioned the
concept of voice. According to Clark and Holquist (1984), an utterance cannot exist
without a voice:

An utterance, spoken or written, is always expressed from a point of view [a
voice], which for Bakhtin is a process rather than a location. Utterance is an
activity that enacts differences in values . . . the same words can mean different
things depending on the particular intonation with which they are uttered in a specific context: intonation is the sound that value makes. (p. 10)

This statement implies that the notion of voice is not limited to vocal-auditory signals. Voice applies to written and spoken communication. Voice shows “the speaking personality, the speaking consciousness” (Bakhtin, 1981, p. 434). In other words, voice is concerned with the broader issues of the speaker’s perspective and intention. In addition, Wertsch (1991) stated that according to Bakhtin, “voices always exist in a social milieu; there is no such thing as a voice that exists in total isolation from other voices” (p. 51). This means that our voice is influenced by other voices and our voice also influences other voices. It also implies that it is important to emphasize the relationship with others in the social nature of dialogue.

Bakhtin (1981) focused on a multi-vocal view of language, related to the question “Who is doing the talking?” (Wertsch, 1991, p. 70). For children, this statement can translate to “who is creating?” For Bakhtin, the answer was that there are always at least two voices, which means that one voice never creates an utterance or meaning (Wertsch, 1991). Following transitive logic, no child’s creation stands alone. Bakhtin (1981) stated that “the word in language is half someone else’s” (p. 293). This means that language is created by dialogue with others through interactions and communication in the socio-cultural setting. It also means that words are inherited from others, and statements are never completely original.

Bakhtin viewed utterances as having multiple voices that portray social and active angles of the world (Holquist, 2002). His multi-vocal view of language may extend to the understanding of children’s drawing events as spaces of hybrid utterance. Children’s
drawings have a dynamic nature through images, signs, and text (Iddings, Haught, & Devlin, 2013). The languages expressed in children’s drawings are layered with multiple frames, symbols, and meanings through communication and interactions with others (Dyson, 1986; Iddings et al., 2013). The different voices of children and others are observed in their drawings (Iddings et al., 2013). In addition, children’s drawings show their intention and accent even when appropriating others’ words (Kim, 2012). In a broader sense, others’ utterances come from popular visual images and characters in cultural media such as books, TV, or video games (Kim, 2012, p. 220). When children copy characters, their drawings include others’ utterances. We can these utterances as images and characters from comics, television, video games, and movies.

In addition, Bakhtin’s multi-vocal view of language related to children’s drawing events. According to Thompson and Bales (1991), not only are visual languages portrayed in children’s drawings, but the ways in which and those with whom children talk influence their drawings. Children’s thinking is shown in their drawn images as well as in conversations during children’s drawing events. Thompson and Bales (1991) noted the important role of talk in a drawing event: “Talk continues to play a significant role in drawing events long after children master the ability to create images that are reliably recognizable and referential” (p. 53). This statement shows that a drawing event is a place in which children share their ideas and where they interact together by talking together. This children’s interaction can actively influence their drawings when they draw together by borrowing images and ideas.

In children’s drawing events, we can observe multiple voices. Based on Bakhtin’s (1981) view, dialogue emerges from the relationship between self and others. Children’s
dialogues with their peers, teachers, parents and artwork include many voices from society, cultural values acquired through previous interactions, and communication with others (Iddings et al., 2013). Children share their ideas and talk with others through the images they create, which show a shared understanding of human experience and communication as well as the inseparable relation between the self and others (Iddings et al., 2013). This implies that others’ utterances and voices influence children’s drawings and are represented there.

Bakhtin’s view extends our understanding of children’s drawing events as spaces of hybrid utterance, where hybrid utterance is a form composed of multiple influences. When children draw with others, such as peers and parents, they communicate with each other. According to Iddings et al. (2013), children actively negotiate, accept, and share their voices with others through dialogue, including oral and written forms of dialogue. Through communication, children share knowledge with others. Children take others’ utterances or voices into their drawings. Bakhtin’s multi-vocal perspective on language in children’s drawing events is displayed as spaces of hybrid utterance. Children share their ideas and talk with others through the images they create, and this talk influences their drawings (Thompson & Bales, 1991). This communication and interaction show a shared understanding of human experience and communication, and the inseparable relationship between oneself and others (Iddings et al., 2013).

Bakhtin (1986) talked about hybridity using the concept of a multi-vocal view of language. In Bakhtin’s concept, multiple utterances—i.e., symbols, experiences, or communication—interact with one another to produce a dynamic composite utterance (Bakhtin, 1986). In this language, a space is created for children that exposes them to
multiple cultures and allows children to negotiate and synthesize a coherent view and understanding (Bakhtin, 1986). Furthermore, the multi-vocal view suggests that no utterance stands alone, and all utterance depends on a composite of others (Bakhtin, 1986). When children create art, children share, talk, and negotiate their ideas with others through the images they create. At home, children use and integrate their experiences and their thinking when they draw, write, and play.

Using hybridity and Bakhtin’s concept of utterance, I focused on the hybridity of influencing aspects of the home drawing event and hybridity found in a child’s artwork, using Bakhtin’s (1986) multi-vocal view of language. I examined the creation of hybrid utterances in home drawing events, the child’s artwork, and the home environment as shared space. In particular, I observed the dynamic nature and sequence of events leading up to a composite utterance.

This study examined dragon drawings to delineate Asian and western dragon styles. The dragon drawings evidenced a hybrid form that may be explained using Bakhtin’s concept of hybridity. For example, I found that the dragons DV drew in Korea were stylistically Asian. When he came to the U.S., he began to mimic western dragon styles as illustrated in an American book. Throughout my review of his drawings, I examined both individual and eventually converging styles of dragons. The combination that finally emerged was a hybrid of both Asian and western styles. This combination varied a great deal in the initial drawings. However, the variation converged into one particular hybrid shape. The shape of the long dragon body looked Asian, although some of its characteristics resembled western dragon styles and appeared more aggressive and destructive than the original Asian model DV drew.
Chapter 3

METHODOLOGY

The research methods used to investigate home drawing events and the resulting development of dragon drawings by this boy is the focus of this chapter. Initially, a review of the importance of ethnography-based research in discovering the culture of the home drawing event is offered. This is followed by details on the selection and duration of the observations, followed by information on the observation method, such as interviews and field notes. Finally, an overview of the analytical method used to review observational data is offered.

Ethnography

This study relied on an ethnography-based methodology. Pink (2007) defined ethnography as “an approach to experiencing, interpreting and representing culture and society that informs and is informed by sets of different disciplinary agendas and theoretical principles” (p. 22). In other words, ethnography is used to gain a greater understanding of the perspectives of individuals or groups in a certain culture. Ethnographic researcher Spradley (1980) defined culture as people’s acquired knowledge as members of a group and the influence of that acquired knowledge on their experience and behavior. In this context, ethnography is a useful methodology when seeking to know more about a unique home culture. In particular, this method’s focus on culture facilitated greater insights into culturally-influenced/non-universal artistic development in the home environment.

Many ethnographic researchers focus on characteristics of ethnography and the importance of participants’ perspectives. Ethnography is a process of creating knowledge
and culture based on the ethnographer’s experiences gained from both observing and participating in a participant’s culture (Pink, 2007; Stokrocki, 1997). Especially when ethnographers represent knowledge about cultures and individuals, they should try to understand the participants’ perspectives by “seeing the world as it appears to someone else, on understanding the subjectivity of the other” (Jessor, 1996, p. 7). As the statement, I tried to represent knowledge of my participant’s culture according to the participant’s perspective as much as possible.

The case study method was selected, focusing on a single Korean boy and his dragon drawings created in the home environment and the influences of that environment on his dragon drawings. Stake (2008) described the meaning of the case study as follows:

\[ \ldots \text{the case study is characterized by researchers spending extended time on site, personally in contact with activities and operations of the case, reflecting, and revising descriptions and meanings of what is going on. (p. 128)} \]

In this case study, I actively interacted with the boy and analyzed my interactions with him over 21 months. A case study offers the opportunity for detailed explorations of a single setting and depicts in-depth real life (Kim, 2009; Rossman & Rallis, 2003). Here, the single setting was the home environment, and the importance of drawing in this setting.

**Researcher’s Role in the Study**

In this study, I took the role of a participant-observer. According to Graue and Walsh (1998), researchers who study in a natural setting should decide on their role with regard to how best to observe or understand the culture and perspective of the participants in a given environment. Emond (2005) stated that a participant observer is an essential
role whereby the researcher is present in the social world of the participants. In the role of participant observer, a researcher can flexibly change roles between participant and observer based on conditions (Graue & Walsh, 1998). The role was useful to this researcher in gaining a better understanding of study participants and their culture in depth. The role of a participant observer offers the opportunity to learn and understand the subject’s culture and collect a rich data set.

As a participant observer, I participated in my participant’s play and drawing in order to understand the participant’s culture and world based on cultural contexts. According to Graue and Walsh (1998), when a researcher studies a child, he/she should fully understand the child’s perspective and his/her world by participating with and listening to him/her. This means that the researcher can allow or elicit a child to draw in a natural way in the home environment and observe how the child interacts with family members when drawing. Sometimes the researcher can be involved in his play and interact with the parent and the child during the observations. At other times, the researcher can just watch their interactions and ask questions only when he/she does not understand what they are talking about. In addition, during observations for this study, I helped with the child’s drawings when the child appeared to be experiencing difficulty or asked for my help. I even taught the child and/or his parent some skills if they requested it. If I wished to see the child’s drawings, I asked him to draw according to a theme. I also expected to help the parent and child clean up after his drawing activities.

There can be probability that my existence affect the participant. Emond (2005) indicated that in the role of participant observer, a researcher may “disturb the natural state” (p. 125) of the participants, such that they behave in ways that differ from their
ordinary behavior and thereby undermine the study’s findings. My existence might affect the child’s drawing behavior. For example, my existence might increase the frequency of his drawing or affect how he draws. However, I accept that being there changes things in ways I cannot predict or describe. Despite my presence might have on the boy, the role of participant observer provides the richest set of data on the investigation of his home drawing event.

**Ethics**

In my study, participants were fully informed of the purpose and procedures for this study. Ensuring the participants’ understanding of the study relates to ethical issues. According to Graue and Walsh (1998), ethical behavior “requires permission, permission that goes beyond the kind that comes from consent forms. It is the permission that permeates any respectful relationship between people” (p. 56). This means that researchers should inform participants about the purpose and procedures of the study. The statements also imply that researchers should continually negotiate permission with participants. I negotiated with parents about the date, time, and frequency of observations and interviews. However, there should be a limit on negotiations on both sides so that the participants feel at ease and without pressure.

The interactive relationships between the participants and researchers played an important role in this study of the home drawing event.

**Research Site**

In order to study the home drawing event, I chose a Korean boy’s home located in the university family dormitories in the State College, PA area. I chose the specific area because it provided easy access to the participant and his home. I lived in a similar
housing complex located about two minutes from the boy’s home. Whenever I had time, I went to the playground near the family home to see him. He often was there, making it convenient for me to look at his play and interactions with his family members and his friends on the playground. This close location and easy access to my participant enabled me to have a better understanding of his life patterns and social interactions.

My research site was the boy’s home. Case (1996) categorized home into five categories: “home as physical structure”, “home as territory”, “home as locus in space”, “home as self and self-identity”, and “home as social and cultural unit” (p. 1). In my study, I used the word home to mean home as a physical dwelling unit, and I extended it to the family’s regularly returning place. Home included the physical unit and playground surrounding the unit since the family used this space as their backyard. I observed my participant’s interactions with his brother and friends on the playground in addition to his interactions in the dwelling, an apartment.

My main research site, however, was the boy’s family apartment. I referred to the home as his apartment, mainly because many of my observations occurred in the apartment. This apartment included a living room and a kitchen on the first floor. On the second floor, there were two bedrooms—one for the children and the other for the parents—and between the two bedrooms was a bathroom. The living room was the focal point of relaxation for both the boy and his family. There were multiple bookcases in the living room. These bookcases were full of Korean and American children’s books and toys, and children’s artifacts were hung on their walls in the living room. The layout and objects in the living room were routinely changed over 21 months. For example, when I first arrived, there were big bookcases, a big couch, a big desk, and a TV. Around six
months later, the big desk was moved to the boys’ bedroom, and two smaller desks were placed in the living room. DV used one of the small desks. The small desk became one of the main drawing places for the boy during my observation. Also, an electric piano, more toys, books, and artifacts on the walls were added to the living room.

Gaining Entry

Finding a research site took time. In February 2012, I was waiting to see parents in the local community center. Several days later, I noticed that every Monday to Friday, a children’s school bus arrived in front of the family dormitories at a certain time. I saw that Korean parents gathered to pick up their children around five minutes before the bus arrived. I lingered there at the same time and conversed with the Korean parents. Among the parents, I found a Korean father always waiting for his two sons. I briefly explained the intention of my study. He was hesitant at first to let his children participate in my study and left by saying that he would ask his wife because she decided everything related to the children. The next day, while waiting for the parents to gather at the bus stop, I saw a Korean mother waiting for her children. I started a conversation with her and found that she was the wife of the man with whom I’d discussed my study. She mentioned that she had heard the details of my study from her husband. I discussed my intention of observing her children in the home and the research timeline for conducting the study. She accepted my request and agreed to allow her family to participate in my study.

The initial permission was obtained in March 2012. The parents’ permission was needed to study children of their age. According to Hill (2005), it is important for researchers who study children to get permission from their “adult keepers” (p. 70) and to
negotiate with them. The adult gatekeeper refers to an adult who is “the first point of contact to gain access to ask children’s consent” (Hill, 2005, p. 70). In my research, the mother was an adult gatekeeper for her children.

In addition to seeking permission from the parent, I obtained permission from her children. They were willing to participate and seemed interested in my study. In ethnographic research, negotiating with both the gatekeeper and the children is important. Emond (2005) indicated that an ethnographic researcher should negotiate with children. This negotiation shows children that they have power over the extent to which the researcher is allowed to engage them (p. 125). The children allowed me to study them and their artworks. The children always showed me artwork produced at home when I was not there. The children allowed me to keep their favorite drawings when I asked if I could have them for my study.

**Research Procedure**

Before starting my study, I did a pilot study with my participants. DV’s parents were willing to participate in my study. The boy and his mother wanted me to start my observations as soon as possible. To satisfy their request and because I was ready to begin, I started my study in the middle of March 2012. I ended my study at the beginning of December 2013. Therefore, the entire duration of my study was about 21 months.

In the study of DV’s dragon drawings, I included a pilot study so that I could study the development of the drawings over time. I even included the boy’s dragon drawing from Korea in order to review his previous dragon drawings before his move to the U.S. My visits and the development of dragon drawings are described in the coding section of chapter 4.
In order to visit the home, I contacted the mother mainly through e-mail. We scheduled dates and times that were convenient for both her and her son. Also, the mother and I scheduled visits by phone as well. Through the contacts, she and I developed a close relationship. She enjoyed meeting and talking with me. From time to time we met at the library café on campus to talk. As international graduate students, she and I had subjects in common to talk about, such as our studies and living arrangements.

For my study, I had originally planned to visit DV once a week for a one-hour observation. However, visit frequency and time were changed according to my participants’ conditions. For example, if either the boy or mother was sick, the mother called me to postpone my visit to the following week. Also, my visits sometimes took place over two hours and, at other times, they took place over 30 minutes. The visit length was dependent on the length of time DV’s drawing took or on the family’s needs. For example, if his drawing took more than an hour, or his friends came over to play, time was used for interviews with him and his mother, or he drew fast and finished in 30 minutes—these all influenced the total length of an observation.

In addition, my observation stopped for a month in the summer of 2012 and for a month in the summer of 2013 because I returned home to South Korea. During my absences, I collected his drawings through his sketchbooks. The family, including the boy, understood my absences were a result of my vacation time in South Korea. They were, in fact, happy about my trips because they told me, “Have a nice trip and please bring back the energy of Korea when you return.” Those words made me feel as though we shared a common bond in our homesickness.
Participants

Study participants included the members of one South Korean family who were temporarily staying in the U.S. This Korean family came to the United States so that the mother could further her studies in a graduate program at the Pennsylvania State University. The family planned to return to Korea after the mother finished her studies. This family consisted of two boys, a mother, and a father (who were married).

The younger boys’ name was DV. He was the primary subject of this study. When I began the study in the spring of 2012, he was eight years old and an elementary student. At home, he liked to draw and spent a lot of time doing so. He drew many different pictures on a diverse array of subject matters such as characters from Star Wars, dinosaurs, and dragons. His favorite drawings, though, were dragons. I chose to focus on DV because he constantly drew dragons. For example, he brought his dragon drawings from Korea to the U.S. because he treasured them. He continued drawing dragon subjects while in the U.S. His continuous drawing of dragons enabled me to study how the dragons developed and what effects in the home environment were influencing the development of the dragons.

I also chose DV because I noticed that he had had limited exposure to U.S. culture and language. This lack of exposure helped in studying the evolution of his dragon drawings over time and identified the influences affecting the development of the drawings. These insights aided understanding of the overall home drawing event. The following example illustrates why I chose DV as my participant. At the beginning of my observation, he tended to use the Korean language in talking and in his dragon drawings. He used to speak and write the word dragon, “용”(long), in Korean. From both my own
observations and from interviews with DV’s mother, I further noticed that DV had difficulty in understanding English and that he had only Korean friends in his neighborhood. However, over time, I noticed that he always used the English word for dragon in his drawings and used English more often in speaking. I observed that his American friends in the neighborhood came over to see DV.

DV’s older brother’s name was AD. He was ten years old and an elementary student at the start of the pilot study in the spring of 2012. AD spoke English fluently and did not have difficulty in communicating with American friends. He was very social and interacted all the time with his brother through conversation. He also liked drawing at home. In my study, I observed that AD was always drawing together with DV. While drawing, AD liked to talk to DV and to his mother.

The father was middle-aged. He came to the U.S. with the family so that the wife could continue her studies. He had received a bachelor’s degree in Korea. He was not a graduate student. During his stay in the U.S., he took care of the children while his wife engaged in graduate studies at the Pennsylvania State University. As a hobby, he enjoyed playing golf with other Korean fathers. When I visited the home, he occasionally was absent because he was meeting with other Korean men.

The mother was a middle-aged graduate student. She worked in Korea in the education field until the family moved. She had a bachelor’s degree. She was highly interested in her children’s education. She made a point of getting home after her classes before her boys came home from school. When I conducted my observations, the mother was always present in the home.
Data Collection Methods

Multiple data collection methods were used in this study, including observations, interviews, field notes, videotapes, photography, and the collection of artifacts. Using multiple data collection methods provided a deeper understanding of DV, his dragon drawings, and his interactions with family members during his drawing events.

Observation

I observed DV’s drawings and conversations during drawing events with his mother and sibling. During these observations, I utilized multiple perspectives within the role of participant observer from a full observer to a full participant. As a full observer, I did not interrupt interactions among participants during drawing events. The role of full observer enabled me to look at cultural differences in the drawing events in detail by observing entire conversations and the behaviors of participants. This also allowed me to look at items that may be regarded as hybrid. However, the full observer role had limitations when closely observing what and how DV talked and drew.

In order to look at what and how DV talked and drew, I also played the role of a participant observer. I participated in his drawing by asking questions and interacting with DV. When I was close to DV, I was able to closely observe his behaviors and interactions while he drew. This role of participant observer enabled me to closely listen to his conversations and see his drawings during my observations.

Field Notes

During my observations, I took many field notes, which were a useful and convenient tool for recording my observations. These notes were as comprehensive as possible. My notes were dated, and focused on what was happening, who was present,
what they were saying, their behaviors, and what they were drawing in the home environment. I briefly described the children’s drawings to help me later when compiling and interpreting the data. Once I left the home environment, I more fully transcribed my notes in a journal as soon as possible. Writing this reflective journal was valuable because it helped me to organize my field notes and my thoughts based on the children’s drawings, which I had photographed or borrowed from the children that day.

**Interviews**

I interviewed the mother and DV about art learning. I also interviewed his brother and the father when they are around. However, I do not provide a full set of questions because most of time I interviewed AD and the father to get little more information after DV and the mother’s interviews were done. These interviews were informal and interactive, often referred to as open-ended interviews. According to Corbin and Morse (2003), interactive interviews are considered open-ended. In these interactive interviews, “participants are given considerable control over the course of the interview” (p. 339).

In the interview with the mother, I asked about her interactions with her children with regard to DV’s dragon drawings, the parent’s role, and cultural values relating to his drawings and behavior. The opinions expressed in these interviews helped me to understand the mother’s point-of-view. Also, they helped me to consider answers for any questions that arose during the observations. The interviews with the mother were conducted for about 20 minutes after I had finished each observation, and conducted using open-ended questions. The interview questions were as follows:
• In what ways (such as how often, subject matters, drawing style) do you think that your child’s drawing has changed in the U.S. compared with his drawings in South Korea?

• How did you try to interact with your child while he was drawing?

• What do you think is your role when drawing with your child?

• How do you interact with your child when he draws at home?

In addition, I conducted interviews with DV after he finished drawing in order to better understand his dragon drawings from his perspective. These interviews were very casual and informal. The mother was always present during these interviews, and I used open-ended questions. His older brother was present during DV’s interviews. The older brother often was involved in DV’s interviews by giving additional information or chiming in. The questions were about DV’s favorite drawings in the home environment as well as his interactions with his parents and sibling. Thus, these interviews helped me to achieve a better understanding of the children’s drawings and other interests. The interview questions for the children were as follows:

• Did you enjoy drawing with your parents and/or siblings? If so, what aspect of drawing with your parents and/or siblings did you like the most? If not, why do you think so?

• What are your favorite characters for drawing?

• Where do you think that you get the ideas and subjects for your drawing?

• Would you explain what this symbol in your dragon drawing means and where it comes from?
I conducted interviews with DV after he had finished drawing. According to Westcott and Littleton (2005), interviews with children enable ethnographic researchers to “explore creative or challenging responses for a greater understanding of the child’s perspective” (p. 147). In addition, Westcott and Littleton (2005) emphasized the importance of interviewing children:

We need to develop our understanding of the activity and responses of the child in context. We need to understand how the situations in which children are placed, and the meanings they ascribed to interviewer’s questions, support or constrain their activity and performance. (p. 146)

According to this statement, interviewing DV would help me understand how he perceived the world.

These interviews were very casual and informal. The mother was always present during these interviews, and I used open-ended questions. The questions were about their favorite drawings in the home environment as well as their interactions with their parents in the home environment during drawing activities (see Appendix C). Thus, these interviews helped me to achieve a better understanding of the children’s drawings and other interests.

**Videotaping**

Videotaping was a valuable tool that enabled me to review the interactions several times in order to catch subtleties missed during the live observation. Videotaping allowed me to record the children’s actions, behavior, and conversations with parents and siblings in a detailed way that field notes taken during an observation could not do. In Graue and Walsh’s (1998) view, “video can be useful for recording observations. A video record of
an event allows it to be observed many times and it is particularly useful for microlevel analysis” (p. 109). In particular, I was performing microlevel analysis of DV’s learning by focusing on his dragon drawings. Likewise, videotaping enabled me to collect rich data for analysis. Photographs were also collected for similar review.

Graue and Walsh (1998) explained that records of many observations are plain and lackluster, and researchers tend not to provide detailed descriptions of the everyday interactions of participants under study. According to Graue and Walsh (1998), “most of life passes the casual observer by” (p. 106), but it is the researcher’s job to capture all they can. For these reasons, I videotaped DV’s interactions with his brother and his mother in the home environment.

The videotaping enabled me to review the interactions several times so that I could catch subtleties missed during the observation. I recorded the children engaging in the activity of drawing together with their associated behaviors, as well as the conversations between the parents and their children. In Graue and Walsh’s (1998) view, “video can be useful for recording observations. A video record of an event allows it to be observed many times and it is particularly useful for microlevel analysis” (p. 109). Likewise, videotaping enabled me to collect rich data for analysis.

**Photography**

Photographs also were collected to keep records of DV and his artwork. I took pictures of DV’s dragon drawings as often as possible. Also, I took pictures of DV’s dragon toys and dragon books that he used as references. For example, during an observation, DV was drawing a dragon using a book illustration about dragons. To
include this moment in the record, I collected the book illustration by taking pictures as an example of references.

Artifacts

I collected the dragon drawings DV produced in the home environment. These drawings included images such as letters and figures. I borrowed or collected drawings in order to take pictures of them, after obtaining permission to do so both from DV and his mother.

Process of Data Analysis

The purpose of this study was to examine the home drawing events of DV, a young boy staying temporarily in the U.S., in order to understand those events and how they affected his dragon drawing. My study focused on aspects of the home drawing events that related to his dragon drawings, his communications with his family members, experiences with his family, and visual environmental factors. In this section, I talk about data analysis and the process used to organize and code the collected data, as well as to interpret them.

The process of data analysis is an interactive event that occurs before, during, and after data collection (Glesne, 2006). Data analysis includes organization of what researchers observe, hear, and talk about during collecting data (Glesne, 2006, p. 147). During my observations, I took notes and organized what I saw and heard, and reflected on it. When I returned home after the observations, I reviewed and reorganized the field notes, entering them into my computer. The data stored on my computer were commonly referred to as the “data record” (Graue & Walsh, 1998, p. 131). This method of organization helped me come to conclusions about what I was learning from the review
of the collected data.

In addition, data collection and data analysis simultaneously occurred in my study because they were indivisible activities and complemented each other (Glesne, 2006, p. 148). This mainly happened when I reviewed data and transcribed video files of observations. After collecting the data, I saved audio/videotapes, pictures, and field notes into computer files. These files were organized by observation and interview date. Once I saved the data, I transcribed video files and described participants’ behaviors. I transcribed focusing on DV’s drawing process, conversations with AD and their mother, language use and behaviors, use of art materials, visual references, and the visual environment that surrounded the subjects. During transcriptions, I took notes about anything that I did not understand such as the participants’ use of certain words during the observation. At the next observation session, I asked questions about those items that remained unclear from the last observation.

After finishing transcribing the data, I coded everything in order to find patterns, issues, and the meaning of each description. Coding means labeling themes of segments of data (Graue & Walsh, 1998, p.163). I sorted the children’s drawings based on the sequence of drawings and transcription of data, which was based on the purpose of my study. A description of the drawings of dragons as they were created, chronologically, showed what the child drew and what elements in his dragon drawings were changing. This order helped me see to identify influences on DV’s dragon drawings. My detailed coding of dragon drawings is presented in chapter 4.

In addition, I sorted the transcribed data from audio/video files based on those aspects of the home drawing events that had affected his dragon drawings and how the
home drawing events affected his artworks related to dragons. Coding helped me see, understand, and define critical aspects of the home drawing event. Several examples of codes used include the following: effect of sibling, effect of the mother, and effect of culture in the home environment. For example, DV’s interaction with his older brother, AD, occurred often during drawing events. DV talked with AD about dragons and transmitted the conversation into his dragon drawing.

As a reference for the sequence of drawing, I used *Heidi’s Horse*, by Fein (2009), to look at how to organize changes in shapes, lines, and compositions, e.g., in children’s drawings. In this book, Fein (2009) described her daughter’s drawings about horses chronologically. Examining the sequence of a single subject shows how a child observes, thinks, works, and communicates (Fein, 2009). Fein (2009) described how Heidi’s horse changed over time:

In the years from six to nine, Heidi has taken these artistic steps: The rigid, box-shaped horse is transformed by fluid, calligraphic outline into a powerful horse with flexible stride. Heidi shifts her interest to action-packed performances; the elegant single horse recedes. (p. 108)

Additionally, her summary included visual examples of the change over time. The summary indicated that the series on Heidi’s horse offered a highly visual way of looking at change over time. This reference guided me as I looked at how DV’s dragon drawings changed over time.

In addition to utilizing Fein’s descriptive typology of drawings, I used the concept of *children as researchers* to identify symbols in the boy’s dragon drawings. In the concept of *children as researchers*, a child is used as an informant and helps with
research (Alderson, 2000). To get to the source of DV’s ideas, I interviewed him while looking at his dragon drawings and listened to recorded video/audio files about what he said during my observation. This interview provided information about symbols represented in his dragon drawings. For example, I asked DV, “Would you explain what this symbol means and where it comes from?” and “I see lots of your dragon drawings. Would you order the sequence of your dragon drawings?” As I conducted this research with DV’s help, I obtained his perspective. Also, this approach provided me with insights into his self-awareness—that is, was he aware that his dragon drawings were changing? This information helped me to understand what he drew and what he was thinking.

This methodological plan laid the groundwork for carrying out this study. In the next chapter, the use of this methodology in coding DV’s dragon drawings is described.
Chapter 4
CODING

This chapter reports on the coding process used in labeling themes identified in my collected data. This coding is divided into two categories: verbal dialogue and visual dialogue in DV’s home drawing events. In each category, I identified multiple coding events. Here, I first introduce how I organized the code and then provide detailed explanations of the code in terms of DV’s six dragon drawings. I describe each of the six drawings in a narrative way. This narrative includes the process of drawing, such as how DV starts to draw and how he interacts with others while he draws. Also, I describe the influences on DV’s dragon drawings and what he depicts in his drawings.

The drawing events of children involve verbal and visual dialogues (Kim, 2012). Based on Kim’s study, I categorized my coding into two parts: forms of visual dialogue and forms of verbal dialogue. In the categorization, I focused on those influences that affected DV and his dragon drawings, and how often the effect appeared as either patterns or themes. The categories are shown in Tables 4.1 and 4.2. The tables include multiple codes. The codes stemmed from the belief that children’s drawing has multi-layered meanings (Kim, 2012; Wilson & Wilson, 1978). The coding tables I devised were based on my observations of DV’s six dragon drawings. I discuss the reasons for choosing the specific drawings in the following description of each drawing.

In the form of verbal dialogue, I talked about influences as described by DV himself, his sibling, his mother, and me. I focused on who engaged, to whom the talk was directed, what they talked about, when talking occurred, and how the talk explicitly or implicitly influenced DV and his dragon drawings.
Explicit influence means that I could visually see the impacts of influences on DV via his responses to his dragon drawings. Identification of this explicit influence depended on DV’s interviews and his point of view. For example, DV’s brother criticized several of the dragon teeth DV drew. I observed that DV liked his brother’s critique. DV laughed, jumped, and screamed like a dragon. Then right away, DV quickly drew another dragon with more teeth. On the other hand, implicit influence means that I was not able to see visual effects on DV’s dragon drawings, but I could possibly assume the result. This implicit influence depended on my thoughts as a researcher. For example, DV’s mother complimented the appearance of the dragon he drew by telling him that DV was an expert in drawing dragons. DV smiled at her compliment. Her compliment might have served to stimulate DV’s drawing more dragons at home.

As shown in Table 4.1, the form of visual dialogue may be divided into four categories: self-talk, art-related talk, social talk, and other talk. I briefly explain what each code means in the table as well. Self-talk refers to talking to one’s self (Piaget, 1926; Vygotsky, 1962). DV and his brother engaged in this self-talk consciously and unconsciously when they drew. Self-talk included singing, spelling, and self-assessment. Art-related talk refers to talking about what they were drawing and what they drew (Kim, 2012). Art-related talk is divided into six parts: commentary/critique, compliment, copy, asking other’s perspective, talking about an art technique or art vocabulary, and materials-related talk. Social talk means that a child talks to an individual or everyone around him to engage in communication with them (Kim, 2012). In my study, social talk extended to a child’s talking with others related to DV’s artwork. Social talk is divided into six parts: seeking recognition from others, verifying, language issue, permission,
competition, and talking about dragons. Lastly, other talk refers to conversations on topics other than DV’s dragon drawings, but frequently occurred during my observation and was something that may have possibly influenced DV’s dragon drawings. The other talk is divided into four parts: food, academic life, talking about good manners or morality, and miscellaneous talk.

With regard to visual dialogue, I talked about DV’s six dragon drawings and influence from culture. All images children produce are the products of accumulated cultural resources (Wilson, 2008). When I reviewed the sequence of dragon drawings and transcribed data in a chronological order, I found effects of culture from the home environment such as images and objects. Coding this effect helps in defining how home drawing events affect his artworks related to dragons.

I divided the effect of culture into two types of influence: explicit and implicit. The explicit influence of culture means that I could visually see the consequences of the influence on DV via his response to his dragon drawings. Identifying this explicit influence depended on DV’s interviews and his point of view. For example, DV used a visual dragon book illustration as a reference in drawing a dragon and then copied the dragon illustration. On the other hand, the implicit influence of culture means that I was not able to see a visual effect on DV’s dragon drawings, but I could possibly assume the result. This implicit influence depended on me as a researcher. For example, DV drew a dragon fighting with a knight in a cave, with the dragon having more of a western style. I categorized these images as indicating the implicit influence of culture such as books and other media such as TV because DV and his mother told me that he read many dragon books written in English and watched cartoon programs that include dragons.
When I analyzed the visual images in DV’s drawings, I used the qualitative text analysis from Kim’s (2009) study. Kim (2009) used text analysis to analyze a child’s drawings and categorized them into human characters, objects, settings, and other signs. In a similar way, I categorized DV’s dragon drawings into dragon characters, other characters, settings, positions, lines, materials, sequences, and letters. I described how the dragon drawing compared to all of his other dragon drawings in as much detail as possible. My observations and interviews with DV were included to describe what DV depicted and how he got his perspectives. The six drawings were discussed in chronological order to show how the drawings developed and what parts of his dragon drawings had been changing.

Table 4.1.

*Forms of Visual Dialogue*

<table>
<thead>
<tr>
<th>Influence</th>
<th>Dragon Character</th>
<th>Other Characters</th>
</tr>
</thead>
<tbody>
<tr>
<td>Explicit/Implicit Influence</td>
<td>Drawings from others/culture</td>
<td>Human Characters</td>
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<td></td>
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<td>Objects</td>
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<td>Lines</td>
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<td>Erased Lines/Weak Lines</td>
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<td>Materials</td>
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<td>Head</td>
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<td>Tail</td>
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<td>Legs</td>
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<td>Wings</td>
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<td>Other Signs of Dragon</td>
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<td>Dragon Personality</td>
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</table>
Table 4.2.

*Forms of Verbal Dialogue*

<table>
<thead>
<tr>
<th>Influence</th>
<th>Pattern</th>
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<tbody>
<tr>
<td><strong>Explicit/Implicit Influence</strong></td>
<td><strong>DV/ Sibling/Mother/Me</strong></td>
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<tr>
<td>Art related talk (talking with others related to what or how they are drawing)</td>
<td>Commentary/ Critique – People comment or criticize other’s drawings or ideas.</td>
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<tr>
<td>Social talk (Talking to others)</td>
<td>Seeking recognition from others - Asking opinion about their drawings or idea to others.</td>
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<tr>
<td>Other talk (Talking other than art)</td>
<td>Food</td>
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First Dragon Drawing

DV’s first dragon drawing was created during my second observation in March 2012. DV was interviewed about drawings he’d created in the past. I asked if he brought some his artwork from Korea. He said, “Yes”. Suddenly he stood up and ran upstairs to his room. From his room, he brought a couple of drawings. He was excited to show them to me. I first noticed a large unique dragon drawing. I asked him about the specific dragon drawing that I called the first dragon drawing as shown in Figure 4.2. He explained that the drawing was one from a collection he had drawn for a Manwha, i.e., a Korean comic (see Figure 4.1 and Figure 4.2). He explicitly said that he drew the drawings right before he moved from Korea to the United States in December 2011.

Through further discussion, I soon discovered the sentimental meaning of this drawing. He explained that he was only able to take a few drawings with him from Korea and he chose this series. This is because the drawing had his favorite character, a dragon, and it was his favorite personal belonging among all his artworks. I remembered that when I moved to the United States four years ago, I packed my most valuable pictures and artifacts besides necessities. It was a difficult choice since I did not know what I needed or when I would be back. For him, the drawing was one of the most valuable treasures from his life in Korea.
(a) Title page of Manwha
(b) Introduce of Characters in Manwha

(c) An eagle battles with a human.        (d) The eagle loses the battle and gains power.

(e) The upgraded eagle battles again.     (f) The eagle wins, but the boss absorbs the
                                          eagle’s energy. The boss becomes powerful.

Figure 4.1. Each scene from DV’s Manwha drawing
Figure 4.2. The first dragon drawing. It was the last scene from the Manwha drawing. This first dragon drawing was chosen because it was done in Korea right before DV moved to the United States and showed an Asian dragon style.
DV explained in detail the story in each scene of the series shown in Figure 4.1. This story was about fighting between a dragon, an eagle and a human. The eagle loses a fight with a human. The eagle reports to the boss dragon that he lost the fight. The boss dragon says to the eagle that he can awaken his spiritual power to become stronger. Then, the eagle awakens his power and then fights with the human again. The eagle wins the fight. The eagle reports that he has won the fight. However, the boss dragon kills the eagle because the boss wants to awaken his own spiritual power by absorbing the eagle’s energy. The last picture of his Manwha drawings in Figure 4.2 shows the boss awakened with a very powerful energy, which is the drawing just analyzed. DV was excited while explaining his work to me. For each scene, DV expressed his thoughts by including narrative stories.

I chose the last picture of this series to analyze (see Figure 4.2) because it was the largest and seemed to have the most unique attributes. I could not draw conclusions about his drawings from Korea since I had not observed them there. The dragon had a head, body, wing, tail, and legs. The dragon’s head was snake-like in appearance and was shown in left profile. It was elongated with soft rounded curves and the edges were flush to the body, with no neck. In particular, the mouth was beak-shaped with sharp teeth on the top and bottom. Five of the upper teeth had more detail than others and were located at the front of the mouth. Additionally, a small black horn was located on the head above the eye. The eye of the dragon had a black eye lid and the eye was round. The pupil of the eye was also round.

The body was an elongated curve in a coiled shape. DV used the whole space of the paper to draw the elongated body. The body was rope-like in appearance with a
constant width. This width was flush with the head and tapered ever so slightly at the tail. The back of the body contained a strip with multiple ridges. These ridges decreased in angle as they moved down the strip and onto the tail. This dragon had one small wing on the body. The wing had a simple triangular shape and was located toward the front. Little time seemed to have been spent on the wing. Until his second dragon drawing his dragon drawings (those I saw and analyzed) often did not have wings.

On the body, one forward and one back leg appeared. The forward leg was located right next to the head. The back leg was located all the way at the tail. The distance between the front and back leg was great. The legs were very short and stout. They were attached to very detailed claws. DV seemed to spend most of his drawing time on the claws as evidenced by the detail and eraser marks. The claws had four long finger shapes and were very long and sharp.

The tail started flush to the body and tapered slightly to a point. The end of the tail went down to a sharp shape. The tail also contained a strip of ridges. The tail had less detail than any other part of the body, perhaps indicating that less time was spent on it.

On the back of the dragon, I saw a whirlwind (mini twister). This was located between the wing and head where one would guess the heart was located. Based on what DV described to me, he drew this whirlwind drawing to show the dragon’s strong power. The whirlwind showed that the dragon had awakened his latent power with a very powerful energy. DV used lots of curved lines to draw this whirlwind.

The dragon had a mysterious personality. The look came from the opened big mouth with sharp teeth and long sharp claws. In DV’s Manwha drawing, the dragon was
a mean boss that used his servant, the eagle, to attack enemies; eventually, the dragon killed the eagle servant. The dragon boss’s power increased when it killed the eagle.

The left side of the paper had more space than the right side. Also, the top of the paper had more space than the bottom. In the middle of the paper, I saw a lot of empty space along with the body. In general, we could say the dragon took the whole page. This scene took place in the sky above some islands, according to DV.

To draw this dragon, DV used a pencil and eraser. In this drawing, I saw erased lines and short lines. With regard to the erased lines, DV originally had drawn a longer head. Also, he erased lines on the legs and claws. He changed the number of claws and their size several times. Originally, the dragon had three smaller claws on the front leg. He seemed to spend most of his time on drawing claws in the dragon drawing. DV also used short and weak lines to draw the wing. Based on the short and weak lines of the wing, I surmised that he was not used to drawing dragon wings.

I chose this first dragon drawing because it was a base representation of DV’s dragon drawings. DV created it right before he came to the United States. Many features of the first dragon, such as the head, body, and tail, were stereotypical of Asian dragons. Similarities between the first dragon and Asian dragon style are described in chapter 5. Also, a detailed comparison of Asian and western dragon styles is offered in chapter 5.

2. Second Dragon Drawing

About four months after the first drawing, DV drew a second dragon drawing at home. It was drawn in April 2012. When I visited DV’s home, there were DV, his brother, and his mother. DV had a sketchbook to show me. He was eager to share drawings he had created in the sketchbook when I was not around. The sketchbook
-contained several drawings of dragons. As I looked at each dragon, one dragon seemed particularly outstanding. In Figure 4.3, the dragon that I called “the second dragon” in my study looked remarkably different from DV’s previous dragons in terms of shapes such as head and wing.

I chose this second drawing to analyze because this dragon looked outstanding compared to his previous dragons, including the first. This second dragon’s shape is representative of the western dragon style (see more details about western dragon style in chapter 5). In particular, this second dragon was spurring fire, which the other dragons had not done. Also, this second dragon had two large wings. These wings had bat-like wings with claws. These new figures drew my attention. Lines on all figures in the second dragon were short and had been erased many times. These lines told me important things, such as that this was the first time he had drawn in this style and that doing so took a tremendous amount of patience.
Figure 4.3. The second dragon drawing. This drawing was chosen because it was the first western style dragon drawn by DV since coming to the United States.
Figure 4.4. First book of Dragons of Deltora. This dragon book is DV’s favorite. DV used this dragon illustration in his drawing.
(a) Second book of the series.  
(b) Third book of the series.  
(c) Fourth book of the series.

*Figure 4.5. Books of *Dragons of Deltora* series that DV possessed.*
Based on conversations with DV, it was clear that this second dragon drawing was the result of an influence that had led him to copy a book illustration. I asked him how he got the idea for this dragon. “I copied this one”—he had used a dragon book as a reference for drawing. DV showed me a dragon book (Figure 4.4) and pointed to a dragon illustration on the cover of the book. “Aha! You copied this for the dragon,” I responded. The book cover had a dragon illustration as seen in Figure 4.4. The title of the book was *Dragons of Deltora* and has no illustrations inside. This is one book of a series of four books, but only two of the four have dragon illustrations. Comparing the illustration (Figure 4.4) with his drawing (Figure 4.3), I was surprised because his dragon drawing captured all the details in the dragon illustration.

There were several similarities between the second drawing and the book cover in terms of head, body, tail, legs, wing, and fire. With regard to the heads, both dragons’ heads had a right profile view and were focused. Both had very large open mouths with a three-dimensional mouth shape and lots of sharp teeth. Around the heads, lots of long horns were shown. Both bodies had swirled or coiled shapes. Both dragons’ tails were not shown well. Only small legs were visible. Also, I saw new large wings with zigzag-shaped feathers at the edges of the wings in both dragons. The dragons looked tough and dangerous, as exemplified by the large wings and fire emitting from the mouth.

An explicit influence on the second dragon drawing was his mother, who played a critical role. Based on what she stated, she bought the *Dragons of Deltora* series at a school library book fair in the U.S. The book cover illustrations had typical western-style dragons and the stories were also western. The story was typical knight, dragon, and adventure style (Zhao, 1988). His mother bought the dragon series for her children since
they were interested in dragons and fantasy stories. The dragon book was one of a
collection of many books the mother had provided to her son.

He told me that the dragon book was his favorite among all of his books at home.
DV nodded. Turning the pages of the book one by one, I asked him if he had read the
book. He said that he tried to read the book; however, it had been too difficult to
understand because of its high English level so that he did not understand it well. Based
on what he said, the book was difficult for him to read but he enjoyed it because he could
mimic the dragon illustration.

Since he said that he had not read the book, I personally read the book to better
understand what he was drawing. The story is similar to a traditional knight’s tale. The
story is about young King Lief and his land. The evil Shadow Lord had poisoned the land
with sorcery. King Lief needed to find the last dragon to save his land. Knights and the
King journey to find the last dragon. It is a fun story for a child who loves adventure, like
DV. According to information on the book’s cover, it is appropriate for ages 7 and up.

The second dragon drawing had a unique shape in terms of head, body, tail, and
wings. This second dragon’s head differed from the head of the first dragon. Compared to
the right profile of the first dragon’s head, this second head had a right profile as shown
in Figure 4.6. This was DV’s first attempt to make a right profile dragon’s head,
according to my observation. The first dragon’s head had a smooth connection and the
same thickness to the body. Compared to the first dragon, the second dragon’s head stood
out because it was large and offset from the body. In particular, several long horns around
the back of its head made the head large. The snout of the second dragon had a thicker
and more elongated shape than the first dragon’s snout. In the second dragon drawing,
DV drew a more detailed mouth and teeth than the first. The second dragon had a big opened and three-dimensional mouth. The mouth included teeth on the lower lip and teeth on the upper lip. The point at which the top and bottom met was connected by muscle or flesh and not smooth. This was my first observation of a detailed three-dimensional mouth in his dragon drawings. The three-dimensional mouth shape was used in the third dragon drawing (see Figure 4.6). In addition, the eyes between the first and the second drawings looked different. The first dragon had a black eye lid and the eye was round. The eye had a round pupil. However, the second dragon had no eyelid and an oval-shaped eye. In the eye, there was a black line.

(a) Head in the first dragon drawing.  (b) Head in the second dragon drawing.

*Figure 4.6. Comparison between heads in the first and second dragon drawings.*

In addition, this second dragon’s body looked different from the first dragon’s body. The first dragon’s body had an elongated curve. The body was rope-like in appearance with the same constant width, like a snake. Compared to the first dragon’s body, the second dragon’s body looked very coiled (see Figure 4.7). Also, this second dragon had a thin neck and thick body shape. The width of the body changed throughout
the picture. The difference in width segmented the second dragon and made it look less like a snake.

(a) Body in the first dragon drawing.      (b) Body in the second dragon drawing.

*Figure 4.7. Comparison between bodies in the first and second dragon drawings.*

This second dragon’s wing looked tremendously different from the first dragon’s wing. The first dragon had one small wing. The small wing was shaped like a simple triangle. Compared to the first dragon’s simple wing, this second dragon had two large open and detailed wings (see Figure 4.8). The two wings looked wide and bat-like. Also, the two wings seemed to have feathers at their edges. The middle of the wing had a hooked claw. The open wings made the dragon look like it was flying. One small, thin, and curved leg was located at the base of the wings.

(a) Wing in the first dragon drawing.      (b) Wing in the second dragon drawing.

*Figure 4.8. Comparison between wings in the first and second dragon drawings.*
Additionally, the second dragon had a new feature—fire—that had not been included in the first dragon drawing. Fire was coming from the second dragon’s mouth. The shape of the fire was thick and long and went straight to the right side, extending off the paper. DV seemed to like the concept of fire in dragon drawings, because spurting fire continued to the sixth dragon drawing (see Appendix A).

Overall, this second dragon had a very scary personality, as evidenced by the dragon’s big open mouth with very sharp long teeth, a lot of long horns around the back of the head, large wings, and fire from its mouth.

To draw this dragon, DV used a pencil and eraser. According to my observation, when he drew a dragon, DV tended to use a pencil. The pencil seemed to be DV’s favorite art material for drawing. He mostly started with a pencil. In particular he used a drawing pencil that had been brought from Korea. His use of the drawing pencil continued until the sixth dragon drawing.

There were a lot of erased lines and short lines in this dragon drawing (see Figure 4.3). On the face, there were several erased lines. Under the lines, the original dragon’s head had a smaller snout, smaller face, and shorter horns around its head. DV seemed to put an X on the head. Then, DV erased the X and drew a much bigger and elongated front head. These changed facial features figures emphasized a big snout and strong look. In addition, frequent short lines stood out in this dragon drawing. In particular, there were short lines for the head and wings. DV seemed to spend most of his time depicting the head in detail—there were a lot of eraser marks on it. This showed that he spent most of his time depicting the head, body, and wings. Also, lots of short and erased marks
showed that DV drew unfamiliar dragon features because he tended to use short or weak lines and erased these lines several times when he drew unfamiliar subjects.

3. Third Dragon Drawing

In this section the third dragon drawing is described, based on coding. This section contains a sequential description of what was observed in the third dragon drawing.

DV drew this third dragon drawing on April 25, 2012. This dragon was drawn approximately a week after the second. DV drew this dragon in the living room. He used his own small desk when he drew this dragon. While DV was drawing, his brother, his mother, and I were near him. Right next to him, his brother was drawing cartoons of people. DV had conversations with his brother and the mother while he drew this dragon.

This drawing was initiated with this brother’s influence. The influence arose after a review of DV’s sketchbook by DV, me, and his brother. In the sketchbook, there were several dragon drawings. Turning over each page, I said that each dragon looked somewhat different. Then DV’s brother offered a criticism, “For me, dragons seem to have only more and more teeth,” meaning each dragon differed only in the amount of teeth they had. Listening to his brother, DV laughed very loud. His brother replied again, “Dragons just seem to have more and more teeth.” DV smiled and screamed like a dragon, “Kaakaakaa!” DV seemed to like AD’s critique a lot. Then, DV sat down around a table. He told me that he wanted to draw a dragon. I let him draw a new dragon. Once he got his art supplies, DV started intensively drawing a dragon. The dragon, which is the third dragon drawing (Figure 4.9), had even more teeth than the dragons in the sketchbook. His brother’s response about teeth explicitly influenced DV’s drawing of this dragon’s teeth.
Figure 4.9. The third dragon drawing. This third dragon drawing was chosen because it had a hybrid form of Asian and Western dragon styles.
During his drawing process, he begins by sketching the head. In particular, he draws a snout, mouth, and teeth. This focused conversation with his brother may have caused this to be chosen as the critical starting point. On this occasion, he drew a round thickly shaped snout. He erased the longer lines for the snout and redrew it to make it a shorter snout. The dragon had opened its mouth. In the mouth, there were two rows of upper and lower teeth. The two rows of teeth gave it a three-dimensional look. This three-dimensional look was not present in the first dragon drawing I analyzed. DV spent a lot of time depicting the teeth. The amount of time, additional teeth, and three-dimensional look may have extended from what his brother had said and DV’s excitement about the teeth. In a rounded eye, a black line depicted the pupil. On the head, I saw one sharp long thin horn that was bent forward. A slight neck appeared where the head was attached to the body. This neck was represented by a decreased width that demarcated the larger head from the body.

Next, he drew the body of the dragon. The body was drawn in profile with the body wrapped underneath itself. It was a thick elongated body. The body was thinner toward his chest. DV finished drawing the body of the dragon. Then he said to himself, “And then, next I will draw tail”. DV started drawing a long tail. While drawing, DV from time-to-time talked to himself about the steps he was following in creating his dragon drawing. This showed what he was thinking while drawing. He seemed satisfied with his own dragon body drawing and moved next to the tail drawing.

The dragon had a long tail. The tail extended up past the head and the edge of the tail looked sharp. Watching the tail, I asked if the dragon had a long tail. He replied, “Yes, but this dragon can fly.” “Ah, he can fly” I responded. He nodded and started to draw a
wing on the dragon in his drawing. This discussion led him to draw next the wing and seemed to alter the sequence of the dragon drawing. I asked DV whether his dragon had a long tail. He said yes and drew a wing. He seemed to demonstrate that the dragon could fly even though the dragon had a long tail by drawing a wing.

This wing looked very similar to that in the second dragon drawing as shown in Figure 4.10. Like the second dragon wing, this wing had a wide figure with slightly jagged ends. The wing had a spike or claw on the edge of the wing with three claws.

Figure 4.10. Comparison between wings in the second and third dragon drawings.

(a) Wing in the second dragon drawing. (b) Wing in the third dragon drawing.

The back of the dragon contained a thin strip with multiple ridges. He drew these ridges after drawing the head, body, and tail. These ridges went from the snout to the tail. The ridges were random in length, size, and angle. Also, the back of the dragon contained one large open wing.

Below the dragon, I saw one forward and one back leg. The leg lines started from inside the body. The forward leg was located to the right of the neck and not close to the wings. The back leg was located close to the tail, causing a large distance between the legs. This large distance was similar to that shown with the legs of the first dragon
drawing (see Figure 4.11). The forward leg looked thin and had three long claws. Under the forward leg, DV drew a round dark energy ball. The back leg was thicker and bigger than the forward leg. The back leg had three toes and claws. DV drew the claws in a holding pose with bent toes in detail. To draw the holding pose well, he erased and redrew it carefully several times. After he finished the claws, DV depicted an egg inside the claws.

![Legs in the first dragon drawing.][1] ![Legs in the third dragon drawing.][2]

*Figure 4.11. Comparison between legs in the first and third dragon drawings.*

Additionally, the dragon was spurting fire. The fire sprayed out at increasingly wider angles into a fan shape. To depict the fire, he used many short lines. This spurting fire was a new concept that he continued to draw from the second dragon drawing to the sixth dragon drawing (see Appendix A).

This third dragon’s personality seemed scary because it had a big open mouth with very sharp long teeth. It also looked scary because of the fire spurting from its mouth, which it used as a weapon. Based on DV’s explanation, this dragon used the energy ball as a weapon when the dragon fought. However, this dragon had parental feelings because it was protecting its egg and holding it carefully.
As a background, there was a big sun with lines indicating rays on the top left side of the paper. The sun showed that it was daytime. Based on what DV had told me, the dragon was flying in the sky. When he drew this third dragon, DV used lots of space to draw this body and long tail. The left side of the paper had more space than the right side. I often observed that DV began to draw a little further to the left. This dragon leaned toward the right side. Also, there was more space at the bottom than the top of the paper.

In this drawing, DV used a drawing pencil and eraser. DV said to his mother, “Mom, I want a pencil”. “You had a drawing pencil,” the mother replied. He looked at a mechanical pencil placed next to him and said, “I will just use a mechanical pencil.” DV picked up the pencil. The mother replied, “I don’t think the mechanical pencil works well for drawing.” DV showed the mechanical pencil to his mother. It was a new pencil. The mother asked, “Did you get it as a gift?” DV replied, “Yes.” The mother said, “Nice! But I think a pencil works better.” The mother gave him a drawing pencil and DV grasped the drawing pencil and started to draw with it. In this conversation, the mother explicitly recommended that he use a pencil for drawing. DV first wanted to use a mechanical pencil but he changed to a pencil.

The third drawing was a hybrid of the first and second dragon drawings. DV’s third drawing blended the first dragon drawing and second dragon drawing. As with the first dragon drawing, this third dragon drawing had a long body and long tail. Also, it had a small, short leg figure. The front leg was located very close to the head and the back leg was located very close to the tail. In addition, as with the second dragon drawing, this third dragon drawing included spurring fire. The dragoon also had a large bat-like wing. (See more detail in chapter 5.)
As an implicit influence, I hypothesized that dragon characters in Pokémon from popular culture influenced this third dragon drawing. Upon request, DV showed me several figures that were his favorites. Figure 4.12 shows the way in which DV introduced his dragon toys to me. I asked him, “Do you have dragon toys?” DV looked at the dragon toys and pointed at them, located on small bookshelves in the living room. Most of the toys looked like dinosaurs and dragons. In particular, one was a western style dragon. The mother looked at the toys and said, “These are all dragons, right?” DV said, “Yes”. DV took out all of the small miniature dragon toys from the shelves. The mother said, “DV likes little miniature toys so he collects all the different dragon toys”. His mother showed other miniature toys in several small drawers. I was impressed by the number of toys he had. I asked him, “Do you draw dragons watching the toys?” DV replied, “Hmm… kind of”.

*Figure 4.12. DV introduced his dragon toys to me. The toys were placed in the middle of living room. DV was very excited to show them.*
As an additional implicit influence on this third dragon drawing, I hypothesized that the figure had been influenced by drawings of Tyrannosaurus Rex. The image shared similarities with DV’s dragon drawing. The head of the dragon looked similar to that of the dinosaur, Tyrannosaurus Rex. This dinosaur type was one of his favorite subjects in addition to dragons. In April 2012, DV drew the Tyrannosaurus drawing shown in Figure 4.13. The dragon looked similar to DV’s Tyrannosaurus drawings. Both had similar head structures, such as snouts and jaws. Both had similar open mouth shapes and a three-dimensional-looking internal mouth structure. Both bodies were thick and elongated. Both tails were long and the tail thinned from its connection to the body, onward. Finally, both back legs were thicker and looked stronger than the forward legs.

Figure 4.13. DV’s drawing of a dinosaur. In the middle of the drawing, Tyrannosaurus Rex was shown. Tyrannosaurus Rex was DV’s favorite dinosaur.
4. Fourth Dragon Drawing

This section describes the fourth dragon drawing. This drawing was done about 11 months after the third dragon drawing on March 16, 2013. In the period between the third and fourth drawings, DV experimented with new dragon shapes such as those that looked like lions, snakes, and birds. I included some of these experiments in the Appendix. This fourth drawing showcased his experimentation. During the creation of the fourth dragon drawing, DV’s brother, AD, and his mother were present. I observed the whole process of drawing from beginning to end.

The seed that became the fourth dragon was planted while examining DV’s brother’s drawing. The drawing was an egg with detailed shading, which is an art technique that uses different values and gradations of darkness and brightness. I said to AD, “the egg looks great and realistic”. AD replied that he enjoyed using shading techniques in his drawing. DV responded, “Brother, the egg looks so cool”. DV seemed to like the shading on the egg drawing. So I suggested that DV use shading on his drawing, saying, “How about drawing today what you like and using shading technique in the drawing?”
Figure 4.14. The fourth dragon drawing. This fourth dragon drawing was chosen because it showed DV’s experiments—in this case, the dragon had a snake-like head and bird-like wings.
As soon as DV agreed, he began to draw a dragon right away. He seemed very excited about the drawing. He outlined the shape quickly. He drew a dragon’s head and added teeth to its mouth. He seemed to already have an idea what to draw even before I arrived at his home. AD glanced at what DV was intensively drawing. Looking at DV’s dragon drawing, AD too began to draw a dragon-looking creature.

When DV drew the dragon’s mouth, AD criticized it. This critique explicitly influenced the shape of the dragon mouth. AD wanted to see DV’s drawing, “Let’s see your drawing. Let’s see your drawing.” DV showed his dragon to AD. AD responded, “This mouth looks weird” and laughed at it. DV erased the mouth and drew a bigger opened mouth and thinner jaw.

DV first drew the head of the fourth dragon. In general, the dragon’s head looked snake- or bird-like. The head was shown in left profile and was looking down. The head had a very small face compared to the previous dragon drawings (see Appendix). Also, the mouth was slightly opened and had smaller teeth than the previous dragon drawings. Interestingly, the fourth dragon’s eye had a black long and oval shape. The eye was solid black with no pupil, unlike the eyes in the previous drawings. In addition, he did not draw any ridges or horns on the head unlike previous drawings. The lack of ridges or horns made the head resemble that of a snake or bird.

DV started to draw fire after drawing the head of the fourth dragon. The dragon spat a little fire. The lines of fire looked concise compared to the bunch of short fire lines in the second and third dragon drawings, and had a distinct outline (see Appendix).

After outlining the fire, he drew a body. A line divided the dragon’s head and body. The dragon had a long neck and a short and thin body. There were no ridges on the
back of the body. After drawing the body, DV started to create wings. While doing this, DV often looked at the wings his brother was creating (Figure 4.17). DV explicitly copied the wings that AD drew. The wings his brother drew had feathers like birds. Looking at the feathers, DV included feathers on his dragon wings.

A further examination of DV’s drawing revealed lines in a third dimension. His third dragon’s wings had been shown with overlapping lines. As shown in Figure 4.15, compared to the third dragon drawing, DV discovered a new world of spatial relationships in the third dimension of the fourth dragon’s wings. He applied his discovery of the third dimension to the hind wing, extending the bodyline across the leading body.

(a) Wing in the third dragon drawing.   (b) Wing in the fourth dragon drawing.

*Figure 4.15. Comparison between wings in the third and fourth dragon drawings.*

After the wings, he drew four long legs in a row on the body. Compared to the position of the legs in the first, second, and third dragon drawings, these four legs were close to each other (see Appendix A). The four legs were located at the middle of the body. Each leg had four short toes with short claws. Three toes with claws were
frontward and one with a toe was at the back. While DV was drawing the claws, he heard his brother talking about his own tail drawing.

DV’s brother’s narrative about the tail influenced implicitly DV’s drawing event. “I don’t know how to draw a tail,” said AD, and then he stopped and erased three tails on his dragon. DV overheard AD talking and responded with a smile, “I know how to draw it well.” DV started to draw a round dragon’s tail. The round dragon’s tail got thinner toward the end of the tail. The tail went down to the floor. This admission made DV feel proud about being able to draw a tail. Interestingly, AD looked at DV’s dragon tail and copied it. AD drew a round tail with a pointy shape at the end like DV’s.

After drawing the tail, DV went back to drawing claws, which were quite detailed. His mother came from the kitchen to see DV’s dragon drawing. She complimented DV on the claws. The mother asked, “DV, is this called a claw, right?” DV said, “Yes, claw, right.” The mother said, “Your claw looks great.” DV worked harder on his dragon. His mother continued to offer compliments, “DV, we can learn drawing dragons from you. [DV’s drawing] Looks great!” The mother’s compliment may have been offered to motivate him to keep drawing dragons at home.

DV’s mother treated DV like a dragon expert. Whenever AD and mother did not know something about dragons, they tended to ask DV. Looking at AD’s drawing, the mother asked AD, “Are these called scales? What is it called?” AD replied, “It is a holding armor then.” AD did not know the answer. The mother asked again, “What is it called? Scales?” AD replied, “Feathers.” The mother said, “It is not feathers”. AD replied, “then, what is it?” The mother looked at DV and asked, “DV, what is this called? DV knows the name.” She pointed to figures on a dragon tail AD had drawn. DV responded,
“Ridge.” DV acknowledged being an expert in dragon-related terminology. This led DV to read more dragon books to obtain more information about dragons.

In addition, the mother’s influence appeared when talking about shading techniques. In the following discussion, the mother spoke with DV about how to put value in his dragon drawing. The mother asked, “DV, do you know what the goal of today’s lesson is?” DV replied, “No.” The mother asked again, “DV, do you know what value means?” DV shook his head. The mother replied, “You don’t know? DV, do you remember the shading on an egg your brother drew?” DV said, “Yes.” She demonstrated putting shading on the wing in DV’s drawing. The mother explained, “You shade dark like this. Listen to mom’s explanation. Like this you put dark shade—then it looks prominent which makes it look real.” She taught him about light and darkness and how to apply them to the dragon’s body and wing. He listened to her and tried to put light and dark on the body and wing.

In the meantime, DV’s brother also used shading techniques. The brother’s use of the technique explicitly influenced DV’s dragon drawing. DV said, “Mom, please give me some tissue.” His mom replied, “Yes,” and then gave tissue to AD. AD put dark on the tail with pencil, and he rubbed it with the tissue to do shading on the dragon tail. AD used a tissue to blend his dragon tail as shown in Figure 4.17. The use of the tissue influenced DV’s tail drawing. Using a tissue drew DV’s attention. DV watched AD’s use of the tissue and mimicked it on his dragon tail. To put in shading, DV colored the tail dark and used a tissue to smooth it.
Next, DV drew stick figures on the left bottom of the paper. Some had swords and guns. As DV explained to me, there were two tribes. The stick figure men were fighting to get more land. In the fight scene, men with weapons toward the right side were fighting with men with weapons toward the left side. Two men wearing crowns were kings of their tribes. Oddly, the “ancient” tribes were using guns, which was funny to me.

The mother commented on the stick figures and felt that DV should not draw them. DV disagreed, explaining that stick figure men were appropriate because they were far away. The mother said, “Look at DV’s. DV spoils his by drawing stick figure men after he drew very well.” DV replied, “Mom, I made stick figure men because they are far away.” The mother said, “Yet it shouldn’t be like stick figures”. DV did not change
the stick figure shape. In this conversation, it was clear that he did not agree with his mother. I talk about this more in chapter 7.

After the stick figures, DV colored the dragon and the cliff. While coloring, his mother asked him if she could join in the coloring and help. DV first rejected her help. Finally, he allowed her to participate after she showed her willingness to color his drawing. She also provided other guidance (see chapter 7).

DV next drew Chinese characters. After starting to write, AD and DV got into a competition about who knew more Chinese characters. AD said to DV, “I know one Chinese word. Sui Tangya (?)” DV replied, “I know two Chinese words.” DV wrote two Chinese words, 光 and 大 at the bottom of the paper right next to 五. This conversation explicitly influenced DV’s drawing. DV explained to me that these three Chinese words were the only Chinese that he knew. 光 means light. 大 means big. 五 means five.

The mother asked DV to explain what he was drawing in order to understand his perspective. DV told her that the people in his drawing were fighting a war, the dragon was a statue, and the dragon statue was watching the war from the cliff. According to his explanation, the dragon was watching war between tribes. He was enjoying watching people fight. It seemed to me that the dragon felt malice towards people.

DV’s brother’s response to DV’s dragon drawing influenced DV’s drawing event. DV stopped coloring his dragon after his brother’s critique. As DV colored the dragon, AD looked at it and said, “He [DV’s dragon] is collapsing. He died.” DV defended it: “He did not collapse.” AD criticized it again, saying, “He looks really dead. Why does this face have green color? Is that a snake?” DV said, “No. It is not a snake.” AD continued, “He got pale after he ate people who got poison.” The mother and DV denied.
AD said, “The dragon died of poisoning.” DV replied, “No.” The mother defended DV, saying, “It is no when DV said ‘no’. If the owner of drawing says no, it is no.” AD said that he was the owner of the drawing. DV looked upset, saying, “No. Hunk. Hunk.” DV blew his nose with hunks. AD scoffed, “When you are angry, you do that. Hunk hunk!” AD mimicked DV’s behavior. DV stopped drawing. Then, he asked his mother, “Please give me more paper.” The mother replied, “For what?” DV said, “To do something.” He started to make origami.

I found that AD’s dragon drawing explicitly influenced DV’s dragon drawing. As mentioned, DV peeked from time to time at AD’s drawing and mimicked it. There were some similarities between DV’s dragon drawings (Figure 4.14) and AD’s (Figure 4.17). Neither dragon had a horn or ridges on their heads. Lines divided the head and body. Both dragons had short and thin body shapes with no ridges on the body. Both dragons had a similar long tail. The edges of the tails were sharp. The dragons had large thick wings and feather lines. In other parts in the drawing, both dragons were lined with a black ink pen.
Figure 4.17. AD’s drawing. AD named the image “King AD III”, but he said that he does not know whether it was a dragon or a bird.

As an implicit influence, I found that dragon cards influenced DV’s dragon drawings. DV had been collecting them while in Korea and had brought them to the U.S. These dragon cards were his favorite cards. I asked DV where he’d gotten them. He showed me a card box and took out some dragon cards as shown in Figure 4.18. He was extremely excited about showing me his favorite dragon cards. Some of the dragon cards had come from his time in Korea and some from the United States. His father had purchased some at Barnes & Noble in the U.S. Also, DV created his own dragon card. I asked him if he had ever created his own cards. His answer was: “I made my own dragon
Pokémon card once. I did it in computer. It was like a website. I made it, but I didn’t print it” (observation and interview, November 20, 2013).

![Image of a person taking out Pokémon cards from a box]

Figure 4.18. DV owned Pokémon cards. Here, he is taking out only dragon Pokémon cards from his card box to introduce them to me.

In addition, from time to time he played with the Pokémon cards by himself or with his friends at home. I asked if he could explain how he played with the dragon cards. He showed me how, as follows:

You just get some cards. And you attack each other. If you get these (dragon) cards, it matches the white thing (white symbol on the card). You can attack. If you get 10 (The number 10 is written on the card) you can attack this. This card shows 15. This card has higher number on the card, so it can attack this (number
10) card. This lower number card loses and the other card wins. (Observation and interview, November 20, 2013)

6. Fifth Dragon Drawing

The focus of this section is the fifth dragon drawing. This drawing was done around 7 months after the fourth drawing, on November 3, 2013. During this time period, many of DV’s dragon drawings had a strong western style. I witnessed this during the creation of the fifth dragon drawing at one of my weekly visits.

I asked DV to draw his favorite subject matter, a dragon. My main reason was to obtain another dragon drawing before he returned to Korea, I wanted to observe the process of this dragon drawing. Fortunately, DV was willing to draw a dragon at my request. Sitting around his table, he started to outline the head of a dragon using a drawing pencil. In the meantime, his brother chose to copy a bone dragon from an image on a website even though I did not ask the brother to draw a dragon.

The mother attempted to influence this drawing process by giving DV a dragon book as reference. However, DV did not use the book and drew from his own imagination. The mother talked with DV in the beginning but then was doing her work at the kitchen table thereafter.
Figure 4.19. DV started drawing a dragon on paper. He preferred using paper in a horizontal fashion, as well as a pencil and eraser. The reference book is at the left side of the picture.

DV’s mother complimented him on his dragon drawing. She said, “You are a dragon expert. You don’t have to look at dragon images to copy. Seen from my experience, I think you are a dragon expert when it comes to dragons.” DV replied, “I even drew a Math dragon.” Later, the mother complimented him again, “DV draws other images very well. Yet, this dragon drawing was the best of your drawings.” DV agreed with her, saying, “Yes. I think so.” Then, he started to draw a dragon’s head confidently. This compliment implicitly gave DV confidence about drawing dragons and motivated him to do so.
Figure 4.20. The fifth dragon drawing. This was chosen because it had a strong western style and represented many of the dragons drawn by DV at this time.
As shown in Figure 4.20, the head of the fifth dragon was depicted as being small and from a left profile view. The head consisted of one eye, two horns, a mouth, and back ridges. The eye of the dragon was black and elongated. The dragon’s mouth had two sharp pointy lips like a beak. The opened mouth had no teeth. After drawing the mouth, he drew a thin body. The body curved down from the left to the right, creating an illusion of upward flight. Then, he drew back ridges on the body. The ridges were curved and depicted with detailed lines.

I found that AD’s dragon drawing called a bone dragon by AD (see Figure 4.21) had implicitly influenced DV’s dragon drawing in the head and ridges on the body. I do not know how AD’s dragon drawing influenced DV’s drawing, but I assume that DV borrowed the image because he often looked at AD’s drawings. The dragons drawn by DV and AD had a few similarities in the head and ridges. Both dragons had a sharp beak-shaped mouth, no teeth in the mouth, and two big horns on the head.

On both bodies, there were curved back ridges. The back ridges got bigger toward the body. I found that DV’s brother’s dragon drawing implicitly influenced DV’s drawing order. DV looked at AD’s dragon’s ridges (see Figure 4.21) and then drew curved back ridges on the body. In his previous dragon drawings (e.g., the third dragon drawing), DV drew back ridges after drawing the tail. However, this time DV drew back ridges right after drawing the body.
Figure 4.21. AD’s bone dragon. While AD was drawing this bone dragon, DV looked at it from time to time.

After drawing ridges, DV drew fire carefully. The fire shape was shown in a series of zigzags. The fire was spurting downward. Below the fire, DV drew a man with whom the dragon was fighting (see Figure 4.22). DV drew the man in this order: head, body, right hand, shield, left hand, sword, and legs. The man was drawn to only show his back. DV called him a knight. The knight was doing battle with the dragon. He was wearing a helmet that looked like a Viking helmet with horns similar to the dragon’s horns. Though he had many books on knights and dragons, I had not seen him looking at an illustration of a knight with this style of helmet before. He was also holding a broad sword in his left hand and a shield in his right hand. The man was missing a neck.
Figure 4.22. DV was drawing a knight.

After drawing the man, DV went back to the dragon and outlined a wing. The wing was attached at the middle of the dragon body. The wing had a thick and simple shape that curved to a point at the end. While drawing the wing, DV asked AD’s comments about it. DV asked, “Is it [the wing] too strong?” AD looked at DV’s dragon, “Hmm. No.” DV responded, “Ok.” DV kept drawing his dragon wing. DV was satisfied with AD’s response and kept drawing his dragon. DV seemed to want to hear AD’s opinions about his drawing. AD’s opinions often explicitly influenced the appearance of DV’s dragons in his drawings (see additional discussion on this topic in chapter 6). Also, DV and AD used words with a meaning that they shared but it is not the conventional definition. For example, the word, strong, for them meant big.

Next, DV outlined a dragon’s tail, ridges on the tail, and legs. When he drew this tail, he corrected it several times, using an eraser. The tail shape was thinner towards the
right side. The tail was not coiled at all compared to the previous dragon drawings (see Appendix). Then, he drew a big line for a back ridge. He drew four legs. The figure of each leg looked rugged, showing leg muscles. The rugged thick legs were compared to the smooth legs on the fourth dragon drawing. The front two legs were located far from the other two back legs. Each contained a foot with sharp claws. DV explained that these sharp claws were used for fighting.

After the dragon, DV started to draw some objects, including a box, a key and a key box. He called the box a chest. He said that the chest had money, jewelry, and gold. People needed the key to open the chest. He explained that around the key was a mist that showed the key was floating. According to his explanation, this dragon was protecting the chest from the knight. The knight had to kill the dragon to get the chest. When I asked about the chest, DV and his brother explained that the chest referred to storage from Minecraft, a video game (https://minecraft.net). In Minecraft, the chest was considered a treasure box. Playing video games such as Minecraft and watching TV related to dragons implicitly influenced DV’s dragon drawings.

After he drew the objects, he came back to the dragon’s tail and retouched it. He drew curved ridges on the tail rather than one line. As he draws dragons, from time-to-time he will return to the drawing to add more lines and shapes. During this session, the ridges on the tail got bigger as they went down the tail. Then, he wrote his name on his drawing, "By DV", at the top of the paper.

This fifth dragon had a scary face and powerful personality. According to DV, the dragon intended to kill the man in the drawing to protect the chest. DV said that the dragon could fight with fire and sharp claws.
DV’s narrative about this fifth dragon drawing was so interesting. I asked him to write it down on the back of the paper in order to understand better what he was thinking and what the story was about. This request influenced his decision to write a story. DV was willing to write, saying, “I will write the story in English.” He was intent on his writing. This following story was written by DV:

There was a dragon. He lived in a cave and he was guarding a chest. Many people went there for mission. They died but there was a brave boy. He wanted to do that mission but his mom and dad said, “No”. Then, his father and his mom died and he was 13 years old and he went to the blacksmith and said, “I want to go to that mission” and he got a sword, shield, and armor. He went to the cave and killed the dragon and got the chest and he got gold, money, and Jewelry. He was rich.

Happily ever after. The End.

While writing the story, DV asked his brother about spelling and learned to spell. This conversation showed that the drawing event included not only drawing but also learning language. DV asked his brother, “What is the spelling of Money?” AD helped, “M-O-N-E-Y.” DV said, “Ok.” DV wrote, money and jewelry. He was rich in the story.

DV said, “I am done.”

Once he finished writing the story, I asked DV if the story extended beyond the knight’s liberation of the chest. This conversation with DV explicitly influenced parts of the story. DV answered, “happily ever after”, and then he wrote it. AD said to DV, “the end”. DV wrote, The end, following AD’s comment.

Next, DV wanted to color and requested colored pencils. This was interesting to see because normally he was not much interested in coloring. In the previous dragon
drawings, he just liked to use a pencil. So, his desire to color was unusual compared to his other drawings. He was excited about coloring the dragon and the knight. I could not see why he wanted to color this particular dragon drawing.

AD looked at DV’s coloring of the knight in his drawing and talked about it. AD’s response explicitly influenced the color of DV’s knight because DV followed colors exactly AD suggested. DV was holding a black pen. AD said to DV, “For the knight, silver, gold, and blue colors work very well.” DV followed the suggestion while coloring his knight. DV talked to himself, “Not black. I want silver.” DV put down the black and colored the knight’s clothes silver. DV asked, “Brother, what should I do? Gold, silver.” AD said, “Blue yellow red.” DV talked to himself, “Blue. Yellow. Yellow. Yellow.” He was looking for a yellow pencil.

Several implicit influences of reading dragon books affected the fifth dragon drawing. DV’s favorite dragon book, *Dragons of Deltora* (see Figure 4.4) had a similar dragon story. He said that he had read the book several months ago. I hypothesized that one year later he either had now read the book or someone had read it to him. He studied for more than a year and a half in the United States since the interview about the book. His English improved from the time he drew the second drawing. Later, his fifth dragon drawing included some parts of the book’s storyline, such as secret treasures and knights fighting with dragon. According to his mother, he only liked to read dragon books written in English. Likewise, he read many books about dragons that included treasures, blacksmiths, and knights.
6. Sixth Dragon Drawing

DV’s sixth dragon drawing is discussed here. The sixth drawing was done on November 20, 2013. This was the last dragon drawing observed before he left for Korea. This drawing demonstrated how his dragon drawings evolved over the previous 22 months. Also, it demonstrated how his dragon drawings fluctuated between or integrated between western and Asian dragon styles over the period.

When I arrived at DV’s home, DV, his brother, and their mother were busy preparing for the move to Korea. The living room and kitchen were messy from packing. Some furniture from the living room, kitchen, and bedroom such as bookshelves were gone. However, DV’s tables and books were not packed yet. At the beginning of my observation, their Korean neighbor had come over to say goodbye and DV’s mother was talking with the neighbor during most of my observation.

DV asked to use clay, and I provided it. This request explicitly influenced DV’s art material use. Previously, AD and DV had told me that they used clay at home. In order to learn more about this, I prepared some clay for them. The instructions were: “today, let’s use clay. You can make anything you like”. When I stated this, DV smiled and AD was singing. They seemed willing to use clay and make what they wanted.

Before DV started using clay, he verified what he would make. DV first asked AD, “What are you making?” AD replied, “I don’t know.” Then DV asked me, “Should I make a dragon?” So I replied, “If you want to make something else, it is fine. Also, if you make a dragon, that would be good for me. It is my favorite.” DV suddenly became excited and smiled. He started to make a dragon. I am not sure why he needed to verify with me and his brother that he would make a dragon. Did he feel pushed to make a
dragon by me? Or did he want to make a dragon but wanted to make sure whether I’d like him to make a dragon?

Figure 4.23. DV took only some of black clay at his brother’s request. DV was making a ball with clay, mimicking his brother’s making a ball.

While DV created a dragon with clay, he and his brother talked about the amount of clay he was using. DV opened the black clay box. AD looked at DV, “Don’t use too much black.” DV replied, “I am not going to use all of it. Is this much ok?” DV took some clay and showed it to AD. DV seemed to satisfy his brother’s need. AD said, “I don’t care how much you use. Just you can’t take all.” With the black clay, DV made a ball, mimicking his brother (see Figure 4.23). His brother was making a soccer player. This limited use of clay might have influenced color use in his artwork.
Figure 4.24. DV’s dragon made of clay. It had a head, a body, a tail, wings, and back ridges. He first made each part, such as the head and wings, separately. Then, he connected the parts into the shape of a dragon.

Figure 4.25. DV was flying the dragon made of clay.
Figure 4.26. The Sixth Dragon Drawing. This dragon drawing was chosen because it was the last dragon I observed before DV left for Korea.
Once DV finished his crafting, he started to play with his dragon by flying it through the air. This showed that artwork was not only an artifact itself but also was viewed as a toy by DV. DV said, “I am done. Woowoowoong.” DV held the dragon he’d made. He played with it and pretended it was flying. DV played with the dragon for a while and then put it down on his table. I then asked him to draw his dragon.

DV started to prepare for drawing. He took paper and looked for a pencil. He was humming and smiling. DV found a pencil and began to draw a dragon’s head. While DV drew the dragon (see Figure 4.26), he talked about his experience in the United States with his brother and sang songs in English with him.

The head of the dragon was depicted as being small and portrayed from a left profile view. The head was looking down. The eye of the dragon was all black and elongated. This black and elongated eye was similar to the fifth dragon’s eye (see Figure 4.27). The dragon opened his mouth very wide. The mouth was three-dimensional. While the fifth dragon had no teeth, this dragon had rows of small and short teeth.

![Dragon Drawing](image)

(a) Head in the fifth dragon drawing.  (b) Head in the sixth dragon drawing.

*Figure 4.27. Comparison between heads in the fifth and sixth dragon drawings.*

After the head, DV drew a short body. It was difficult to recognize each part of the body. The entire dragon body was shown in a profile view. Compared to the long and
curved body in previous dragon drawings, this sixth dragon’s body shape went straight to the right side without curves (see Appendix A).

Then, he drew an elaborate right-curved tail. Appearing to change his mind, he erased the tail and changed it to a straight and simple short tail. The change was influenced by AD’s comments about his own drawing. AD drew a soccer player using a simple line. AD sought recognition from DV by telling him to look at his drawing. AD said to DV, “Look at how simple this is.” AD showed his drawing and compared it with the simple soccer player made with clay. AD said, “Looks exactly alike.” DV smiled and glanced at his clay dragon, comparing it with the tail drawing. Then he erased the curved and elaborate tail to a simple shape like the clay dragon’s tail.

After the tail, he drew four legs. The four long legs appeared in a row on the body. There was some distance between the two forward legs and two back legs. Each leg had four short toes. The two forward legs had four claws, but two back legs did not have claws. This was the first time that I had not seen claws on one of DV’s dragons.

Then, DV drew a wing attached to the back of the body. The wing had two layers and was thick and simple, curving to a point at the end and forward. Based on the shapes of the wings and body, this dragon seemed to be flying in the sky. After drawing the wing on the body, DV drew back ridges all the way down. The ridges got thicker toward the tail. The back ridges ran from head to tail. These ridges were curved and depicted with smooth lines. Compared to the connected back ridges of the first, second, third, and fifth dragons, this sixth dragon’s ridges had individual shapes (see Appendix A).

Lastly, the dragon was spurting fire from his mouth. The fire shape was in a series of zigzags. The fire lines got bigger as they moved out of the mouth. The fire lines were
in one fire shape with long lines. This shape looked very different from other fire shapes in DV’s previous dragon drawings, in which he had used many short lines to form the fire shapes (see Appendix A).

Based on the small figure, small teeth, and short claws, the dragon looked cute and not a strong fighter compared to the previous dragons in DV’s six drawings. Its only weapon looked to be fire. Overall, the dragon’s personality did not seem dangerous.
Chapter 5

INFLUENCE OF POPULAR AND VISUAL CULTURE

In this section, I examine how culture affected DV’s dragon drawings in order to better understand home drawing events. In particular, I look at background related to popular culture as manifested in children’s drawing, hybridity, and Asian and western dragon styles. Then, this section talks about how visual culture influenced DV’s dragon drawings. Also, this chapter discusses what Asian and western dragon styles are. Lastly, based on the backgrounds and theories, I analyze DV’s six dragon drawings.

Theories of Popular Culture in Children’s Learning

Art researchers have demonstrated that each community has a unique popular culture, and also globalized popular culture (Thompson, 2003; Wilson, 1987, 1999; Wilson & Wilson, 1978). Popular culture refers to the values currently in vogue in society (Browne, 1987, p. 2). Popular culture images include Barbie, superheroes, and animations from popular media. These images surround children and influence their drawings (Wilson, 1974; Wilson & Wilson, 1977, 2005). Children are exposed to this popular culture every day in the home environment. For example, children watch Sharkboy and Lavagirl, which is a popular children’s movie (Jaquith, 2008), and children play Barbie every day. Through these interactions, children perceive and learn.

Children’s popular culture appears in their learning globally, and is unique to each society. For example, the Pokémon animation is worldwide, so Pokémon characters are easily found in markets globally (Tobin, 2004). Pokémon characters and animation appear in both U.S. children’s media and Korean children’s media (Tobin, 2004). In contrast, popular culture is not globally uniform; different forms of popular culture can be
seen in different countries and geographic regions (Wilson, 1987, 1999; Wilson & Wilson, 1978). For example, princess-type characters are popular in Korea. On the other hand, Barbie is popular in the U.S. It is difficult to find the Mattel Barbie in Korea. According to Wilson and Wilson (1978), “children’s art from different times and cultures is as stylistically distinct as that of adult artists who worked at different times and in different places” (p. 15). Children’s art differs according to each country’s unique popular culture, which affects children’s learning and their drawings, such as Manga in Japanese children’s drawings (Toku, 2001; Wilson 1987, 1999). Children living in different regions experience their local popular culture in addition to global popular culture.

In addition, the influence of popular culture on children’s art differs according to settings. Children at home often reveal the influence of popular culture when they draw. Experiences with popular characters show in their artwork (Pahl, 2002). At home, children’s art displays images and objects from popular culture such as games and computers. Children use these objects and images as references. Images and objects from popular culture found in children’s home settings visually stimulate and support their drawings (Richards, 2014). DV’s dragon drawings were influenced by dragons in popular culture found in his home environment. Studying his dragon drawings shows the presence of popular culture in the home drawing event and its influence on his dragon drawings.

In this particular section, I focus on popular culture at home that surrounds dragons. I choose dragons because DV’s favorite popular culture image is the dragon—a creature he drew until he returned to Korea. By studying his dragons over time, I gained
an understanding of how and which aspects of popular culture from the home environment influenced DV’s dragon drawings. In addition, I studied differences between Asian and western dragon styles as these demonstrate the hybridity of culture.

Studying DV’s dragon drawings offers an opportunity to identify themes represented by the dragons. According to Wilson and Wilson (1978), “In the visual narratives of children, too, the themes of good and evils, of justice, of birth and rebirth, of the cycle of growth, of metamorphosis, and of the odyssey occur with amazing consistency” (p. 96). Most odysseys have dragons in them, such as the concept of tales of the Knight and the famous tale of Genji. Also, dragons themselves are symbols that represent the concepts of good/evil, birth/rebirth, metamorphosis, and adventure. These themes are shared in unique ways in both Asian and western dragon styles. For these reasons and others, dragons are such an important concept to study, and the focus of DV’s work.

Using Bakhtin’s concept of hybridity, I examine DV’s dragon in terms of Asian and western dragon styles. Bakhtin views hybridity as the combining of distinct voices in dialogue (Marafiote & Plec, 2006, p. 51). “Bakhtin’s interpretation of dialogue included all the dialogue between mind and world” (Iddings et al., 2013, p. 33). Bakhtin (1981) states that our voices are influenced by historic, cultural, and social sources, and our interactions with them (p. 292). According to Kim (2012), children’s art offers symbolic representations of the culture (p. 2). Also, Kim states that children’s art is seen as a form of language because drawings represent interactions with the culture surrounding children (pp. 7–8). Likewise, DV’s dragon drawing can be seen as a form of language and
dialogue. Studying the hybridity of DV’s dragons offers an understanding of the dynamic nature and hybrid forms of Asian dragons and western dragon styles.

The view of drawings as language is similar to the concept of symbols in the arts described by Wilson and Wilson (1978). Wilson and Wilson believed that we use symbols in multiple representations and cognitions. These symbols are shown in art. “Conceptual gestalts or schemata are the realities from which the external symbols of the arts are generated. These formed symbols that have their basis in mental schemata are in effect external manifestations of schemata” (Wilson & Wilson, 1978, p. 93). The dragon is one symbol. These symbols include language in some manner. DV made connections to the symbols through schemas. In other words, he reproduced symbols in art. This does not indicate a lack of direct correlation between what he sees and what he draws based on his memory. According to Wilson and Wilson (1978), “we have taken the position that symbolic formation in the arts cannot simply be mapped as a superhighway leading from the raw material of real life to the symbols of art” (p. 103). The formation of art cannot simply map back to single experience.

**Theories of Visual Culture in Children’s Learning**

All visual artifacts produced by a child are influenced by culture (Wilson, 2004). Especially, images and objects of visual culture appear in a child’s drawings. Tavin (2003) defines visual culture as “both a field of study and an inclusive register of images and objects well beyond the popular” (Tavin, 2003, p. 7). Visual culture includes personal visual images and objects that children interact with or imagine with memories and cultural meanings. The images and objects of visual culture may or may not be mainstream popular culture such as personally drawn images or household items.
Likewise, the impact of visual culture appears in DV’s dragon drawings. Shapes of
dragon drawings contain his personal opinions and thoughts towards the dragon images
and objects.

In my study, I do not specifically divide the impact of popular and visual culture
toward images and objects. (Distinguishing between popular and visual is explained in
chapter 2.) My focus is to examine how images and objects DV experienced everyday
from the home environment impact his dragon drawings. However, I consider some DV’s
specific dragon images he likes as part of visual culture, because the specific images are
visual, but not always popular among people.

**Dragon Background**

Although geographically separate, both Asia and Europe share a legendary
creature known as a dragon. Though dragons exist in both lands, these dragons have very
different and distinct characters. Here, I expand on the differences between Asian and
western (those with European roots) dragons. I examine three different traits: *personality*,
*shape*, and *habitat*. These three areas were selected for study based on coding described
in chapter 4. I then summarize the comparison of the two dragon styles in tables.

Asian dragons are sometimes known as Eastern or Chinese dragons, and they
lived throughout Asia (Zhao, 1988, p. 28). The Korean people commonly called the
dragon, “long” (용). In Asia, people believe that Asian dragons are spiritual, immortal,
and omnipresent (Bates, 2002, p. vii). The concept of the Asian dragon arose around
3500 BC (Bates, 2002). According to Bates:

The basic concept of Asian dragon of people is one of noble spiritual qualities that
were unconquerable. No other creature in the world has had such a far-reaching
influence on the minds of so many people…The dragon was considered to be exclusively a beneficent beast. (Bates, 2002, p. vii)

As stated, Asian dragons are powerful creatures that people respect and that have been the benefactors of humans for centuries.

The shape of Asian dragons has been standardized (Zhao, 1988). The standardized shape was described during the Song Dynasty in China (1127–1279) as follows:

Head of a camel, the horns of a deer, the ears of a cow, the neck of a snake, the abdomen of a clam, the scales of a fish, the claws of an eagle, the eyes of a devil and the paws of a tiger. (Zhao, 1988, p. 32)

The shape of the Asian dragon also includes “a long tapering body, the head has tufts of hair, and the protruding jaws are prominently curled at the ends. Some of the beasts on these carvings and bronzes have two feet” (Bates, 2002, p. 11). The number of claws varies from three to five. Also, they clasp pearls or energy balls. Horns, teeth, and claws are used defensively. They can fly without wings (Zhao, 1988).

The habitat of Asian dragons is in the sky and water. Asian dragons are “always in connection with waters, clouds, or the sacred jewel of which it is the guardian” (Zhao, 1988, p. 42). Further, “They are associated with fertilizing rains, streams, and storms. They have been identified with typhoons and, by extension, have been thought to cause earthquakes” (Zhao, 1988, p. 42). Likewise, Asian dragons have been considered as water deities throughout Asian history.

Western dragons are known as European dragons. In Europe, the word dragon comes from the ancient Greek word for ‘serpent’. Western dragons are described as
vicious and bloodthirsty monsters (Zhao, 1988). Western dragons are mortal enemies of people. Western dragons tend to hoard treasure and frighten the helpless. They are also known to have the ability to breathe fire and are attracted to treasures.

Western dragons take on several different forms, including reptilian monsters and dragons with several heads (Zhao, 1988). Reptilian monsters are the most commonly known. Zhao (1988) stated that the reptilian-shaped dragons have the form of a crocodile. Many reptilian monsters are giant and have a serpentine body “that bears a pair of eagle’s legs, which are tucked beneath its wing” (Zhao, 1988, p. 51). They have a “massive dragon head, horned, and bearded” (Zhao, 1988, p.52). Also, western dragons are known as “gold-hoarding monsters with bat-like wings, fiery breath, and an appetite for fair maidens” (Steer, 2003, p. 7). They use and need these wings to fly.

Western dragons have many habitats. Their main habitats are big caves in mountains above the tree line and water shelters so that they can approach towns for food (Zhao, 1988). As their food, the dragons eat cattle, sheep, and even humans. In western tales, dragons are often the foil of strong noble knights. The knight is described as a dragon slayer who goes to caves and kills dragons (Zhao, 1988).

Table 5.1. offers a comparison of Asian and western dragon styles.
Table 5.1.

*Comparison of Asian and Western Dragon Styles*

<table>
<thead>
<tr>
<th>Differences</th>
<th>Asian Dragon</th>
<th>Western Dragon</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Immortal</td>
<td>Live around 300 years</td>
</tr>
<tr>
<td></td>
<td>Considered benevolent</td>
<td>Considered as vicious monsters and enemies to mankind</td>
</tr>
<tr>
<td></td>
<td>Helps mankind</td>
<td>Very aggressive</td>
</tr>
<tr>
<td></td>
<td>Not aggressive</td>
<td>Dragon breathes fire</td>
</tr>
<tr>
<td></td>
<td>Does not breathe fire</td>
<td>Attracted to treasure</td>
</tr>
<tr>
<td></td>
<td>Carry pearls or energy balls</td>
<td>Hoarding behavior</td>
</tr>
<tr>
<td></td>
<td>No wings or small wings without fingers</td>
<td>A mountain or sea cave in a remote area</td>
</tr>
<tr>
<td></td>
<td>Claws are very developed</td>
<td>Big bat-like wings affixed to small figures</td>
</tr>
<tr>
<td>Similarities</td>
<td>Fly</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Fighting skills with claws, horns, and teeth</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Fierce-looking</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Ability to understand human language</td>
<td></td>
</tr>
</tbody>
</table>

In this section I focus on transitions between Asian and western dragon images in DV’s dragon drawings over time. As a reference to the sequence of drawing, I use the book, *Heidi’s Horse* (Fein, 2009) in looking at how to organize the change of shapes and lines—in this, as these changes influence children’s drawings. The *Heidi’s Horse* series offers a highly visual way of looking at change over time. Studying dragon images in DV’s home environment helps me to understand the transitions and hybridity between Asian and western dragons chronologically. The coding of images revealed that DV has experiences with and interest in drawing Asian and western dragons, Pokémon, and dinosaurs. (These images overlap in figure shapes.) DV’s experiences enabled and facilitated his creation of his own dragons over time.

In the following analysis sections, I analyze cultural influences on DV’s dragon drawings. Through my analysis, we can understand the origins of the hybridity of Korean
and American popular culture shown in DV’s dragon drawings. In addition, we can understand how hybridity of the two cultures appears in his dragon drawings during his home drawing event.

**Analysis of DV’s Dragon Drawing Set**

None of DV’s dragon drawings were created by DV alone. His dragon drawings can be seen as a form of language (Kim, 2012). According to Bakhtin (1986), language is created in dialogue with others through interactions and communication in the socio-cultural setting. DV’s dragon drawing arises from his interactions with culture in the home drawing event. A series of six dragons demonstrates how influences in the home affect DV’s drawings. DV’s first dragon drawing serves as a baseline, because he drew this drawing in Korea right before he came to the United States. Therefore, he had not yet been influenced by a U.S. home environment. Through the series, we can see how DV’s work mixes Asian dragons with western dragons as he is exposed to culture in the U.S. home environment and outside home. In order to understand how DV selected his dragons’ characteristics, I examine all visual aspects of his home environment through multiple meetings and interviews.

**First Dragon Drawing**

Figure 5.1. presents DV’s first dragon drawing in the series of six. This drawing serves as a baseline in my analysis, because he drew it before coming to the United States. The time I saw the first dragon drawing was my second visit during the preliminary study. During the observation, I asked DV and DV’s mother questions about DV’s art experience at home in Korea and in the United States. One of the questions was what characters he normally drew at home in Korea and in the United States. She said
that he always enjoyed drawing dragons and dinosaurs. Even when he was younger, he was interested in drawing and watching dragons and dinosaurs. DV kept drawing dragons and dinosaurs after they moved to the United States. I asked them if DV had brought some of his Korea drawings with him to the United States. DV suddenly stood up and went upstairs. He came back with a couple of his drawings. He was excited to explain them. These drawings formed a cartoon story.

*Figure 5.1. The first dragon drawing.*

This first dragon drawing is a part of a collection of dragons he drew for a Manwha, i.e., a Korean comic. In the Manwha, DV created a fighting story that went like this: A boss dragon is the king of monsters. The dragon is the enemy of a human. The dragon has an eagle servant. The eagle is ordered to fight a human, but loses the fight. The eagle reports to the boss dragon about his loss. The dragon says to the eagle that he can awaken his spiritual power to become stronger. After his spiritual power is awakened, he fights the human again, and he wins. The eagle reports that he has won the
fight. However, the boss dragon kills the eagle because the boss wants to awaken his own spiritual power by absorbing the eagle’s energy. The awakened dragon is depicted in the chosen drawing.

The first dragon drawing exhibits characteristics of Asian dragon styles such as personality, form, and habitat. Here, I describe these characteristics based on the coding in chapter 4. The personality of Asian dragons is spiritual, immortal, and omnipresent over all animals and human (Bates, 2002; Zhao, 1988). Similarly, DV’s dragon is an immortal and powerful creature unconquerable by human or any other creature. DV’s dragons can awaken their spiritual powers by changing their shapes. This awakening and changing shapes are similar to the Asian dragon style, because Asian dragons have endless power that requires awakening. Korean legends include dragon stories about changing forms with power as shown in *Korean Doopedia dictionary* (“Dragon,” 2014). For example, when snakes live 500 years, snakes become big monstrous snake serpents called ‘Imoogi’ (이무기). Once the Imoogi lives in water for 500 years, it receives power from the water. Then, Imoogi becomes a dragon and is able to ascend to heaven as a dragon (Chang, 2012).

The first dragon also had a similar shape to the Asian dragon. More detailed descriptions about the forms of the first dragon are explained in the coding section of chapter 4. Similar to the shape of the Asian dragon, DV’s first dragon has a long tapering body and a long tail. The body looks like a snake. The back of the body contains a strip that has multiple ridges. Also, similar to the Asian dragon, DV’s dragon has slender legs. One forward and one back leg appear on the body. The forward leg is located right next to the head. The back leg is located all the way at the tail. The distance between the front
and back legs is great. The dragon has a small simple-looking wing, but he is able to fly without wings. The eye of DV’s dragon is similar to the eyes of Asian dragons. The first dragon’s eye is round and the pupil of the eye is also round. The legs are very short and stout. The legs are attached to very detailed claws, like the eagle claws of Asian dragons (Zhao, 1988).

The habitat of Asian dragons has a connection with DV’s first drawing. Asian dragons live in the water or sky. Water relates to the power of human existence; Asian dragons can control water such as rain, clouds, and water storms (Zhao, 1988, p. 42). Similarly, DV’s first dragon lives in water and has the power to control water. When the first dragon awakens, it uses a water whirlwind shown on the back of the dragon. Based on what DV described to me, this whirlwind drawing scene shows that the dragon has awakened his latent power with a very powerful energy. This is in contrast to his next dragon, which is more western in style.

Second Dragon Drawing

Figure 5.2. presents DV’s second drawing. This figure was done in the United States. This dragon figure has a very distinct western dragon style.

In spring 2012, I received the second dragon drawing. The dragon image attracted me because it was drawn like a western dragon from European lore. Also, it had very frequent short and erased pencil lines. Previously, he had mainly drawn Asian style dragons. I told DV that the dragon looked different from other dragons drawn previously by him. He responded with delight, “I copy it from a book.” I asked him to show me the book. He quickly brought it to me. The book cover had a dragon illustration. The title of the book was Dragons of Deltora (in English). DV pointed to the illustration: “I copied
this one.” He told me that the dragon book was his favorite among all of his books at home. Comparing the illustration and his drawing, I was surprised because his dragon drawing captured all the details in the dragon illustration (see in the coding).

![Figure 5.2. The second dragon drawing.](image)

This second drawing was a typical western-style dragon in personality and shape. (Detailed descriptions of the second drawing are written in the coding in chapter 4. I analyze coded items that share similarities between the second drawing and western-style dragon here.) The personality of western dragons is vicious and bloodthirsty (Zhao, 1988). Western dragons tend to frighten the helpless and breathe fire. Similarly, DV’s second drawing looked very scary and cruel because of its big open mouth and very sharp long teeth, a lot of long horns around the back of its head, and large wings; it had fire spurting from its mouth.
The shape of DV’s second drawing is similar to the reptilian monster of western-style dragons. The reptilian monster has a body that has a pair of eagle-like legs tucked beneath its bat-like wings (Zhao, 1988, p. 51). Similar to the western dragon, DV’s dragon had a thin neck and thick body shape. There was one small, thin, and curved leg located at the base of the bat-like wings. The reptilian monster also had a massive head, was horned, and had many beards (Zhao, 1988, p. 51). Similarly, DV’s dragon’s head stood out in this drawing because the head was large and offset from the body. The snout of the dragon had a thick and elongated shape. The dragon had an open big mouth. This dragon had several long horns around the back of the head. On the side of the head, there was a long curved beard.

The book, which had been placed in the home environment, influenced his learning about western dragons. DV learned western dragon characteristics such as shapes, personality, and stories from experiences with the western dragon book. Richards (2014) stated that the physical environment of children’s home inspires children’s art; children selectively choose what they like from the home environment (p. 148). Likewise, the western dragon book visually attracted him, leading him to learn about western dragon styles. DV first saw the book, Dragons of Deltora, in his U.S. home environment. (This book may be found on the Korean Amazon site, but it has not been translated into Korean. It may be special-ordered from www.kyobo.co.kr.) The dragon book is written in English. The language is at a level above DV’s understanding, yet he still tried to read it. He mentioned that it was difficult to understand English in the book, so he did not read the entire book. However, he could get the story of the book from his
older brother, AD. The dragon book in his U.S. home environment enabled him to encounter western dragon style for the first time.

In addition, the western dragon on the book cover inspired DV to copy the illustration. DV copied it for the first time in the U.S. In Figure 5.2, erased lines and short lines are evident in this dragon drawing since copying the western style was an unfamiliar experience for him. On the face, there are several erased lines. Under the erased lines, the original dragon’s head had a smaller snout, smaller face, and shorter horns around its head. Then, DV erased the “X” and the original head drawing and drew a much bigger and elongated front head. These changed facial figures emphasized the big beak and strong look. Also, there were short lines for the head and wings, indicating that he spent more of his time depicting and learning the head, body, and wings.

The first experience of copying a western dragon style affected his later dragon drawing styles. DV drew the same image over and over (see Figure 5.3. below). According to Lamme and Thompson (1994), “copying teaches skills and gives children confidence in their artistic abilities” (p. 46). Compared to the erased lines and short lines in Figure 5.2. Figure 5.3. has more detailed lines in the head, hair, and legs. Also, Figure 5.3. has fewer erased lines and more confident long lines in the dragon.

This experience of western dragon style completely ignored his previous dragon drawing knowledge of Asian dragon styles. However, it was only temporary. He just tried drawing those he had seen and admired. After he tried new styles by copying, he returned to previous ways of drawing. When he returned, time-to-time he integrated shapes from the new styles into his previous dragon style such as integrating wings and a different body shape. I talk about this integration in the next third dragon drawing.
DV’s learning of western dragon styles required the self-internalization described in Vygotsky (1978), who focused on this internalization of higher mental functions. According to Vygotsky, interactions in social and cultural contexts enable children to enter the next level of self-internalization that fosters children’s development and learning (p. 57). DV copied the western dragon image a couple of times and kept the image in his mind. Over time, he internalized the western dragon style. In future dragon drawings he transformed it into his previous styles via self-internalization. This internalization is evident in the third drawing in the series.
Third Dragon Drawing

Figure 5.4. presents DV’s third dragon drawing. This third dragon was done on April 25, 2012. DV drew this dragon at home when I asked him to draw whatever he liked. This dragon is a blend of four styles—Asian dragon, western dragon, Pokémon, and dinosaur. The coding focused on the aspects of the Asian dragon, western dragon, Pokémon, and dinosaur that influenced DV’s third dragon drawing. In order to examine these aspects, I looked at similarities in each of them. Chapter 4 contains a detailed description of the drawing. In the description, I focused on the effect of the four aspects on the third drawing.

Figure 5.4. The third dragon drawing.
This third dragon drawing has part of an Asian dragon shape. For example, the third dragon has an elongated long body and long tail like an Asian dragon. Also, the legs of the third dragon are similar to those of the Asian dragon. The third dragon has small and short legs. The front leg is located very close to the head and the back leg is located very close to the tail. The back of the body contains a thin strip that has multiple ridges. These ridges start from the snout and go to the tail like the back horn of an Asian dragon. In addition, DV’s third dragon held an energy ball. This energy ball or magical pearl is called yeoiju (여의주) in Korean (Chang, 2012). The traditional Asian dragon carries the energy ball with the dragon’s mouth or a hand, and the ball has supernatural power (Zhao, 1988).

This third dragon drawing has some aspects of the western dragon personality and shape. For example, the western dragon is mortal, and is described as vicious and bloodthirsty (Zhao, 1988). Similarly, the third dragon is mortal, because it holds an egg. This egg is the new generation of dragons. The third dragon shows its vicious personality through scary-looking sharp teeth and spurting fire. Breathing fire is a unique trait to the western dragon. By spurting fire, the dragon can destroy nature and fight with humans (Zhao, 1988). It has large bat-like wings with claws under the wings. In the rounded eye of the third dragon, a black line depicts the pupil as shown in the wings and eyes of western dragons.

The third dragon’s similarities with the Asian dragon and western dragon demonstrate that the third dragon is a hybrid between the first and second dragon drawings. The first dragon has the shape of an Asian dragon like the third dragon, and the second dragon has the shape and personality of the western dragon, like the third dragon.
For example, the body and tail of the third dragon drawing blend the first and second dragon drawings. The body of the third dragon has an elongated long body and long tail like the first dragon. Also, the third dragon’s back contains a thin strip that has multiple ridges like the first dragon drawing. On the other hand, the elongated body of the third dragon is bigger close to the tail like the second dragon drawing. Also, the third dragon has a slight neck where the head attaches to the body.

DV created a new schema connecting Asian and western dragon styles. He was able to build a hybrid form. According to Wilson and Wilson (1978), symbols in art are abstract prototypes that are mapped to schemas. This mapping is the connection and defining relationship between already existing schemas (Wilson & Wilson, 1978, p. 93). DV viewed the western dragon style for the first time, but already had the Asian dragon styles in his mind. His mind was not about to memorize the western dragon styles. He made a connection with the Asian dragon. He thought, “Oh, the western dragon style is similar to Asian dragon styles. It has legs, but look! The body is slightly different. Their legs are different.” This mapping of differences between dragon styles is important. DV’s mind built a hybrid structure, because his schemas were connected and regenerated in his art.
Pokémon toys also influenced the creation of the third dragon drawing. For example, dragon-shaped Pokémon toys were placed on shelves located in the middle of the living room (see Figure 5.5). Whenever he wanted to see them, he could reach and play with them anytime in the home environment. I interviewed DV and his mother about the Pokémon toys. I asked if DV ever drew or copied the dragon toys at home. He answered that he had drawn the dragon toys at home. One of the dragon Pokémon toys resembled his third dragon drawing. The toy had a western dragon style—a thick body and big wings similar to the body and big wings of DV’s third dragon.

Dinosaurs influenced DV’s dragon drawings, according to the coding for this study. In particular, Tyrannosaurus Rex influenced his third dragon drawing since DV
drew mainly this dinosaur at home and had drawn it in Korea. DV’s experience with dinosaurs was captured in interviews with DV and his mother. I asked them if DV had had experiences with dinosaurs in Korea and the U.S. The mother answered:

We went to museums especially museums with dinosaurs. When we were in Korea, we visited dinosaur Expo whenever it opens. We go to Goseong near Busan we lived in Korea. There is a huge Goseong World Expo located in dinosaur footprints. When DV was young, our family including father first went to the Expo. After the visit, he started to like dinosaurs very much. He memorized all the name of dinosaurs and history of dinosaur by reading encyclopedia. Now, even there are many museums with dinosaurs near State College. We went to New York National History Museum several times. The museum has lots of different dinosaur fossils. Also, we went to Pittsburgh Carnegie Museum that has dinosaurs. DV liked the museum, so we bought a year pass membership to go there any time we want.

Visiting lots of dinosaur museums and drawing Tyrannosaurs at home affected DV’s dragon drawings. For example, the head and body of DV’s third dragon drawing showed similarities with the tyrannosaurs drawing in Figure 4.13. Both had similar head structures, such as snouts and jaw. Both bodies were thick and elongated. Both back legs were thicker and looked stronger than the forward legs. The similarity to the dinosaur continued in his future dragon drawings.

**Fourth Dragon Drawing**

Figure 5.6. presents DV’s fourth dragon drawing. This fourth dragon was done on March 16, 2013. During this period, DV tried to draw many different dragon styles, such as transforming the dragon into a lion, a robot, and a human. He showed me the different looking dragons. From among the other dragons, I chose this fourth dragon because I had observed its creation from the beginning to the end. DV drew this dragon at home when I asked him to draw whatever he liked. This dragon blended three styles, i.e., Asian dragon, western dragon, and Pokémon. Based on the coding, I analyzed the aspects of the Asian dragon, western dragon, and Pokémon as these influenced DV’s fourth dragon
drawing. In order to examine these aspects, I looked at similarities among them. Chapter 4 contains a detailed description of the fourth dragon drawing.

Figure 5.6. The fourth dragon drawing.

This fourth dragon included Asian dragon styles in its body and legs. The Asian dragon has an elongated body like a snake (Zhao, 1988). Similarly, the fourth dragon had an elongated body. Also, Asian dragons have the “claws of an eagle” (Zhao, 1988, p. 12), and the fourth dragon had the well-developed claws of an eagle.

This fourth dragon had western dragon style in personality, shape, and habitat. The western dragon is known as vicious and fiery (Zhao, 1988). This dragon had a fierce look because its breathing fire and black eye. Western dragons have leathery wings and a strong tail (Zhao, 1988, p. 55). The tail looked strong and is ready to fight. Similarly, this fourth dragon had two big leathery looking wings and a strong looking tail. Also, the
western dragon lives in or near a mountain above the tree line. The fourth dragon was placed on the cliff in the mountain.

Hybridity was present in the fourth drawing. For example, this dragon’s body had a tapering snake shape like the Asian dragon. At the same time, the body did not have a long back ridge like the western dragon. On the other hand, there were more western dragon characteristics in the fourth dragon drawing than the third dragon drawing with regard to shape and habitats. The analyses showed that the shape, personality, and habitat of DV’s dragons had changed to make this dragon more like a western dragon.

The relationship between DV’s dragon and people changed. The dragon in the first dragon drawing was not conquerable and was viewed as a god by people. However, the fourth dragon seemed to get along with humans. In the fourth drawing, the dragon was a living statue on the cliff. He watched the people. The people fought with other tribes. In the story of the fourth dragon drawing, the dragon was not involved in people’s lives. It did not help or interrupt people’s fighting at all.
Pokémon cards often influenced DV’s dragon drawings. He particularly liked to play with dragon style cards at home. This card was an American card with a three-headed dragon, as seen in Figure 5.7. This dragon has a round head and black eyes, similar to DV’s fourth dragon.
Figure 5.8. The fifth dragon drawing.

Figure 5.8. presents DV’s fifth dragon drawing. This fifth drawing was done on November 3, 2013. DV based this dragon on a western dragon illustration in a dragon book. I observed this drawing from the beginning to the end. Also, the dragon in this drawing has a remarkable westernized dragon story. The story is about a knight fighting with a dragon in a cave to receive a chest of treasure. The coding analyzed those aspects of the Asian dragon and western dragon that had been an influence on this dragon drawing. Chapter 4 contains a detailed description of the drawing.

This fifth dragon had facets of the Asian dragon style in its body and legs. The Asian dragon has an elongated body like a snake (Zhao, 1988). Similarly, the fifth dragon had a thin elongated body. It had back ridges all the way down the body like Asian
dragons. The back ridges run from the head to the tail. Also, Asian dragons have legs that are located close to the head and tail. Similarly to the Asian dragon, DV’s dragon had two front legs located far from the other two back legs. The front two legs were toward the head and the other two back legs were close to the tail. In addition, it had the claws of an eagle of Asian dragons (Zhao, 1988, p. 12).

This fifth dragon also had similarities to western dragon styles in personality, shape, and habitat. The western dragon’s personality is vicious and fierce (Zhao, 1988). This fifth dragon had a fierce look, including breathing fire and having black eyes. Also, DV’s dragon hoarded treasure in a chest, and his attraction to treasure was similar to that of western dragons. According to Zhao (1988), western “winged dragons looks have always been disquieting – sinister wings shaped like knives” (p. 55). Similarly, this fifth dragon had two big knife-looking wings. The wing was thick and simple, curving to a point at the end. The habitat of western dragons is mostly mountain caves—this fifth dragon also lived in a cave far from people.

More about western dragon styles are found in the story written about this drawing. He wrote a story about the images on the back of the drawing as follows:

There was a dragon. He lived in a cave and he was guarding a chest. Many people went there for mission. They died but there was a brave boy. He wanted to do that mission but his mom and dad said, “No.” Then, his father and his mom died and he was 13 years old and he went to the blacksmith and said, “I want to go to that mission” and he got a sword, shield, and armor. He went to the cave and killed the dragon and got the chest and he got gold, money, and jewelry. He was rich. Happily ever after. The End.
This story is very similar to a traditional story about western dragon styles. According to Zhao (1988), there are numerous dragon slayer stories with heroes in western dragon history. For example, a well-known story about dragon slayers involves a youth who rescues a maiden or princess from the monster. The youth goes to the monster’s cave to kill the monster. He cuts off the monster’s head and cuts out its tongue. Then, the youth tells the princess that he will return to marry her after he has seen the world. Several years later, he comes back and identifies himself as the man who killed the monster by showing the head and tongue. He marries the princess (Zhao, 1988, p. 179). Similarly, DV’s story had a knight who killed a dragon. The knight went to a cave to kill a dragon, and the knight battled the dragon. He wore a helmet that looked like a Viking helmet with horns similar to the dragon’s horns. He also held a broad sword in his left hand and a shield in the right hand like western knights. After killing the dragon, the knight lived a happy life, similar to the western dragon-slayer story.

DV’s reading of dragon books helped him to learn stories of western dragons. The following observation focused on his fifth dragon and dragon book. DV drew a dragon, knight, a chest, and key. After he finished, he started to read a dragon illustration book he used for this drawing. While he was reading the book, he suddenly pointed to a chest illustration in the book and said to his mother, “Mom! Look at this image. This is it. This is it.” DV showed his mother the illustration of the chest, dragon, and a knight holding a sword from a related story from the book. DV compared the story with his dragon story. The mother replied, “Really. It has the same story with your story you wrote.” DV said, “But my story of the drawing has a key.” The mother pointed out that DV had read many books recently, so he wrote the story very well.
DV’s reading of many western dragon books written in English implicitly influenced his acquisition of western dragon stories. According to the observation above, DV read a lot of dragon books in English. Even though DV did not exactly copy the illustrations and stories from a specific book, his reading experience influenced his ideas about the story.

Additionally, DV’s perspective on dragons had changed, as evidenced in his fifth dragon drawing. That dragon was killed by a knight. This meant that the dragon was no longer an unconquerable creature and immortal. This fifth dragon was similar to western dragon types. Western dragons are mortal, and people can fight over dragons. The change is quite remarkable compared to his previous perceptions of dragons and people.

Hybridity is evident in the mix of Asian and western dragon styles in the fifth dragon drawing. For example, the body of the fifth dragon is a hybrid of Asian dragon and western dragon styles. DV’s fifth dragon has a thin elongated body and long back ridges connected along the body like the Asian dragon style. At the same time, the dragon’s body is connected to a big wing like western dragon style. There are fewer influences of Asian dragon style in DV’s fifth dragon drawing. Over time, DV was exposed to more western dragon styles in the home environment. He liked western dragon styles more than Asian dragon styles. His change in taste toward western dragon styles may be the reason he preferred western dragon styles.

**Sixth Dragon Drawing**

Figure 5.9. presents DV’s sixth dragon drawing. This sixth dragon was done on November 20, 2012. This was the last dragon drawing I witnessed before DV left for Korea, which was on December 18, 2012. The coding demonstrates the influences of
Asian and western dragons on DV’s sixth dragon drawing. Chapter 4 contains a detailed description of the drawing.

Figure 5.9. The sixth dragon drawing.

The sixth dragon showed an Asian influence in its body and legs. Overall, this dragon was not much different from that in the fifth drawing. It had a body like a snake (Zhao, 1988) and a similar width from the beginning to the end of its body like a snake. In addition, Asian dragons’ legs are located close to the head and close to the tail. DV’s dragon had two front legs located far from the other two back legs like Asian dragon legs.

This sixth dragon also bore a resemblance to western dragon styles in personality and shape. Western dragons are fierce and bloodthirsty monsters (Zhao, 1988). This sixth dragon had a scary monster look, with a big open mouth spurting fire and sharp black
eyes. The shape of the western dragon is lizard-like (Zhao, 1988). This sixth dragon looked like a lizard with a round shaped head and many small teeth. This sixth dragon’s knife-shaped wings were like those found on western dragons (Zhao, 1988, p. 55). Its wings had a thick and simple shape that curved to a point at the end.

Hybridity was present in the sixth dragon drawing as evidenced by the presence of Asian dragon and western dragon styles, particularly in its body shape. The sixth dragon had a thin snake body and long back ridges similar to those of Asian dragon while also having a short body like western dragons.

This sixth drawing demonstrated the ease with which DV was combining Asian and western dragon shapes and styles. He was skillful in drawing dragons. There were few erased lines on the neck. This sixth dragon had long and confident lines. Even the fire lines showed confidence. This shape looked so different from the previous fire shapes in which many short lines were drawn to characterize fire. A look at the sixth dragon’s lines showed his confidence in drawing dragon shapes after two years of practice and study. While hybridity may continue in his future drawings, at least DV had acquired the ability draw a hybrid dragon based on Asian and western dragon styles.

**Summary**

Culture surrounds children and influences their drawings (Wilson & Wilson, 1977, 2009). Children are exposed to popular culture and interact with aspects of it every day. Through these interactions, children perceive and learn. However, children’s art experience of culture is different depending on settings. In this chapter, I examined the effects of culture in the home drawing event on DV’s dragon drawings. In particular, I focused on the evolution of his dragon drawings over his years in the U.S. environment.
DV’s dragon drawings were examined with respect to Asian and western dragon styles. At the beginning his dragons in Korea were Asian style. When he came to the U.S., he learned about western dragon style from an English language book. Throughout his drawings, two styles combine. This combination formed a hybrid and varied a great deal initially but variations between Asian and western converged into particular hybrid shape. The shape of the long body looked Asian, but DV’s dragons also had western characteristics such as being more aggressive and destructive.
Chapter 6

INFLUENCE OF SIBLING

This chapter analyzes the effect of his sibling on DV’s home drawing event. I examine how DV’s interactions with his brother occur in the home drawing event, and how they affect his dragon drawings. Specifically, I look at DV’s communication with his brother and the effect of the communications on DV’s dragon drawings. In this analysis, I examine their relationship in terms of peer relationship, and discover a strong idealizing bond between younger and older brother.

On the surface, the relationship between DV and his brother is similar with that between peers. Thompson (1999) states that interactions between peers close in age influence their drawing events in the classroom. For DV, his brother is the one peer DV interacts when he draws at home. I look at how communications between DV and his brother are similar and dissimilar to those with their peers in the school environment, as such interactions are described in other studies.

This section provides a review of relevant theories and background information, then, analyzes DV’s communications with his brother during DV’s home drawing event using these theories.

Theories of Children’s Communication in Learning

Children learn by interacting and communicating together. Children’s interactions during drawing events directly relate to Vygotsky’s (1978) theory about children’s development in social and cultural contexts. During children’s interactions, one child tends to possess more information than others. This difference in knowledge creates a gap. Vygotsky (1978) created the term ‘zone of proximal development’ (ZPD) to characterize
the gap between what children are capable of alone and what children will be capable of with assistance from adults or “more capable peers” (p. 86). The “more capable peers” are often described as older peers with greater abilities and more experience. However, these “more capable peers” can be of the same age and of the younger. The term is more related to level of knowledge and experience. Here, siblings are discussed and compared as the more capable peers based on my coding and other scholarly works.

This concept of ZPD is complemented by the notion of scaffolding (Bruner, 1986) which refers to adults’ or older experts’ assistance in helping a child to bridge the gap. Scaffolding leads children to achieve a goal that would normally be beyond what they can do without assistance (Bruner, 1986). The ability to bridge the gap in understanding as defined in ZPD is proportional to how well individuals communicate their understanding.

In children’s communication, Piaget (1926) often refers to children’s self-directed talk as egocentric speech. This egocentric speech occurs between the ages of two to seven years. In egocentric speech, young children talk to themselves about what they are doing—no one around them is listening. This egocentric speech decreases as children age. Vygotsky (1962) also talks about children’s self-directed talk, called private speech. Vygotsky’s private speech plays a role in “self-regulation, the ability to plan, monitor, and guide one’s own thinking and problem solving” (Woolfolk, 2005, p. 46). This private speech “increases at younger ages and then gradually loses its audible quality to become internal verbal thought” (Woolfolk, 2005, p. 47). Private speech helps in problem solving and serves as self-guidance. In this analysis, I do not examine DV’s self-talk but only his
response to his older brother’s self-talk, demonstrating how DV’s self-talk can also act as a bridge to communication.

Dyson (1986) studies the forms and functions of language children use in talking with each other—in this case, during drawing events in classrooms. Dyson (1986) believes that “Children use talk as an accompaniment to, and as a directing force of, their activities. Their use of talk, then, is an indicator of their thinking” (p. 386). This particular study showed that children’s use of talk is interconnected with their drawings, offering information on language patterns during drawing events. Dyson (1986) describes five forms of language used by young children when they draw together: representational language that is “used to give information about events and situations, real or imaginary” (p. 386), directive language that is “used to direct the actions of self and/or others” (p. 386), heuristic language that is “used to seek information” (p. 386), personal language that is “used to express one’s feelings and attitudes” (p. 386), and interactional language that is “used to initiate, maintain, and terminate social relationships” (p. 386).

A look at these forms of language shows that children’s talk during drawing events is used as “an integral part of the dynamic, meaning-making process” (Dyson, 1986, p. 395). These five forms of languages interplay and interrelate during drawing events. In my study, the forms of language emerge when DV draws with AD. Representational language is observed as artistic terms/information and images on DV’s drawings. Directive language is shown when AD guides or helps DV in art learning. Heuristic language is shown when DV seeks recognition. Personal language is evident when DV shows his feelings and attitudes towards AD. Interactional language is shown
when DV initiates, maintain, and terminate social relationship with AD. All five forms of language are examined in accounts in the analysis.

In Thompson and Bales’ study (1991), communication relates to drawings being voluntarily produced by children in kindergarten art classrooms. The study’s focus is the use of young children’s egocentric speech and social speech during drawing events and what that speech reveals about the children. This study indicates that young children initiate interactions based on their interests when viewing each other’s works. Furthermore, this interaction leads each child to make additions to their drawing. The study also finds that children use egocentric speech whether an audience is present or not; children do not expect a response from others. However, egocentric speech bridges communications and initiates identification of common interests with fellow classmates. One form of interaction is copying, which may be seen as a form of communication during drawing events. These talks play a significant role in image creation during drawing events by responding to peers’ talk and their artworks (Thompson & Bales, 1991, p. 53).

Looking further at copy as a form of communication, Lamme and Thompson (1994) study copying in the areas of reading, writing, and drawing by kindergarteners and first-graders. Ethnographic interviews are conducted with children and family members. During these interviews, the children are asked to draw with other children. This study finds that children learned through copying by observing the process followed by children during drawing. The study also finds that when children copied drawings from adults, peers, or surroundings, they add new things that led to the development of their own style (p. 50). The main participant in my study, DV, often copied his brother’s
drawings as a form of communication during home drawing events. DV’s dragon
drawings included his own unique features.

In these previous works, the importance of communication is apparent. The
interaction between DV and his brother helps shape his art learning during DV’s home
drawing events. The next section analyzes detailed accounts of DV’s interactions with his
brother in DV’s home drawing event.

**DV’s Idolization of His Brother; AD and Learning**

DV idolizes his brother, AD. DV constantly wants to play, draw, and study with
his brother at home. This idolization is apparent in his mimicking as exhibited in changes
to his artwork and in his actions. Here, I provide an overview of his mimicking behavior
and then talk about how this results in negotiation between him and his brother when DV
draws dragons.

In this account of DV’s mimicking, their mother describes this behavior as it is
manifested when he reads. The mother is asked whether DV’s reading affects his
drawings and what types of books DV reads at home. The mother states that in DV’s
drawn images she often sees characters and stories from the books he reads. Following
the description, the mother states:

All the time, DV reads books his older brother had read. The books are
very difficult for him to understand the books fully, but time goes by DV
seems to understand the content of the books. Compared to DV’s brother,
DV does not read books much. His brother, AD, does very well. For a
national exam competition of reading and writing, AD became a
representative of his school. He reads books more than I expect, so he
shows high scores in every subjects in the school. However, DV does not
like to read books for his level. He pursues to read his older brother level
books because his brother read the books. For him, he wants to mimic
unconditionally what his brother did. He has something always he does the
way his brother did.
The statement indicates that DV tries to mimic his brother’s reading. The statement also indicates that DV’s brother is an ideal model for learning in the home environment.

The mother’s interview suggests that DV gains advanced knowledge from high-level books and copying his brother’s reading behavior. In reading the same books as his brother, DV builds diverse experiences that he cannot access at his level. Their mother mentions that: “The books are very difficult for him to understand the books fully, but as time goes by DV seems to understand the content of the books”. This information shows that DV’s copying behavior benefits his understanding and broadens his experiences. This information also implies that copying his brother’s reading behavior, such as by reading the same books, might enable DV to expand his mind into new and advanced ideas that lead to his drawings as a product. DV may be exposed to ideas and stories to which he would not have access at his own level.

Additionally, DV’s copying of his brother is shown in the fourth dragon drawing. I observed that DV learns artistic technique from purely mimicking AD’s technique. In March 2013, DV was drawing a dragon that was standing on a cliff and his brother was drawing a flying dragon. When his brother was drawing a tail on the flying dragon, he asked his mom for some material, saying, “Mom, please give me some tissue.” “Sure,” the mother replied. DV looked at his brother to see how his brother was using the tissue. His brother shaded the outlines of the tail with a pencil to indicate light and darkness. Then, his brother used the tissue to blend the shading and created a soft gradation on the dragon tail. DV observed the entire process and mimicked it on his dragon tail in the exactly same way as his brother, as seen in Figure 6.1.
In my observation, I noted that DV followed exactly the same technique of gradation as his brother. DV acquired the gradation technique by observing and copying his brother. According to Lamme and Thompson (1994), “Children benefit from observing the process and not just the product” (p. 50). When AD used the tissue to blend his dragon tail, DV watched his brother’s technique. Observing the technique led DV to learn and use it in his own dragon drawing.

In some cases, DV drew exactly the same images as his brother, but DV often added his own ideas after copying his brother’s image. This meant that when copying, DV often negotiated with himself, trying not to exactly copy the same image produced by his brother. The following is an extract about DV’s negotiating his brother’s drawn images. Both DV and his brother drew dragons without references to photos or other drawings. I observed AD’s drawn image, which had large thick wings and round feather lines. It looked interesting to me, so I asked him, “What are you drawing?” AD replied, “I
don’t know. It is not a dragon or bird. I don’t know. I just drew it.” DV peeked at the brother’s image and then looked at his own dragon drawing. DV began to copy feather lines from his brother’s dragon’s wings. DV spent lots of time on drawing the wings compared to other parts of the dragon. Now DV’s dragon had two wings with lots of sharp feathers for a perspective view, as seen in Figure 5.6. Previously, I had seen many DV’s dragon drawings, but this was the first time that I had seen detailed feather lines in the big wings in these drawings. Also, this was the first time he had spent so much time on depicting wings.

These observations suggest that DV negotiated by mixing images of the characters and styles with his own ideas. According to Lamme and Thompson (1994), “Often when children copied adults or peers, they went beyond merely copying and added a new dimension to the drawing on their own” (p. 49). In the dragon drawing, DV modified his brother’s wing image. Rather than drawing round feathers for two large wings produced by his brother, DV drew two layered wings with sharp zigzag-shaped feather lines. DV drew wings differently. While he got the idea of feather lines from his brother, he modified the image in his way, and created his own dragon.

DV also negotiates with himself when creating his own stories. During this particular observation I observed the way in which DV creates a new story while copying his brother’s drawing. Following my observation showed how DV created his new story with copying his brother’s ideas in his drawing event. While drawing a dragon, DV looked at what his brother is drawing. “What is this?” DV asked, pointing at an image drawn by AD. “This is my graffiti power,” AD replied, showing an image of graffiti art with his own name. “A-D”—DV read the image drawn by AD. AD said to DV, “I am
good at drawing this graffiti art. I am going to draw a graffiti world for my drawing.” AD drew more images using graffiti art, using a thick black pen. In Figure 6.2, DV looked at the images his brother was creating and began to draw more dragons on his paper. DV then wrote, ‘Dragon World,’ with a dragon’s fire symbol between the two letters, in Figure 6.3. When the mother asked DV what he was drawing, DV replied that he was drawing a dragon world. In DV’s drawing, three different-looking dragons appeared: one flying in the sky, a dragon who was taking care of his eggs, and a three-headed growling dragon.

This episode showed that whenever possible, DV integrated his brother’s ideas into his dragon story. DV tended to be persistent with dragon stories. Even when copying his brother’s ideas in drawing, DV used his brother’s idea or images in his own dragon story. For DV, his brother’s ideas and images played an important role in enhancing and facilitating ideas about dragons. All in all, DV used his brother’s idea ‘world,’ adding three dragons to create his ‘dragon world’ and striving to make his picture unique. He even wrote ‘Dragon World’ with a dragon’s fire symbol between the two letters in a unique way. Wilson and Wilson (2009) explained that children’s copying plays a significant role in providing information and enabling the development of a variety of skills in art. For DV, copying his brother’s idea helped him to extend his own ideas by modifying and reorganizing his brother’s images in his unique ways.
Figure 6.2. DV looked at images his brother created.

Figure 6.3. DV wrote ‘Dragon World’ with a dragon’s fire symbol.
When copying his brother’s ideas or drawn images, negotiating with his brother was an important part of the drawing events. I often observed DV’s negotiations regarding subject matter. For example, DV looked at his brother’s drawing of guns and swords. “May I draw a sword and a gun for my drawing?” DV asked AD. AD replied, “Ok.” DV and AD continued talking about weapons to draw. AD said to DV, “I will draw a cyborg.” DV responded, “Cyborg? I want a cyborg, too.” AD said to DV, “No, but you can draw a lightsaber.” DV replied, “I don’t want a lightsaber.” AD responded, “No. I got the cyborg idea.” DV then replied, “Hmm . . . then, I will draw a robot.”

These negotiations during drawing helped to improve DV’s communication skills. Downey and Condron (2004) stated that:

Siblings do not always get along, of course, but conflict at home can be training for negotiating relationships in other contexts by allowing children to hone communication skills and convey feelings or emotions. (p. 335)

During my observation, I found that DV’s negotiation with his brother had two aspects. The first aspect was about obtaining permission from his brother. DV asked his brother if he could use the same subject matter, guns and swords. The second aspect involved suggesting alternative ideas. When DV wanted to draw cyborg in response to his brother’s idea, his brother strongly rejected DV’s attempt to mimic the cyborg. DV listened to his brother’s strong rejection and decided to draw a robot rather than a cyborg. DV provided an alternative idea in this negotiation with his brother. The alternative idea helped to resolve the conflict. His brother accepted this alternative and their fighting about the cyborg subject ceased. In this conversation, DV understood his brother’s point-of-view that the cyborg was his idea and found a solution that was acceptable to his
brother. DV’s communication enabled him to improve his communication skills by asking permission and suggesting alternative ideas.

Furthermore, I often saw DV’s brother’s scaffolding in negotiations about copying. The following observation shows the effect of this scaffolding on DV’s drawing.

AD: For my graffiti world, I drew stick figures.

(DV looked at his brother’s stick figures and started to draw stick figures like his brother’s.)

AD: DV! Why are you copying my stick figure I drew? Don’t copy stick figure. Draw a firing dragon. You are drawing dragons, not people. (Pointing at stick figures DV drew). Why are there people in dragons?

(DV keeps drawing stick figures.)

AD: If you want to draw people, then draw different looking ones, not stick figures. I recommend you draw people shown in “Everybody do the flop.”

DV: (DV laughs a lot.) Ok.

(AD shows how to draw people from “Everybody do the flop” on a paper. DV is observing the process of how to draw it.)

AD: You can draw the people like this. These are the people from “Everybody do the flop.”

DV: Hahaha. (DV laughs a lot. DV seems to like it a lot.)

(DV begins drawing the people from “Everybody do the flop” by looking at the people his brother just drew for him.)

DV: (Showing the people DV drew) Is that ok with you?
AD: Ok.

In this observation, his brother scaffolded DV by demonstrating an image for him. His brother suggested that DV draw people from “Everybody do the flop” and demonstrated how to do so. His brother drew human figures that were all connected with a line like those in “Everybody do the flop” from the YouTube video clip (http://www.youtube.com/watch?v=tBJNYdHPcDE). The more competent brother, AD, showed the process of drawing the people from the beginning to the end. DV observed the process and copied it into his drawing. This scaffolding showed that the younger sibling played the roles of imitator and observer while the older sibling played the roles of manager and model in learning (Gregory, 2001). DV tended to be the imitator and observer; his older brother tended to be the manager and model. This scaffolding helped DV figure out how to draw the human figures. In addition, there were some instances where this relationship between DV and AD was reversed. Especially, the reversed relationship appears when they were talking about dragons. DV knew more about dragons than AD. Even, AD accepted the fact that DV knew dragons more, and AD treated DV as an expert of dragons.

Response to Older Brother: AD’s Discussion of His Own Artworks

In the previous section I talked about DV’s copying of his brother’s work during the dragon-drawing event. In this section, I first talk about DV’s brother’s private speech during DV’s drawing events and then examine the effects of that speech on DV’s dragon drawings.

DV’s brother’s private speech often appeared in DV’s drawing events at home. It also drew DV’s attention and facilitated his participation in communications with his
brother. The following episode shows the effect of DV’s brother’s private speech on DV’s dragon drawing. In mid-March 2013, DV was enjoying drawing a dragon which was standing on a cliff and had two wings. While he was drawing, DV overheard AD say to himself, “I don’t know how to draw tails.” DV looked at the three long blunt tails AD drew. DV laughed at the tails. AD erased his tail image. DV said to AD, “I know how to draw a tail well.” DV began to draw a long sharp rounded tail confidently. AD observed DV’s tail image and copied it, making it with one sharp tail.

In this drawing event, I noted DV’s brother’s private speech about his artwork as it bridged social communication. In many cases, the brother’s private speech was self-regulatory, intended only to help himself. However, AD’s private speech bridged communication with DV. Kim (2012) indicated that, “when self-regulatory talk happened, it opened up a stream of social talk with responses by others” (p. 122). Thompson and Bales (1991) talked about the transformation of private speech as follows:

Because this private, planning speech conforms so closely to the style and structure of normal conversation, other children frequently overhear and respond to comments which may not have been intended as public statements. (p. 65)

Similar to Thompson and Bales’ observation, DV overheard AD’s private talk and responded to it by saying, “I don’t know how to draw tails.” Even though AD had not intended to be overhead, DV began a conversation with AD by saying, “I know how to draw a tail well.” Thus, AD’s private speech opened an opportunity for social talk that DV responded to with a smile, verbal response, and drawing of a dragon tail.

Most importantly, I found that DV’s response to AD’s private speech appeared in mainly two ways: DV judged himself and DV was inspired by what AD said to himself.
I first discuss how DV judges himself after his brother’s private speech. In the above observation, I saw that AD’s private speech led DV to judge his own dragon drawing skills in relation to his brother’s. AD talked to himself about his struggles and difficulties in accomplishing the task of depicting dragon tails. Compared to the brother’s dragon tail, DV knew that his dragon drawing looked much better. When DV showed AD how to draw a tail, DV looked confident and felt proud of his dragon tail drawing. Responding to his brother’s private speech, DV confidently said to AD, “I know how to draw a tail well.” This confident response seemed to affect his dragon drawings and led him to draw more dragons in the near future.

For me, this mention by DV of his skill in drawing a facet of the dragon provided important information about the switch in role between DV and his older brother. DV became a more capable learner when both DV and AD drew dragons without references. According to Thompson (1999), “Every child has some unique form of expertise to share” (p. 64). The above observation shows that DV had better artistic skills and knowledge about dragon drawings. AD observed the process of DV’s tail drawing and copied it. AD’s tail had one long sharp tail like DV’s dragon tail.

In addition, DV’s judging of his own academic abilities appeared after his brother’s private speech. During drawing events, DV’s brother often brought up academic topics and talked to himself. DV responded to his brother’s private speech about the topic. The following observation shows the influence of AD’s private speech about the Chinese language on DV’s drawing events. His brother said to himself, “I know one Chinese word, Sui Tangya(?).” DV overheard what AD said. Competitively, DV responded, “I know two Chinese words”. DV wrote the two Chinese words at the bottom
of the paper to show AD. I saw 光 and 大 on DV’s paper. AD looked at the words and confidently replied, “Even I can write Ni-Ha-O in Chinese. Oh! I know one more Chinese word. Whan-Cong-Now (?)!” The words sound like ‘why come now’ in English. Everybody laughed out loud.

From this observation, I found that DV’s brother’s private speech about the Chinese language led DV to judge his own Chinese language skills. DV judged his Chinese knowledge against his brother’s, and drew Chinese language symbols. He wrote two Chinese words, 光 and 大, in his drawing to prove that he knew more than his brother. Dyson (1986) mentioned that, “Children are symbol weavers. Their drawings may be composed, not only of lines and colors, but of language as well” (p. 381). DV wrote the two words on his paper even though their meaning was not directly related to their artworks. I believed that words he added were considered as part of the drawing event.

Second, DV received inspiration for his dragon drawing from what his brother said to himself. AD said, “King AD III”, writing at the top of his paper, “King Andy the third [III]” and then said, “It is not King George. It is King Andy.” Interestingly, AD’s outspoken spelling of his name drew DV’s attention. “Hahaha!” was DV’s response. He laughed with AD. Their mother listened to their laughter and looked at what AD wrote. Smiling, the mother asked, “Where are the first and the second one?” “There are King George, King George II, and King George III. The King George III wanted to change his name to King AD, so he got a name, King AD,” AD responded. All then laughed together. Listening to the conversation between the mother and AD, DV wrote, “King DV II” at
the top of the paper, saying “DV.” When he was asked who King DV I and II were, he said that King DV I was DV himself and the dragon was the II, as seen in Figure 5.6.

In the above observation, DV got the idea for his dragon’s name from what AD said to himself. Similarly, DV’s dragon image was influenced by overhearing his brother’s idea and applying it to his own dragon drawings. DV wrote DV II, on his dragon drawing, borrowing AD’s idea.

**DV’s Brother’s Response to DV**

In the previous two sections I examined how DV’s brother influenced DV via his observation of AD’s drawings and overhearing his private speech. Indirect methods like observing and overhearing affected DV’s dragon drawing. In this section, I examine how DV’s brother’s direct response to DV’s work affected DV’s dragon drawings.

DV’s brother, AD, was often curious about what DV was drawing and commented on these drawings. For example, DV was drawing the mouth of a dragon. “Let’s see your drawing. Let’s see your drawing.” AD said to DV. AD leaned his head toward DV and pulled away DV’s left arm in order to see DV’s drawing. “This mouth looks weird,” AD said. DV laughed and erased the mouth of his dragon. DV drew a more opened mouth and a thinner jaw. DV seemed to take AD’s comments seriously.

When the brother commented on DV’s dragon drawing, DV encountered two types of drawing experience. The first was a positive drawing experience in which he gained knowledge and inspiration. The second was a negative drawing experience in which he became angry and stressed and lost his will to draw.

With regard to DV’s positive drawing experience, AD’s comments often acted as a motivation to draw a new subject or change an existing drawing. The following episode
shows how DV’s dragon image evolved in light of his brother’s comments. When I visited DV’s home, DV said that he wanted to share dragon drawings done while I was not there. Looking at the drawings in his sketchbook, I talked with DV about what each dragon was doing. Suddenly AD joined the conversation and began to ask some questions while laughing. “Why did you draw only dragons? And why did you draw these things?”, AD asked, turning over other pages. “Why did you draw a stick figure man here in this one?,” AD asked. “Hahaha!” DV laughed loudly at the questions and jumped around. He seemed very excited about AD’s questions about his dragon drawings. So I asked, “Are you enjoying when you draw dragons?” “Yes,” DV replied. AD kept looking at a couple of dragon drawings by DV, and then said, “For me, these drawings look like the dragons get teeth more and more. Dragons just seem to have only teeth more and more.” “Kakaka!” DV laughed out loud and mimicked a dragon sound. Suddenly, DV sat down on a chair and began to draw a dragon with a lot of teeth in its mouth.

In the above observation I found that DV’s brother’s comments played a significant role in strongly motivating DV to draw a new dragon. After AD commented about the number of teeth in the dragon’s mouth, DV laughed a lot and jumped around the living room. He was motivated to draw a new dragon with even more teeth than the previous dragons DV showed me. According to Thompson and Bales (1991), “Comments addressed by one child to another were often answered silently, with a smile or a shrug, or acknowledged as the children joined in the activity proposed” (p. 50). The types of behavior mentioned by Thompson and Bales are apparent in the exchange about the dragon teeth. For DV, AD’s comments act as a strong motivation to draw the new dragon with lots of teeth.
In addition to the strong motivation, sometimes DV’s brother’s comments provided helpful information for the dragon drawings. For example, DV was coloring a knight fighting against a scary looking dragon. AD looked at DV’s coloring of the knight and said, “DV! For the knight, silver, gold, and blue colors work very well.” He then said, “Good. Then, not black. I want silver.” DV replied by putting back the black pen and picking up a silver pen. With the silver pen, DV colored the knight’s armor. He then asked AD, “Brother, what should I do next? Gold, silver and…?” “Blue yellow, and red” AD replied. “Blue. Yellow. Yellow. Yellow”, DV murmured, looking for blue and yellow pens for the knight image.

The information AD provided was helpful to DV. When DV’s brother commented on the coloring of the knight, DV accepted the comment and applied the information into his drawing. He also asked questions to obtain color information for the knight drawing. After DV and his brother finished their drawings, I asked AD where the knight color information came from. He explained that “Nijago,” which was one of DV’s favorite TV programs, had knights that wear silver, gold, blue, and yellow colors. DV favored the information offered in the visual images of Nijago knights, using it to make his drawing of a dragon and a Nijago knight in a fantasy world.

We looked at DV’s positive drawing experiences as influenced by his brother’s comments and found that DV did not always welcome AD’s comments. The following example shows how AD’s comments led to negative drawing experiences for DV. DV was drawing a living dragon statue that was looking at fighting people. AD commented, “He [DV’s dragon] is collapsing. He died.” “He did not collapse,” said DV, defending the drawing: “He looks really dead. Why does this face have a green color? Is that a snake?,”
AD asked. DV was upset by AD’s comment and replied, “No. It is not a snake.” Their mother commented that the dragon got the color because it was terrified by the cruel people’s fighting. AD commented, “No. He [the dragon] got pale because he ate people who got poison.” “No,” said the mother and DV. “The dragon died by poisoning,” AD said. “No,” DV strongly replied. Mother helped DV, saying, “It is no when DV says no. If the owner of the drawing says no, it is no.” “I am the owner of the drawing,” AD insisted, “No.” DV said and breathed heavily through his nose, indicating his anger. AD mocked DV’s heavy breathing. DV stopped talking about the drawing and said to the mother, “Give me an another paper.” DV folded the paper, making origami.

This scene indicates DV’s negative experience due to AD’s comments, which frustrated DV. He felt he had to defend his dragon and explained that it had not collapsed and was not a snake. He did so because AD’s comments did not match DV’s representation in the drawing. DV also defended the drawing because he loves his dragon images and has pride in them. This pride was clear during his interview. When he was asked if he ever disliked his dragon drawings or threw them away, he said that he has always loved his dragon drawings and collects them all. Based on this interview, DV was always satisfied with his dragons; the images always represented what he intended to represent.

Looking further at this negative experience, after it occurred, DV lacked interest in drawing at all. He asked for paper to make origami. He did not attempt to draw during the rest of that day. This behavior was a response to AD’s endless negative comments about DV’s dragons. He made origami during the rest of my visit that day.
Siblings’ Imaginary World

During my observations, I saw that the boys shared an imaginary world to which no one else had access. This world was created based on their experiences together. Kramer and Bank (2005) defined the sibling world as “the life that children create with their sisters and brothers that extends over the life course” (p. 483), and emphasized that this world is “a largely untapped resource for understanding how individuals develop and families function” (p. 483). DV shared more experience with his brother than others. DV and AD had same background and environment, such as parents, food, and home. From these shared experiences, DV and AD were able to create their own world. In this part, I focus on how the world is created and functions in DV’s drawing events.

During drawing events, I observed that the siblings’ shared experiences led to shared knowledge. Consider the following observation. One day, both DV and AD were drawing dragons. While AD drew horns on his dragon, AD described them, “This is way too big.” In Figure 6.4, DV looked at the brother’s dragon horns and said, “It is not too strong.” DV commented by using the word ‘strong’ rather than ‘big’. AD replied to DV by using the ‘strong’ word, “It looks strong.” DV and AD kept using the word ‘strong’. It was curious to watch this happen and so I asked them, “What do you mean by ‘too strong’?” AD explained, “Too strong means too big. That is our own language for us (AD and DV). We enjoy saying the word, ‘strong’”. I asked when and where they got the idea for this “strong” meaning. AD responded, “We (DV and AD) watched a YouTube video about a person who uploaded some game on the YouTube video. The man used a word
‘strong’ as the meaning of big. After we watched this, DV and I kept using the word ‘strong’ when we mean big.”

![Image](image.png)

**Figure 6.4.** DV and his brother have conversations about the brother’s dragon horns.

This episode showed that DV’s and AD’s shared experience together at home led to shared knowledge. According to Lee (2001), shared knowledge refers to “information which has been established as shared as a result of interaction and discussion” (p. 26). Their shared experience in this case involved watching a YouTube video together about a man who used the strong word at home. Their shared knowledge was that the ‘strong’ word meant big. During the drawing events, DV began to use the ‘strong’ word in reference to his brother’s dragon and the brother understood DV’s uncommon meaning. DV and his brother used the word ‘strong’ whenever they described a dragon’s big figures because of their shared knowledge of the word. Without their explanation for this
experience, I could not fully understand what they meant when using this word in context. I realized that they have a unique shared knowledge specific to them.

This episode makes me think about what shared knowledge is, and its importance. My observations indicate that shared knowledge comes from two cases: shared knowledge through shared experiences, and shared knowledge of experience through communication. With regard to the first case, siblings have the same experience and gain the same knowledge. With regard to the second, one person experiences and gains knowledge and then share it with the other sibling. During my observations, the first case occurred more than the latter. In this section, I focus on DV’s and AD’s shared knowledge from the same experience.

One may ask how shared knowledge transfers to the siblings’ shared world. During my observations, I found two avenues in which shared knowledge was used, namely, shared interests, and shared understanding (Figure 6.5.).

Figure 6.5. Shared knowledge.
DV and AD had mutual interests from their shared experience. The next episode shows that DV and AD enjoyed their mutual interest in singing during a drawing event. While drawing a dragon, DV hummed and sang with a slow rhythm, “Pop goes the weasel.” DV then sang it again with a fast rhythm, “Pop goes the weasel. Tu tu lu tu lu.” AD knew the song and sang with DV, “Tu tu lu tu lu. Pop goes the weasel.” A couple of minutes later, AD began to sing the same song, “Pop pop goes weasel.” DV responded with a smile, “Pop pop goes weasel.” They sang together, making harmony.

In the moment of singing, DV and AD created their own world by sharing their mutual interests in drawing events. Their mutual knowledge in this case involved shared rhythms, tones, and lyrics for the song, ‘Pop goes the weasel’. The song was their favorite because of their shared mutual interests. When DV began to sing, AD responded by singing. While doing their work, they made harmony singing together. Thompson and Bales (1991) said that, “as children exchanged ideas and discovered shared interests, they built communities” (p. 52). The singing as a shared interest was part of their own world that others could not interrupt. DV and AD experienced the same songs by researching them on YouTube at home. Then, they sang the song together.

Another mutual interest was vocabulary—both DV and AD liked to create words. The following episode shows how DV and AD created a new vocabulary and enjoyed using it together during drawing events. AD paused while drawing his dragon and picked up a dragon book that DV was looking at as a visual reference for his dragon drawing. AD began to read the dragon book and pointed at one dragon image in the book. The dragon image has a long mustache and beard. AD shouted, “Mustache.” DV understood what the Mustache meant and laughed. In Figure 6.6., DV looked at the dragon to which
AD pointed and said with a laugh, “Mustarche.” AD emphasized, “Here are mustache and beard.” DV spoke while making rhythms, “Mustarche.” AD repeated the rhythms and said together, “Mustarche.” The mother overheard and came over from the kitchen, saying, “Mustarche?” She did not understand what it meant. She asked, “What is it? Mustache or beard?” AD said, “The thing that mixed mustache with beard.” AD and DV played with rhythms and enjoyed them together, “Mustarche!” The mother did not understand Mustarche well, and asked where in the vocabulary Mustarche existed. DV replied that they had just created the vocabulary and had been playing with rhythms.

![Figure 6.6. DV and his brother talk about a new word, ‘Mustarche’.

This new lexicon enabled the siblings to create an imaginary world. Both DV and AD enjoyed creating a new lexicon by combining a couple of words during a drawing
event. In this episode, one brother created a new word, mustarche, which combined the mustache and beard of dragons. In the above observation, DV responded to the word by playing with it with rhythm. DV continued playing with AD by speaking the lexicon, mustarche, loudly with rhythm. Even after this drawing, DV and AD repeatedly used the word whenever they saw dragon images that had a mustache and beard. Through their mutual interest in combined words, DV and AD created their own world.

This episode also revealed a mutual understanding between only DV and his brother. When AD mixed the two words and said it, DV understood right away. This mutual understanding of a dragon-related lexicon between DV and his brother helped DV to understand and respond to AD right away. They both knew the dragon reference because they shared the dragon knowledge and words about dragons, such as mustache, beard, and ridges. However, when the mother heard mustarche, she did not understand it, even after learning what it meant. The mother finally understood after AD explained that the word combined mustache and beard. She was not involved in their sibling world, so it was difficult to understand that world.

In addition, DV and his brother understood each other better than others. This was clear during drawing events. DV and his older brother AD sat side by side and drew each dragon in the living room. Their mother offered comments to DV on putting value on his dragon. The mother explained what value meant for a couple of minutes, and demonstrated how to assign value. Several minutes later, the mother looked at AD’s dragon drawing and commented, “AD! You should put value.” AD replied, “Value? What is value?” DV looked at AD and his dragon. The mother explained to AD, “Lightness and darkness with black and gray colors.” AD indicated that his dragon did
not need value because it was a bone dragon. The mother insisted that he put some value on the dragon even though it was a bone dragon. AD responded to the mother, “Fine.” DV asked AD, “Brother, what is the value, brother?” AD said, “Putting black and white for dragon. That will take a lot of work.” DV responded by nodding and said, “Now I understood it.” DV observed his brother’s putting darkness and brightness on the bone dragon with a pencil.

This episode showed that the mutual understanding between DV and his brother helped DV to understand artistic knowledge better when his brother explained it than when his mother did so. In order to explain the art term of value, DV’s brother described it as “putting black and white color for his dragon,” which was easier for DV to understand than his mother’s explanation of “lightness and darkness with black and gray colors.” Based on their mutual life experience at home, DV’s brother knew DV’s level of understanding and so could translate better for DV and help him to understand than could their mother. Since DV’s brother always explained such things better, DV felt comfortable asking him. Whenever DV had something he did not understand, DV asked AD first, even though the mother and I were around DV during drawing events.

DV’s brother’s closeness in age with DV also rendered him better able to provide DV with information. DV and his brother had very similar levels of learning ability. According to Lamme and Thompson (1994), examples provided by peers and siblings close in age on a day-by-day basis were the best (p. 49). For example, DV and AD liked the same TV show, “Ninjago.” When DV watched the TV show, AD watched it with him. If AD were ten years older than DV, this would not happen. DV’s and AD’s closeness in age made their relationship very conducive to learning.
This shared understanding enabled DV to better gain artistic knowledge. The following example shows how DV and his brother shared knowledge and the benefits of sharing knowledge for DV. The conversation between DV and his brother happened after they finished their dragon drawings. When AD said that he needed a citation, DV asked him what citation meant. AD responded, “When you cite something, you have to write a citation. If you don’t, it is illegal.” DV listened to AD and looked at AD’s writing of a citation at the right side of his drawing. DV asked AD to help him decide what to put on his dragon drawing, “How about mine?” AD offered an example of a copyright, “You made your own things creatively, so yours has ‘copyright’. If someone copies yours, he has to write a citation.” DV nodded and asked, “Brother, did you write it, then?” AD showed his citation to DV and replied with confidence, “Yes. I wrote that.” DV said, “You should write Google.” AD replied, “No.” DV insisted, “You got an image from Google.” AD explained that he had cited the website, not Google.

With regard to shared knowledge between DV and his brother, I found that they were able to grasp and share word meanings—in this case, about illegal and copyright. When his brother mentioned illegal and copyright, DV understood right away and nodded. This showed that they already had a shared knowledge of what was meant by illegal and copyright. This shared knowledge helped DV to understand better when his brother explained the concept of a citation. If they had not shared common knowledge of the meaning of copyright, DV would not have known what a copyright was.

In addition, I found that with shared knowledge, including a mutual understanding of words such as illegal and copyright, DV’s brother scaffolded DV when he taught him the meaning of citation. In the above episode, DV’s brother became a teacher and DV
became a learner. With regard to the siblings’ role, Brody (1998) said that older siblings play roles as “teachers, managers, and helpers” and younger siblings become “the corresponding learner, managee, and helpee roles” (p. 16). During this particular instructional experience, DV’s brother offered examples such as “When you cite something, you have to write citation. If you don’t, it is illegal.” And “you made your own things creatively, so yours has copyright.” As a learner, DV asked how to apply a citation to his own dragon image and his brother’s dragon image. This scaffolding showed that DV constructed artistic knowledge about the concept of a citation through his communication with his older sibling, AD.

**Summary**

In this chapter, I examined the relationship of the role of siblings in the home environment in order to better understand the home drawing event of DV. I discovered that DV’s brother can occupy the important role of peer in the home drawing event. In this role, the brother acts as a teacher, and their relationship grows through mutual understanding. Furthermore, I discover an idolization that is beyond average peer relationship. DV idolizes his brother, and he wants to always integrate what his brother dos into his own artwork. This at times allows for DV to strive far pass his skill levels in his artistic domain and other domains. In the next chapter, I will examine the mother’s role in the home environment and her impact on the home drawing event.
Chapter 7

INFLUENCE OF MOTHER

When DV draws at home, his mother frequently interacts with him through talking, laughing, and sharing experiences. These interactions between DV and his mother affect DV’s drawing events. According to Baumrind (1967), parenting influences communications with their children and their children’s development. Additionally, each parent has different parenting styles. These styles range from bossy to laissez-faire and the style changes depending on situations (Baumrind, 1967). Likewise, from my observations and interviews, I find that when DV drew at home around his mother, the mother’s parenting style varied from bossy to laissez-faire. I also find that a diverse array of parenting styles were evident in the mother’s roles during home drawing events and affected DV’s drawings directly or indirectly.

In this study, I analyze DV’s mother’s parenting styles as reflected in her communications and interactions with DV. I divide the roles into five categories: mother as a provider of resources, mother as an art teacher, mother as a friend, mother as a social guide, and mother as a household manager. Mother as a provider of resources refers to her role as an art materials provider when DV draws. Mother as an art teacher means that she teaches DV how to draw those figures with which DV is unfamiliar. Mother as a friend points to time spent playing with DV. Mother as a social guide refers to time spent
as a guide who teaches good manners. Lastly, mother as a household manager includes her supervision of DV’s schedule, cleaning, and artifacts.

Mothers in Korea may have slightly different cultural values, and therefore, I provide a brief overview of these values. Traditional Korean mothers are competitive and forceful with their children’s academic achievement (Kim & Hoppe-Graff, 2001, p. 87). As an art teacher of young children in South Korea, I faced and consulted many Korean mothers who wanted their child to have higher artistic skills, to get better scores, and to get medals at art contests. The mothers were more interested in their child’s higher academic achievement than the child’s fun and imagination. Similar to traditional Korean mothers, parenting style of DV’s mother seems to be forceful when it comes to his learning and education. She always refers to me as art teacher. She tends to view my observation as art lessons, even after explaining that I wish only to observe multiple times. Even when I am not there, she views activities with her children more as lessons and less like creative explorations.

In this chapter, in order to fully understand DV’s home drawing events, I first review relevant theories and background information on parenting styles and the effect of parenting on children’s learning. Second, using these theories, I identify the parenting styles that emerge in communications between DV and his mother when he drew at home. Lastly, I examine how these parenting styles influence transitions shown in DV’s dragon drawings.

**Theories of Mother’s Parenting Styles in Relation to Children’s Learning**

Bornstein and Bradley (2012) refer to parenting as “genetic endowment and direct effects of experience that manifest in parents’ beliefs and behaviors” (p. x). Parenting is
critical to a child’s home drawing events because it affects the child in numerous ways. Examples include art materials available, work space, instructions, and time availability. The importance of parenting in art education has been recognized in the Reggio Emilia approach. In this approach, parents are recognized as critical to a child’s development, providing children with needed resources such as time, materials, and instructions (Gandini, 2011).

A parenting style will determine how and how many of these valuable resources are provided to a child. Baumrind (1967, 1991) states that the parenting styles have influenced communications between parents and their children as well as children’s learning. From their parents, children learn how to interact with others, such as how to talk, how to influence other people, whom to avoid and derogate, and how to express affiliation and animosity (Baumrind, 1967, p. 45). Baumrind’s (1991) parenting styles are often discretely classified into three parenting styles known as “authoritative, authoritarian, and permissive parenting” (Conrade & Ho, 2001, p. 30). Baumrind (1991) says that each parent fits into one of these discrete styles more than the others. However, she only tests tasks that she considers in relationship to testing maturity, such as dealing with discord or a child rapport with a parent. My observations revealed that DV’s mother practices multiple styles depending on the learning task. In this section, I describe what each parenting style addressed by Baumrind (1991) means, how the parenting style relates to DV’s mother’s parenting, and how the style varies with task.

First, authoritarian parents are “demanding, directive, and not responsive” (Conrad & Ho, 2001, p. 30) to their children. Authoritarian parents order what their
children do, and they expect their children to obey (Conrad & Ho, 2001). The relationship between authoritarian parents and their children is hierarchical.

From my observation of DV’s home drawing events, I noticed that DV’s mother exhibited an authoritarian parenting style at times when DV was cleaning or needed to be kept to a schedule. For example, DV’s mother directed DV to keep organizing his art materials once DV finished drawing. When DV was done with his dragon drawing, his friend visited his home. His friend came in. DV wanted to play with his friend, but his mother did not allow DV to play with his friend until DV put away the art materials. His friend waited until DV finished organizing them.

This authoritarian parenting style is similar to traditional lecture-based teaching methods, which are teacher-centered (Boumová, 2008; Jeffries, 2005). Students just listen to teachers’ directions and follow their instruction. In the traditional view of education, learners play the role of “passive receivers” (Boumová, 2008, p. 10).

Second, authoritative parents are assertive but responsive to and supportive of their children (Conrade & Ho, 2001). They respect children’s opinions and discuss topics with them via communication (Conrade & Ho, 2001). The relationship between parents and children may be somewhat demanding, but they are not restrictive of children. In similar ways, DV’s mother exhibited an authoritative parenting style when teaching DV how to draw some subjects or use art materials. When DV had difficulty in drawing a human figure, his mother demonstrated how to draw a human as an example. She explained to DV how the human form looks, using conversation.

The concept of the authoritative parenting style can be connected to Vygotsky’s (1978) theory about the Zone of Proximal Development (ZPD). ZPD refers to a gap
between what a child can achieve by himself and what the child can potentially develop through scaffolding under the guidance of adults (Vygotsky, 1978). This ZPD points to the importance of adults’ input into children’s learning and development. According to this theory, parents’ role is “facilitator, guide and co-participant” and a child’s role is a “co-constructer” with parents, “self-active thinker, explainer, interpreter, and active social participator” (Woolfolk, 2005, p. 321). Vygotsky considered parents to be facilitators who worked with children and guided them to solve a problem when their children had difficulty in learning. Similarly, authoritative parents supported children’s learning by acting as teachers and responding to children’s questions and needs as children learn (Conrade & Ho, 2001).

As mentioned before, the Reggio Emilia approach centers on parents’ participation. These parents are considered to be facilitators when participating in children’s learning (Cadwell, 1997). In the Reggio Emilia approach, parents are considered to be cooperating with classroom teachers when teaching children, performing a partnership role (Cadwell, 1997, p. 6). Cadwell (1997) reports that in Reggio Emilia schools, parents help teachers to build a better curriculum. Parents bring ideas and skills to their children’s school and discuss them with the classroom teacher. Their participation improves the school and enables a better understanding of children’s development (Gandini, 2012). For example, “parents and teachers come together to build furnishings and equipment, rearrange the educational space, improve the school yard, and maintain classroom materials” (Gandini, 2012, p. 125). In doing so, the environment becomes more enrichment-focused and comfortable. Children feel more at home, which facilitates their attempts to study and play in intimate ways. Parents’ participation also offers an
“opportunity for in-depth discussion regarding the development of the personality of the child” (Gandini, 2012, p. 125). The opportunity for in-depth discussion leads teachers to understand an individual child’s personality and enables them to enrich children’s learning and development.

The last parenting style is called permissive parenting—permissive parents are nondirective and lenient, and avoid confrontation with their children (Conrade & Ho, 2001). Heath (2009) indicates that such “parents are noncontrolling and nondemanding” (p. 33). Basically, the parents do not offer their children direction on their actions. Permissive parents are very friendly and expect their children to be responsible for monitoring their own works, such as their homework (Heath, 2009). DV’s mother engaged in permissive parenting when DV drew dragons. For example, DV’s mother let DV draw at home when DV wanted to do so. She was very friendly and interested in his activities, such as when she asked for his point-of-view about images drawn by him.

When DV and his mother talked about images, the communication pattern used by mother and child during permissive parenting resembled that in Bakhtin’s (1986) theory of dialogue. Marchenkova (2005) states that Bakhtin considers dialogue to be “a concept describing communication of equals in the sense that both or all participants have equally important things to share with one another” (p. 179). Bakhtin (1986) views all communicators in dialogue as equal; communicators shared their knowledge dialogically. For Bakhtin, all people have equal power to lead a dialogue and change subjects. Similarly, in permissive parenting, both children and parents have equally important experiences as learners when they learn through communications. Children are equal to
adults in their learning. Parents respect children’s opinions and their perspectives. The relationship between parents and their children is similar to that experienced with peers.

**Roles of DV’s Mother**

The previous theories and background showed that a significant amount of parents’ inputs, especially, mother’s inputs, to children’s learning at home is apparent. This means that DV’s mother’s inputs affected his drawing events. This section contains a discussion of the effects of DV’s mother’s inputs as seen in DV’s home drawing events. The effects of DV’s mother’s input are examined with regard to the different roles of the mother, looking at her parenting styles.

I categorized the different roles into five categories: mother as a provider of resources, mother as an art teacher, mother as a playmate, mother as a social guide, and mother as a household manager. Based on each role, I next describe the effect of the mother’s parenting styles, especially on transitions in DV’s dragon drawings from Asian and western dragon styles, by looking at communications and interactions between DV and his mother.

**Mother As a Provider of Resources**

Resources provided by DV’s mother enrich DV’s experience and inspire DV’s ideas when drawing at home. These resources mainly include books and art materials. Each resource affects DV’s drawing events differently based on the mother’s parenting style toward each resource. In this section, I examine how resources provided by DV’s mother affect DV’s home drawing events.

In particular, I examine the following resources: books shared with DV and his brother and art materials such as pencils and papers. The first resources are the dragon
books provided by DV’s mother—I’ve noted their influence on DV’s dragon drawing events. The following events happened when I visited DV’s home in the spring of 2012. DV and I were sharing dragons that he had drawn while I was not around. Interestingly, one of the dragon images attracted me because it was drawn more like a western dragon from European lore. Previously, he had mainly drawn dragons with an Asian dragon style. (See previous chapter on culture in comparison of styles.) I told DV that the dragon looked different from other dragons drawn previously by him. He responded with delight, “I copy it from a book.” I asked him to show me the book. He quickly brought the book to me. The book cover had a dragon illustration as seen in Figure 4.4. The title of the book was *Dragons of Deltora* (in English). DV pointed to the illustration, “I copied this one.” He told me that the dragon book was his favorite among all of his books at home. Comparing the illustration and his drawing, I was surprised because his dragon drawing captured all the details in the dragon illustration (see description about second drawing in the coding). In the drawing, I saw new large wings with zigzag-shaped feathers at the edges of the wings.

The dragon book provided by DV’s mother enriched DV’s experience with western dragon styles. The book cover illustration DV copied had a typical western dragon style, and the book story also had a western style. DV copied the illustration as a reference for the first time in the U.S. The first experience of copying a western dragon style affected his later dragon drawing styles. His later dragon styles changed toward western style in terms of dragon characters and stories. As a resource, the dragon book led DV to develop new experiences with western dragon characters and stories. (See chapter 5)
According to the interview with DV’s mother, the dragon book was one of a collection of many books the mother had provided to her son. DV’s mother highly valued education and believed that her children’s reading books enhance their education and learning. In particular, she believed that a diverse education is possible if one reads books with a broad range of topics. To ensure this diverse education, she bought dragon books as well as other types of books for DV.

When DV’s mother bought books, a dominant parenting style emerged and the parenting style affected DV’s home drawing events. In particular, DV’s mother compromised her values. She believed that DV should read educational English books, but she knew that DV preferred dragon books with many illustrations and few words. This compromise was a form of authoritative parenting because she was being responsive and supportive (Conrad & Ho, 2001). She believed that when reading English books, DV’s English skills (reading, writing, and English vocabulary) would improve. At the same time, she knew that DV preferred to read about dragons. For these reasons, she bought dragon books in order to meet both needs.

As a second resource, art materials provided by DV’s mother influenced DV’s dragon drawings. I often observed that his mother provided materials for DV. During one of my observations, she provided drawing pencils and a couple of 8.5”x11” printing papers to DV. DV drew dragons on one of the papers and was cutting the dragon with his brother’s pair of scissors. “DV, is there some material you need?” the mother asked. “I need stick glue,” DV answered. The mother found a glue stick in the living room, and she gave it to him. The mother asked again if he needed any other materials to make sure that he had all of the materials he needed. A few minutes later, DV suddenly stood up and
started to look for something. The mother asked what he was looking for. DV said that he needed a mechanical pencil. The mother said that she would look for the mechanical pencil for him. The mother found the pencil, “Ok here it is. This pencil is your brother’s, but you can use it.” His brother seemed uncomfortable, but the mother responded, “I always told you guys that objects should be used.” His brother let DV use the pencil.

In this conversation, I could see her willingness to provide art materials for her children. This willingness can be considered a form of both permissive and authoritative parenting as addressed by Conrad and Ho (2001). The willingness may be explained via permissive parenting because she was being highly responsive. Whenever her children needed materials, she was willing to provide them even though she was busy doing her homework. In order to be ready to provide materials, she tended to be near her children when they drew. Even when DV’s brother, AD, requested tissue, she gave them to him without asking why AD needed tissue. She was more than willing to go get a tissue for him. In addition, her willingness may be explained via authoritative parenting because she was being assertive, persuasive, and supportive. When DV’s brother seemed uncomfortable with DV’s using his scissors, she persuaded him that objects should be used and shared. DV’s brother understood and let DV use his scissors.

One of the art materials DV’s mother offered for his drawing, a sharpened pencil, raised the question of whether DV wanted to use a crisp pencil or his mother wanted him to use one. I often observed both cases. DV liked to use a sharp pencil for his drawing. I observed that DV requested a pencil sharpener: “Mom! I should use pencil sharpener.” The mother asked, “What did you say?” “I should use pencil sharpener,” DV responded. “There is pencil sharpener near your brother,” the mother said to DV. “Here,” AD handed
over the pencil sharpener to DV. In this case, DV asked his mother for a pencil sharpener because he wanted a sharp pencil for drawing. For DV, the mother was the provider of art materials that he needed during his creative process. As another example, the mother sharpened the pencil and gave it to DV even though DV had not requested a sharp drawing pencil. Also, she occasionally told DV to sharp pencils when she thinks that a pencil looked dull while he was drawing. Based on the observation, I hypothesize that DV’s mother wanted DV to have a well-sharpened pencil in order to make lines crisper based on observations. DV also seemed to like using crisp pencils because it made it possible for him to draw detailed dragon drawings more easily. Although I am not sure that because of DV or his mother’s desire about sharp pencils, they both seemed happy about having sharp pencils for drawing. This affected DV’s drawing events because DV’s drawn images had sharp pencil lines that better depicted detailed descriptions such as dragon sharp teeth.

Furthermore, her willingness to provide resources extended to the purchase of new materials. It was about two weeks before Halloween in 2012. As part of their first Halloween, I introduced them to new materials—pumpkins and tools for pumpkin carving. The mother was very happy and excited about these new materials. She asked me where I got the pumpkins, what materials they needed for drawing, and how to carve. I told her that I got the pumpkins from Walmart and explained how to draw and carve. She actively learned about pumpkins. She was standing right next to DV and his brother the whole time while they worked on pumpkin designs. These pumpkins were new materials for her children, so they had some troubles and questions. Their mother and I taught them how to design shapes on pumpkin. After the pumpkin experience, she told
me that she wanted to introduce new materials and new cultures like Halloween
pumpkins, but she did not know how to provide that. She was very appreciative and
happy that, in the future, she could provide pumpkins to her children.

As a provider of resources, DV’s mother wanted to learn about new materials.
She liked to introduce them as well as new forms of U.S. culture. Providing new
resources can be considered a form of authoritative parenting; the mother scaffolded her
children’s use of a new material—pumpkins. She helped and guided when her children
had problems using it. Although DV’s mother did not have all art materials at home, she
was willing to buy and tried to provide materials DV wanted for his drawing.

As a provider, as often as she could, the mother provided the best-quality art
materials for DV’s art learning. The mother valued good-quality art materials because
having them facilitated her children’s work. In particular, she brought Korean 4B art
drawing pencils, special erasers, and glue for her children’s art learning from Korea. She
believed that these three particular things were better quality than American ones and
made her children comfortable.

**Mother As an Art Teacher**

DV’s mother acted as an art teacher during their shared drawing time. The role of
art teachers is to encourage, guide, and improve students’ expression through art (Wilson
& Wilson, 2009, p. 174). When DV’s mother acted as an art teacher, she was mainly
involved in four tasks: copying, art vocabulary, figures, and ownership. During drawing
events, the mother encouraged DV to copy to improve his expression. The mother taught
art vocabulary to develop DV’s artistic knowledge. She also guided DV on how to draw
unfamiliar figures in order to enrich his art experience. Lastly, she taught DV to develop
a sense of ownership by instructing him about putting a title on his artwork. I observed multiple parenting styles when the mother acted as an art teacher. These parenting styles were shown through communications and behaviors between DV and his mother on four tasks: copying, art vocabulary, figures, and ownership. Also, I examined how parenting styles evidenced in the mother’s role as art teacher influenced DV’s home drawing events.

From my observations, DV’s mother believed copying was an important learning strategy in drawing. She often encouraged copying during DV’s drawing events. The following example shows her encouragement of copying. DV was drawing a dragon world filled with dragons. Looking at AD’s stick figure images, DV started to draw stick figures similar to his brother’s as shown in Figure 7.1. AD asked, “DV, why are you copying my people? Don’t copy my stick figure. Draw a firing dragon. Yours is dragon world.” DV responded, “I am drawing without looking at your people image.” DV later added clothes and black hair to those stick figures. AD said, “Yours is dragon world. People shouldn’t exist in the dragon world. Get rid of these. Draw different character.” DV kept drawing the people. “Mom! DV copies mine,” AD told the mother. The mother replied, “Copying is fine.” AD said, “Then, it is not fun for both DV and me.” The mother responded, “It is fine, if you are fun. Don’t concern about others.” The mother said to DV, “DV, your copied image looks better than your brother. It is like ‘Chung-Chool-U-Lam (청출어람)'” The mother asked AD if AD knew what ‘Chung-Chool-U-Lam’ meant. AD answered that it referred to his request that DV not copy. The mother corrected AD—Chung-Chool-U-Lam means that a student surpasses his teacher’s skills by copying the skill. AD responded, “I don’t like he is copying mine.” AD talked to DV,
“Live your own life.” DV replied, “I have my own life.” AD insisted, “I didn’t say you didn’t. I said have your own life.” The mother mediated their arguments, stating, “DV did a better job for drawing than your brother.” The mother let DV keep the copied image. AD started to focus on his work.

![Figure 7.1. DV drew stick figures.](image)

In the observation of DV’s copying of his brother’s image, I perceived an authoritative parenting style, because she was acting as a facilitator from DV’s point of view. The mother facilitated DV’s drawing level by allowing him to copy his brother’s drawing images. Even though AD was upset, she encouraged DV to copy his brother’s drawing by providing a Korean traditional proverb, Chung-Chool-U-Lam. This implied
that DV could learn from copying AD’s drawing. She even stated that DV’s copied human drawing looked better than AD’s original stick figure. In addition, the mother used the meaning of Chung-Chool-U-Lam to mediate the tension between AD and DV. Using Chung-Chool-U-Lam, she indicated that AD should not worry about the drawings looking the same because they looked different. However, I was not sure that AD was fully convinced by the mother, because AD sometimes showed his uncomfortable feeling toward DV when he copied images in my later observations.

Her encouragement of copying implicitly affected DV’s copying of his brother’s drawing. Doing so seemed to provide DV with pleasure and excitement in his daily life. His mother’s encouragement of copying made it possible. DV openly copied his brothers’ images without hesitation. DV got ideas for his own drawing from copying. According to Wilson and Wilson (2009), “most children borrow images and turn them to their own purpose” (p. 70). Based on the mother’s statement that DV’s copied image looked better than AD’s, it was clear that the mother thought that DV drew stick figures better than his brother. DV borrowed his brother’s stick figure images and created his own people in his drawing. He first drew a stick figure with a thick black pen. Using the pen, he added clothes, hands, shoes, and hair. (In the previous analysis, I talked about DV’s idolization and copying of his brother’s drawn images.)

Additionally, DV’s mother encouraged copying dragon images from dragon books when DV began to draw a dragon. It was on November 12, 2013. Before DV started drawing, he pondered what kinds of dragons to draw. He started drawing a head of the dragon. The mother interrupted his drawing and said, “DV, you don’t have any dragons to copy for your drawing.” The mother picked out one of the dragon illustration
books from a bookshelf in the living room. The mother handed the book to DV and asked, “In this book, is there a dragon similar with the dragon you are drawing?” DV took the book and looked at the cover. The mother directed, “Look inside the book to find a dragon you want to draw.” He opened the first page and saw a red colored dragon on the page. He immediately chose the dragon to copy. He put the book right above his drawing paper, and started to draw. The mother interrupted him again and said, “Did you carefully look at dragons in the book?” DV started to look at other dragon illustrations, turning the pages. After looking, he found one dragon illustration to copy. The mother tried to put the book on DV’s small table, but she could not because of the table’s small size. DV said, “I will draw an imaginative dragon in my way.” Even though she heard him, she put one of the dragon illustrations from the book on the right bookshelf, so DV could look at it. The book was too far to copy, but DV looked at the illustration from time to time while drawing his dragon.

In the observation above, the mother’s suggestions about copying a book illustration can be considered a form of authoritarian parenting (Conrade & Ho, 2001). Her suggestion for copying looked restrictive and directive. She interrupted DV’s dragon drawing and gave him a dragon book to look at. She directed DV to copy one of the illustrations from the book, even though DV already had an idea about what to draw when he began to consider the drawing. DV followed her instruction to copy and chose one. Even when he chose a dragon illustration to copy, she interrupted him again. She ordered him to look more carefully at dragon illustrations in order to choose the one inside the book. DV obeyed her order by looking at other illustrations from the book.
Art educators see the practice of copying as having pros and cons. Wilson and Wilson (2009) state that copying can discourage a child’s creativity because copying makes children’s minds inflexible and unable to use their own ideas in new ways. As benefits of copying, they note that “Copying enhances and facilitates perception of details” (p. 79). According to Lamme and Thompson (1994), when children want to copy, adults should let them enjoy copying. Children are able to create new ideas based on learning from copying.

As a second task, DV’s mother taught him art vocabulary during his drawing events at home. It was March 16, 2013. When I visited DV’s home, DV’s brother, AD, showed me a drawing of an egg. This egg was shaded with different ranges of values, lightness and darkness. This shading made it look more realistic. AD told me how he enjoyed using different values in the picture. DV looked at the shading and said the shading looked great. DV and AD seemed to like drawing with values, so I asked them to draw anything they liked, putting in values. I had no intended shading lesson, but only wanted DV to try it since he seemed to admire AD’s drawing. As soon as I finished, DV started to draw a dragon right away. He seemed to already know what to draw that day. However, the mother took it upon herself to turn it into a teaching lesson about shading. DV’s mother looked at DV who was intensively drawing a dragon and stopped him: “DV, do you know what today’s goal is in this drawing?” DV said, “No.” The mother seemed concerned: “DV, do you know what value means?” DV shook his head. The mother explained, “DV, do you remember the egg your brother drew?” DV responded, “Yes.” The mother taught, “You put darker color like this.” She demonstrated by putting shading on DV’s drawing. DV began to draw his dragon drawing. The mother showed him AD’s
egg drawing: “Listen to mom’s explanation. Like this you put dark shade then, it looks prominent which makes it look real. Your brother is going to put value. Look at his doing.” DV looked at his brother’s doing. The mother demonstrated again, putting a dark brown color on the wing in DV’s drawing” DV took her hand away from his drawing, “I will do it.” The mother ordered, “DV, you shouldn’t do too dark like that. Lightly put shading like your brother. Look at it.” She pointed at a wing AD drew. She said, “Put this part dark and this part light, right? You don’t have to put all dark.” DV tried to copy what AD had done, on his wing. She demonstrated shading on DV’s tail. The mother said, “Here [tail] is on the floor like your brother’s drawing. Look at what I am doing. This one has shade on the floor because it is on the floor. To this place.” DV looked at her demonstration for a while. Then, he rejected it, and said he would like to do it in his way. The mother happily agreed to allow him to experiment his way.

DV’s mother tried to instruct him on the meaning of value and how to represent it—this may be considered a form of authoritarian parenting, because she was very demanding, directive, and restrictive. When DV drew a dragon intensively, she stopped him from drawing in order to show him how to use value. She demonstrated shading on DV’s dragon wing without his permission, and demanded that he continue to shade the dragon. Later when she demonstrated again, DV rejected her help. DV tried to put dark color on the dragon wing, but the mother hold him not to put too much dark color there.

This teaching of value helped DV to gain a sense of how to represent value on his dragon drawing. DV experienced a new art technique—putting value in his drawing. DV observed how to do so and then tried to apply a range of values with light and dark colored pencils. DV thought that shading was cool and wanted to mimic his brother.
However, DV lost interest when the mother’s lesson became too difficult. It is unclear that it was too difficult because of how the mother taught the lesson or too difficult because he did not see the value in learning the skill.

As a third main task as an art teacher, I observed DV’s mother’s involvement in DV’s figure drawing. She taught him how to draw figures and trees. Especially when DV drew dragons, from time to time he included elements of landscape and humans next to the dragons. It was spring of 2012. DV drew a stick figure in a small bus. His mother was sitting next to him; she looked at his stick figure and erased it, saying, “Let’s draw a human figure instead of a stick figure.” She drew people in the bus. In another of DV’s drawing events, her dislike of stick figures was evident. DV drew many stick figure men on the left bottom side of the paper next to a big dragon drawing as shown in Figure 3. The mother pointed out, “Look at DV’s drawing. DV spoils his by drawing stick figure men after he drew very well.” DV rejected this: “Mom, I drew stick figure men because they are far away from the dragon.” The mother disagreed, “I see, but people shouldn’t be like stick figures.” The mother did not erase them and let him have the stick figure men.

Her teaching of human figure drawing can be considered authoritarian and authoritative parenting. It was authoritarian parenting when she taught him how to draw human figures. She was strict and directive (Conrade & Ho, 2001). She strongly overruled his decision to draw stick figures. The mother removed the stick figure without asking him why he drew stick figures in the bus. From time to time the mother pointed out DV’s stick figure men as not a proper way of drawing. Also, her teaching of human figure drawing was authoritative parenting because she was being supportive and understanding of DV’s level. She understood that DV was not familiar with human figure
drawing. She taught human figure drawing via demonstrations of how to draw human figures. Her assistance led DV to establish his own drawing skills and styles for human figures. According to Lamme and Thompson (1994), “watching adults and peers in the process of drawing provides a scaffolding which leads them step by step into becoming successful in their drawings” (p. 50). The demonstrations of human figure drawing scaffold understanding of human figures and helped DV to draw better. DV learned to draw human figures by looking at her detailed human figure drawings.

Thus her parenting included providing DV with aesthetic experiences. Freedman (2003) stated that, “It [aesthetics] is the beautiful, appealing, and intriguing that makes us want to look at visual culture. Aesthetics can promote feelings of righteousness, communicate vital messages, and illustrate excellence” (p. 24). In DV’s home drawing event, the mother’s parenting sometimes leads an aesthetic agreement with DV. For example, the mother’s drawn image of tree attracted to DV, so he occasionally drew similar trees in his later dragon drawings. But, her parenting sometimes leads to an aesthetic disagreement with him. For example, I can see an aesthetic disagreement between DV and his mother about drawing stick figures. DV considered adding people to his dragon drawing to make his dragon drawing look nice and to please his mother. Even though his mother does not like stick figures, DV still draws stick figures. As he pointed out, stick figures are appropriate because of the distance. This logic demonstrates that artistic maturity where he can take advice chose the correct manner to implement it.

Lastly, as an art teacher, DV’s mother emphasized the importance of a sense of ownership. She taught DV how to choose titles for his drawings. I often observed the mother’s direction in titling drawings. The following was my first observation of her
teaching about titles. DV had drawn dinosaurs, a dragon-looking creature, and Ninjago characters. Then, his mother asked, “DV, what is the topic of this story? Let’s put a name on it.” DV responded, “Ok.” He wrote “Ninjago” on the paper. The mother disagreed, “That might be wrong. There are not only Ninjago. Look at other characters on this drawing. Can you write another title?” He erased “Ninjago” and wrote, “Time Machine and Dinosaur (타임머신과 공룡)” as shown in Figure 4. The mother agreed, “Good. This title seems much reasonable.” DV smiled. He explained that Ninjago came to see dinosaurs to study them, using a time machine. She liked the title of DV’s drawing.

![Figure 7.2. DV’s drawing titled, ‘Time Machine and Dinosaur’.](image)

The mother’s teaching about titles may be considered a form of authoritative parenting because she supported his learning. She facilitated DV’s understanding of the reasons for choosing a proper name for his drawing. Putting a title on his drawing made it
a completed artwork. She valued a title as representative of the artwork. When he wrote Ninjago, she guided him to look at other characters as well as Ninjago. Following her direction, he made a story—Ninjago had engaged in time travel to get to the dinosaur era in order to research dinosaurs. Then he wrote “Time Machine and Dinosaur”. Her assistance enabled him to choose a better title. He was satisfied with the new title.

DV’s mother’s assistance in selecting a proper title reinforced a sense of ownership. She did not inform him of what to choose for his title. She assisted him in thinking about his own drawing again. Tarr (1995) stated that a name on a child’s artwork identifies the object with the self. Tarr continued, “The child and the work become part of each other” (p. 25). DV owned his drawing and so he gave it a name. He chose a proper name to represent the story or characters in his drawing. Taking the time to choose a proper title made his product more valuable to him.

In the role of art teacher, the mother values DV’s opinion about his dragons. For example, DV was drawing a couple of dragons. The mother commented to him about drawing an energy ball that a dragon carries. Listening to the mother, DV’s brother responded that dragons DV was drawing were not Asian dragons. DV agreed his brother. Then, the mother understood, and let DV draw dragons in the styles he wanted. From this observation, I find that the mother values DV’s opinion on how he likes his dragons.

**Mother As a Playmate**

When DV drew at home, his mother acted as a friend. Hartup (1993) talked about three friendship conditions: reciprocity, commitment, and equality (p. 6). The first friendship condition, reciprocity, means the practice of sharing common interests and activities between friends (Hartup, 1993, p. 7). This reciprocity was evident in the relationship
between DV and his mother when they spent time together and shared drawing activities.

The second friendship condition, commitment, refers to help when friends are in trouble (Hartup, 1993, p. 8). This commitment also appeared in the relationship between DV and his mother when DV helped his mother with dragon information. The last friendship condition is equality, which means seeing themselves as equals and having horizontal structures in interactions (Hartup, 1993, p. 9). This equality was shown in the relationship between DV and his mother when the mother asked for permission to participate in his artwork. In this section, I examine how the mother’s friend role occurred in these three areas: reciprocity, commitment, and equality. I also examine how the friend’s role affected DV’s home drawing events.

First, the mother’s friendship role appeared in the reciprocity between DV and his mother. DV and his mother shared mutual interests in his drawing and talked about it. The following is an example of a conversation. When DV drew a dragon, the mother often asked many questions about DV’s drawn dragon image. The mother talked to DV, pointing to an image on his drawing: “What is this, DV?” DV responds, “It is cliff.” The mother said, “Aha~” and asks, “DV, what are they doing?” She pointed to people on DV’s drawing. DV replied, “They are doing war.” The mother asked, “Then, what is he [dragon] doing there?” DV paused and responded, “Watching.” The mother asked, “What is he going to do with watching?” DV paused. Then he explained, “He is watching a 3D movie.” The mother was curious: “Then, is he [dragon] watching movie about people’s war? Not people are watching him [dragon]?” DV said, “Yes.”

The conversation shows a form of permissive parenting because she was very interested in his drawn dragon images and responsive to DV’s opinions, acting like a
friend. She watched DV’s drawn dragon images carefully. Then, in order to understand his opinions and perspectives about the images, the mother asked him several questions: “What are they doing?” “What is he[dragon] doing there?”, and “What is he going to do with watching?” His answers gave her insights into his ideas and perspectives about what he drew and what the dragon and people were doing. When she asked him questions in the conversation, she was very responsive. She waited for his answers even though he paused while he was thinking. She also carefully listened to him and responded to his answers.

In the face of permissive parenting, the relationship between DV and his mother became stronger and intimacy increased between them. Friendship requires spending time with each other and sharing common interests and activities that increase intimacy (Hartup, 1993, p. 7). Malaguzzi (1993) talked about children’s point of view being observed as follows:

When the child is observed, the child is happy—it’s almost an honor that he is observed by an adult…what the child doesn’t want is an observation from the adult who isn’t really there, who is distracted. The child wants to want that she is observed, carefully, with full attention. (p. 57)

DV also enjoyed being the focus of his mother’s attention. He delightedly answered and expressed his ideas to his mother. The mother as a friend spent time with DV and talked about his dragon images as their mutual interests. In talking, she understood his perspectives. DV’s mother paid attention to him. In sharing mutual interests, she learned more about his perspectives. This permissive parenting usually occurred when the mother
talked about American culture with DV. She tended to yield to him about all things related to American culture.

DV’s mother’s interaction with DV about his artwork is related to the concept of the pedagogy of listening (Rinaldi, 2006). Listening is not only physical listening, but being open and sensitive to children and what they say—listening to their languages using all our senses (Dahlberg & Moss, 2005; Rinaldi, 2006). Rinaldi (2006) emphasized the meaning and importance of listening to children:

Listening as an active verb that involves interpretation, giving meaning to the message and value to those who offer it. Listening that does not produce answers but formulates questions; listening that is generated by doubt, by uncertainty, which is not insecurity but, on the contrary, the security that every truth is such only if we are unaware of its limits and its possible 'falsification’ . . .

Listening that takes the individual out of anonymity, that legitimates us, gives us visibility, enriching both those who listen and those who produce the message (and children cannot bear to be anonymous). (p. 65)

These statements indicate that active listening requires interpretations of and responses to children’s perspectives. Likewise, DV’s mother respected what DV talked about, what he was doing, and what he was thinking about. Listening to what DV talked about, she did not judge his ideas or opinions. She was eager to understand his perspective about his drawings and the relationships between characters in his dragon drawings.

In the mother’s friend role, her sharing and talking about common interests with DV had positive implicit effects on DV’s drawing events, because DV developed his
ideas through conversations with his mother. According to Thompson and Bales (1991), not only are visual languages portrayed in children’s drawings, but also children talk with others and these conversations influence children’s drawings. Children’s thinking is shown in children’s drawn images as well as in talking during children’s drawing events. Thompson and Bales (1991) talked about the important role of conversation during drawing events: “Talk continues to play a significant role in drawing events long after children master the ability to create images that are reliably recognizable and referential” (p. 53). This statement suggests that a drawing event is a place in which children can share their ideas and interact. This interaction can actively influence their drawings when they draw together. Likewise, through conversation between DV and his mother, he talked about his ideas of the dragon images. DV had a chance to rethink images he drew and relationships between images. He developed his idea through talking with his mother. Doing so constantly affected his mind; later, he created images related to the story he talked about. DV seemed to store his ideas for future reference for drawing.

The second friendship condition is commitment. This commitment refers to friends helping each other when the other is struggling (Berndt, 2002, p. 7). As a friend DV helped his mother during his drawing events. The following example shows this assistance. DV provided his mother with information about dragons that she had not known. DV taught her dragon terminology and dragon habitats. In the following example, I observed DV’s providing dragon terms to his mother. This was observed in March 2013. DV and AD were drawing dragon images. The mother talked with AD about AD’s dragon image. The mother asked AD, “Are these called scales? What is it called?” AD pondered, “It is a holding armor then.” The mother asked AD again, “What
is it called? Scales?” AD responded, “Feathers.” The mother disagreed, “It is not feathers.” AD replied, “Then, what is it?” The mother looked at DV and asked him, “DV, what is this called?” She pointed to figures on a dragon tail AD drew and said, “This one. DV knows the name.” DV looked at the figures and replied, “Ridges.” DV explained that it would be called ‘back ridge’ because it is on a dragon’s back.

The conversation shows a form of permissive parenting because the relationship between DV and his mother is interactive and equal. As a friend, she asked DV for help when she had questions about dragon issues. With regard to dragon knowledge, she trusted DV more than AD. When she talked with AD, she asked for the name of the covering of a dragon’s body. Even though AD answered—“feathers”—she did not trust AD’s opinion. Then, she asked DV for his help in learning the names of dragon body parts. She asked him for a correct answer regarding what a dragon’s body is called. Once DV said that it was called back ridge, she trusted his opinion. DV responded that the dragon did not abandon his eggs. She believed DV’s opinion about the dragon. I hypothesize that the mother’s trust to DV about dragons could happen because of her favoritism to DV. The mother time to time literally mentioned that her favor was DV. At the same time, I believed that the mother trusted DV’s opinions about dragons because she respected DV’s opinions about his expertise to dragons.

DV helped his mother like a friend. DV’s help relates to the concept of dialogue addressed by Bakhtin (1986). Bakhtin considered dialogue “a concept describing communication of equals in the sense that both or all participants have equally important things to share with one another” (Bakhtin, quoted in Marchenkova, 2005, p. 179). Likewise, even though DV was younger than his mother, his knowledge was considered
equally strong. Whenever the mother did not know about a dragon, she tended to ask DV. DV teaches her about dragon knowledge. She often asked DV questions related to dragons such as dragon terminology and dragon habitat to get correct and better answers. DV always explained the names of the dragon body and about dragon habitats and their eggs. As an advanced learner of dragon knowledge, DV helped his mother, and his mother respected DV’s knowledge about dragons. Treating him as an expert could lead DV to read more dragon books to get more information about dragons.

The second friendship condition, commitment, requires friends to ask for each other’s help. In addition to DV’s help, his mother as a friend also helped DV. The mother’s help often was evident when she complimented his dragon images. For example, the mother looked at the claws on a dragon he was drawing. She asked, “DV~ is this called a claw, right?” “Yes, right. It is claw,” DV responded. “Your claw looks great. DV, we can learn drawing dragon from you. Looks great,” she said. DV smiled and drew his dragon. The mother added, “DV draws other images very well. Yet, dragon drawing is the best in your drawings.” DV agreed, “Yes. I think so.” The mother said to DV, “From my experience, I think you are a dragon expert when it comes to dragons.”

DV’s mother’s observation is considered a form of authoritative parenting because she praised his detailed drawing skills and thereby facilitated DV’s dragon drawing. As a friend, the mother actively offered compliments during drawing events. The mother’s compliments about DV’s dragon images implicitly influenced his drawing events. According to Berndt (2002), “friends praise each other’s successes and encourage each other after failures, thereby bolstering each other’s self-esteem” (p. 7). When she
complemented his dragon drawing, he mentioned drawing a math dragon. This shows that the mother’s compliments increased DV’s confidence in drawing dragons.

In addition, her compliments played an important role in boosting DV’s effort in dragon drawing. Malaguzzi (1993) emphasized the importance of rewards toward what a child accomplished:

Both children and adults need to feel active and important- to be rewarded by their own efforts, their own intelligences, their own activity and energy. When a child feels these things are valued, they become a fountain of strength for him. He feels the joy of working with adults who value his work and this is one of the bases for learning. (p. 55)

These statements show that children feel valued when their efforts are rewarded. To reward DV for putting effort into drawing dragon claws, she complimented the detailed claws. He wanted to be recognized by his mother for his efforts and ability to draw dragons. He loved to draw dragons and liked to work and talk with his mother who valued his drawings. His mother noted his efforts and complimented the details.

Her treatment of DV as an expert on dragons and dragon drawing was based on the mother’s careful observation of DV. Understanding and recognizing a child as an expert require adults’ careful observations (Wilson, 2008). This careful observation requires a certain amount of time. DV’s mother tended to spend time sitting next to DV when he drew, and carefully observed images DV liked to draw and how DV expressed himself in each dragon drawing. I noted her careful observation because she complimented his dragon drawings compared his other types of drawings. Also, she often
explained how much he improved his dragon detail skills compared to his other dragon drawings.

The last friendship condition is equality. Equality means that friends consider themselves as being equal. This equality appeared in the interactions between DV and his mother when she participated in his artwork. The following example is about coloring together. DV was coloring the body of a dragon. The mother asked him, “May I color on your drawing? DV?”DV shook his head no. She nicely asked him again, “Mom also wants to enjoy coloring. Your coloring looks cool. What color do you want to use for this [dragon wing]?”DV responded, “Gold.” The mother asked, “Didn’t you use gold color for floor?”DV responded that he used light black color for floor and would like to use gold color for his dragon’s wing. DV finally let her color with him. The mother joined in coloring the dragon’s wing gold. DV smiled, looking at her coloring.

This observation shows a form of permissive parenting, because DV’s mother treats DV as an equal learner in their relationship. The equal relationship was evident in his mother’s request to participate in coloring. She asked if she could join in the coloring of his dragon drawing, but he rejected her. Due to his rejection, she could not join in the coloring. She showed again her willingness to participate in coloring his dragon. Finally, DV allowed her to color his dragon with him. This meant that DV accepted her as a playmate in his work by providing permission to color together.

This equal relationship between DV and his mother led DV to enjoy his drawing without regulations. According to Kerns and Barth (1995), the “parent as playmate may foster children’s social and emotional skill development by providing his or her child a safe context for learning to initiate interaction and to regulate emotion” (p. 244). When
drawing was DV-driven, he drew at his own pace without limits and engaged fully in his passions. DV had his own plans for his dragon drawings, such as what color he wanted to use. In the equal relationship between DV and his mother, he was empowered to decide the nature and direction of his drawing. As equal partners, DV and his mother had mutual pleasure in the coloring experience. With mutual pleasure, they built a strong attachment as friends.

Mother As a Social Guide

Each society agrees upon a set of social norms and taboos that guide right and wrong. These are not normally explicitly taught to children inside the classroom environment (Trumbull, 2008). However, parents explicitly teach their children social norms and teach to avoid taboos as social guides in the home environment. For example, parents use fairy tales and traditional stories to teach moral lessons (Lieberman, 1972). As a social guide, DV’s mother helped him to learn the right Korean manners and socially accepted language practices during DV’s drawing events. Understanding the mother’s role as a social guide is important—with this information the researcher can better glean which aspects of Korean culture and American culture are important for DV, in her opinion. In this section, I examine the ways in which DV’s mother as a social guide helped DV with Korean manners and socially accepted language practices.

First, DV’s mother’s roles as a parent included acting as a social guide regarding Korean manners. It was especially important that she teach him good Korean manners about using the proper space for drawing while I was observing them. The following observations are about this lesson. My first related observation was in March 2012. At the first observation, I wanted to observe DV and AD drawing in the natural home
environment. After discussing this, their mother began to arrange desks in the living room for her children. Then, she directed her children to use the desk. DV said that he liked to draw on the floor as was usual for his daily drawing. She rejected his request, and mentioned that working on the floor was rude when there was a visitor. She ordered him to use a desk. DV unhappily followed her order. Similar situations often happened at the beginning of my observations, but DV followed her lead about using a desk. In the middle of my observations, DV and AD only used desks. Thereafter, whenever I visited, they knew they were supposed to use desks when drawing during my observations.

DV’s mother’s directions were a form of authoritarian parenting, because she was strict and directive. She highly valued polite Korean manners so she was very strict when he was rude. DV’s mother believed that her children’s use of desks might help me to engage in better observation and filming. Also, being polite to teachers is social norm in Korean society (Lee, 1996). On the other hand, she believed that lying down in front of me was rude behavior. Therefore, she directed DV to use a desk for drawing in order to display polite Korean manners. Even though DV insisted that he wanted to use the floor, his mother did not allow him to do so. She directed him with authority, but DV tended to follow her directions about drawing space even though DV did not want to sit.

This authoritarian parenting implicitly influenced DV’s drawing events, because her directions changed the environment. Following her order, DV used a desk next to or near his brother, AD. Sitting next to each other enabled DV to access his brother’s drawings easily. His brother’s drawn images often played an important role as references. DV looked at images his brother drew and tended to copy them into his own dragon images. Sitting next to each other also led to more often communications and interactions
between DV and his brother, AD. For instance, DV and AD talked about each other’s
drawn images or their ideas for drawing. These influences were described in the previous
chapter on sibling influence on DV’s drawing events.

Second, DV’s mother’s role as a social guide is a socially accepted language
practice. During drawing events, I observed from time to time his uses of unacceptable
language such as the wrong English or Korean words. DV had difficulty selecting
between the Korean and English language. The following interview with his mother was
about DV’s unacceptable language practices.

I worry about DV’s using wrong words because DV should go back to Korea.
There is a funny story about it. Recently, DV keeps using Ol-Geun when he talks.
For example, he used, Ol-Geun pumpkin the other day. Ol-Geun is mixed word
with English and Korean word. Ol came from English word, old, and Geun came
from Korean word, Neul-Geun. He did not know that he was using the wrong
word. Right now I don’t force him to learn Korean or English hard. I have only a
few months to return to Korea. I wanted him to enjoy here in U.S.A. more until
we go back (Interview with the mother, September 2013).

This interview shows DV’s remarkable uses of mixed languages. He used a wrong word,
Ol-Geun, which is a mixed English and Korean word.

The mother’s way of handling DV’s incorrect use of words showed a form of
authoritative and permissive parenting. Her parenting was authoritative because she
facilitated his language learning. She taught him correct grammar and spellings in both
the Korean and English languages. The mother heard the words and corrected them, such
as when DV used Ol-Geun with an English word, old and Korean word, Neul-Geun. In
teaching correct Korean manners and socially accepted language practices during DV’s drawing events, DV’s mother played a role in bridging gaps between two cultures for DV. DV learned from his mother about Korean culture as well as about a new culture. In addition, her parenting was permissive because she understood DV’s difficulty in learning two languages. She knew that DV only had lived in the U.S. about two years, which is not enough time to learn English fully. She believed that mixing words was part of the natural process of learning a second language.

DV’s combining of two languages proved the existence of hybridity in his dragon drawing. “One way of understanding cultural differences in communication is to look at the themes that underlie people’s communications styles. We find these in people’s metaphors and in the underlying worldview their communication implies” (Mayer, 2000, p. 78). DV’s creation of words pointed to the fact that hybridity is affected by cultures and is current. The languages in DV’s drawings kept changing due to cultural influences from Korean and American cultures. At the beginning of my observations, DV used Korean words when he drew dragon drawings. As time went by, the number of Korean words decreased. At the end of my observation, he no longer used Korean words in his dragon drawings. Likewise, this cultural influence demonstrated that hybridity in the dragon styles in DV’s drawings between Asian dragons and western dragons was current. Even a look at DV’s dragon drawings indicated a shift from Asian dragons to western dragons over time.

**Mother As a Household Manager**

DV’s mother acted as a household manager during DV’s drawing events. According to Winkler and Ireland (2009), a household manager performs general operations of the
home for household members such as organizing, scheduling, planning travels, filing, supervising home maintenance, and making money decisions (p. 293). In these many tasks, DV’s mother, as a household manager, performed three tasks that affected DV’s drawing events: management of cleaning, organizing the living room, and supervising DV’s drawing space. In this section, I examine how the mother, as household manager, performed these three tasks and offer examples. Then, I examine how the mother’s household manager role influenced DV’s home drawing events.

First, DV’s mother managed cleaning for DV after his drawing events. This management included how he should clean up. The following example is about DV’s mother’s management of cleaning. While DV was drawing, he messed up his space with art supplies. His colored pencils were on the desk and floor, an eraser was on his sitting place, drawing pencil was on the floor, and a couple of papers he drew were messed up. When DV finished his drawing, his friend who lived in the next apartment came over to see DV. His mother let his friend come in, and the friend began to talk about his own iPad. After listening to his friend talk, DV stood up and watched the iPad. The mother looked at him talk with the friend. Then, the mother pointed out his messiness. She directed DV to clean the space he used for drawing. “DV, put them [art supplies he used] in the order. Clean first and play with the friend.” He followed her direction. He put the drawing pencil into a pencil holder, and put the eraser in place. The mother helped him to clean. She put the drawing pencils into a pencil box, and put the papers he used together. After cleaning, he played with his friend using the iPad his friend had brought.

The mother’s management of cleaning is a form of authoritarian parenting and authoritative parenting. In her authoritarian parenting, she was directive and strict. The
mother strictly directed DV to clean up his messiness after his drawing. When DV did not do so, he was not allowed to play. She tended to direct him to clean. When she ordered him to clean, he tended to follow her orders. Even though he wanted to play with the friend, he was not allowed to do so until he had cleaned. With regard to authoritative parenting, she helped him with his cleaning. She believed that cleaning after he drew was a part of learning. He messed up the drawing space a lot, so he could not clean all the space nicely by himself. She helped him with the cleaning.

From the mother’s attitude toward cleaning, I learned that cleaning space after drawing was included in DV’s home drawing events. As a part of DV’s home drawing events, he should clean or straighten up his area after finishing drawing. DV knew that whenever he finished drawing, he should put art materials back without complaining. This meant that cleaning was part of the successive process of drawing at home.

Second, DV’s mother, as a household manager, organized the living room for him. Understanding her role in organizing the living room is important because she made the living room a learning space in which she displayed DV’s favorite things. For example, in the center of the living room, many dragon-shaped toys were displayed nicely on small wooden shelves. Also, many dragon books and dragon games were displayed in the big book selves. Figure 5.5. shows DV’s favorite dragon toys in the living room. His mother explained that DV liked miniature toys. She showed other miniature toys that were in several drawers in the living room. In these drawers, I could see DV’s tons of miniature toys.

The mother’s organization of the living room is a form of authoritative parenting, because the decision to display in the living room was made by DV and his mother
together. He liked to display dragon toys in the living room. The mother agreed to display
dragon toys, but only his favorite dragon toys. The rest of his toys were in drawers. She
agreed to display and organize his dragon drawings because she believed that organizing
space with DV’s favorite dragon toys and books facilitated DV’s dragon drawings and
learning about dragons. Also, she believed that her children should be able to access
easily his dragon objects, and this easy access helped him to play with dragons and gain
dragon knowledge.

Her organization as a household manager implicitly affected DV’s drawing events.
DV got pleasure and excitement from the living room environment that was designed to
help him to acquire knowledge about the world around him. He obtained ideas about
what dragon styles to draw through interactions with his favorite toys and books. Wilson
and Wilson (2009) stated that “anything that so completely fills the lives of young
children is important, both for the pleasure and the excitement it provides and for the
effect it has on their acquisition of knowledge—knowledge about the world, themselves,
and the future” (p. 10). Likewise, DV’s mother arranged his favorite toys and books in
the living room so that he could see them every day. This organization centering on DV’s
interests made the living room an exciting place for DV—and a place that he preferred to
draw in. Also, in the living room, she included several other images and objects such as
world maps, drawings he produced, pictures they experienced together in both Korea and
America, and their family pictures.

Third, the mother’s role, as a household manager, was to manage DV’s drawing
space. She let him use the living room floor while he drew when I was not around. The
following interview with DV and his mother was about his use of the living room. On
November 6, 2013, I asked them where DV normally worked on his dragon drawings. The mother explained, “On here in the living room floor, he always bends over like this pose for drawing.” She suddenly bent over to indicate the floor, as shown in Figure 7.4. DV nodded with a smile. I asked DV, “DV, are you drawing dragons here a lot as she showed?” DV replied, “Yes. I also read books on that floor.” I replied, “So, you read books on this floor as well.” DV nods. I said, “When I visited, I’ve only seen his drawing around the desks.” The mother answered, “Whenever you leave, he did not use the desks. He draws here like this.” She showed the pose again, pretending to be DV. Also, she explained that in the living room, DV interacted with his brother while he was drawing. “When DV draws in the living room floor, AD looks at DV’s drawing. AD is interested in what DV is doing. Then, AD keeps nagging around images he drew. Responding to AD’s nagging, DV always says, ‘Ok. Ok.’ Then, DV follows what his brother said.”
The mother’s attitude toward DV’s use of the living room floor may be a form of permissive parenting, because she gave DV the freedom to choose his drawing space. He liked to lie down when drawing, because the pose was comfortable for him. She did not care about his positions and space use during drawing. And even though DV had a nice big desk in his room upstairs, she did not tell him to work there. She let him work in the living room, playing games, studying, and reading books.

All in all, DV liked to use the living room space for drawing because he was able to interact with his family members there. Wilson and Wilson (2009) talked about the function of living room place for children’s drawing (p. 9). Wilson and Wilson (2009) mentioned that some children prefer to draw in the public place like the living room stating as follows:

Perhaps Steven drew on the living room coffee table because this location allowed him to be with the rest of the family and to listen to TV, while also enabling him
to move easily from playing with his Lincoln logs to constructing and collage activities and to drawing. (p. 9)

Like Steven, DV also liked to draw while sitting in the living room because he preferred to be with his family members. DV could easily communicate or interact with his mother while drawing. While he was drawing, his mother was near him, working in the kitchen cooking or working on the kitchen table. In addition, DV was able to interact with AD when DV drew while on the floor. AD very often was in the living room at home and tended to interact with DV when DV drew. Being in the same space together and interacting with his family members enabled DV’s drawing events to occur in an active and lively space.

Summary

This chapter examines the relationship of the mother’s role in the home environment in order to better understand the home drawing event of DV. I discover that DV’s mother provides resources that enriched DV’s experience and inspires his ideas when drawing at home. I find that the mother plays an important role as a social guide that transmitted cultural values to DV. Sometimes the mother becomes a friend of DV, so she listens to him while he is drawing. I find that throughout the mother’s roles, she supports DV emotionally and they build strong bonds through DV’s home drawing event.
Chapter 8

CONCLUSIONS AND FUTURE STUDY

In this work, I explored the concept of the home drawing event by examining DV, a Korean boy who was temporarily staying in the United States. In particular, I focused on his dragon drawings and his interactions with others such as his brother and his mother, and on images and objects gleaned during my observations in the home environment. The purpose in doing so was to identify and examine cultural aspects that were influencing this boy’s home drawing events. I analyzed his dragon drawings over 21 months in order to identify those aspects. Data collected through observations and interviews were analyzed. My study of DV’s home drawing events is valuable to the art education field because I was able to provide an initial definition of the home drawing event and indicate its possible importance to a child’s artistic development. Also, I was able to offer insights into how the boy’s transition from Korea to the United States changed or affected his drawings throughout the 21 months in which he resided in the United States.

Conclusions

In this chapter, I summarize my findings with regard to DV’s home drawing events. These findings included: a definition of the home drawing event based on my observations of DV’s home drawing events; hybridity; importance of community to DV’s home drawing events; DV’s adaptation to new stimuli; influences of popular culture and mother’s parenting on DV’s home drawing events; bi-directional sibling relationship; and the role of copying. For each finding, I discuss the potential impacts of this information
on the instructional methods of art teachers. Lastly, I talk about my future research in the area of home drawing events.

**Defining the home drawing event**

One of my first research objectives was to define the home drawing event—thus, my first research question was: “what is the home drawing event?” Based on my observations, I defined DV’s home drawing events as all of his interactions and communications with others that influenced his thought process and artworks in his home environment. Initially, I first examined the concept of the drawing event. In previous studies, the general concept of a drawing event included all interactions such as talking, drawing, writing, and activities experienced and/or engaged in by a child during the art learning process (Dyson, 1986; Kim, 2012; Thompson & Bales, 1991). The home drawing event is a more specific version of the general drawing event. In order to understand the home drawing event, I composed four sub-questions as follows:

S1 “Where is the location of the home drawing event?”

S2 “Who are the people involved in the home drawing event?”

S3 “What is included in the home drawing event?”

S4 “How does the home drawing event happen?”

Findings relating to each of these sub-questions are discussed as they served to define the home drawing event.

(S1) In order to define the location of the home drawing event, I went to DV’s home, which was located in a family dormitory at a major public university on the east coast of the United States. I observed that DV engaged in the creation of artwork in his living room, and he freely moved around the home during my observations. He also
regularly went out to the backyard to play. Observing him over 21 months, I discovered that his home drawing events occurred in his home dwelling unit, the attached playground, and parking lot. Though the playground was a community-shared space, it acted as his private backyard where he played with his family and friends.

(S2) The people who were mainly involved in the home drawing events were DV, his brother, and his mother. DV mainly talked to his mother and his brother during my visits to the home. Case (1996) stated that “home refers as the social milieu of their daily interactions with other people” (p. 2). Therefore, his home drawing event could include all of DV’s interactions and communications with others such as his nuclear family, friends, neighbors, and me.

(S3) The home drawing event included all of DV’s artworks produced in the home environment as a result of the home drawing events. I observed that DV created many artworks using clay, acrylics, and so on. However, I chose to study DV’s drawings because this was his preferred method of artistic representation. While he created artworks using several types of media, DV always returned to drawing. Furthermore, the subject matter seemed to remain constant no matter what the art medium.

In addition, the home drawing event included DV’s interactions with objects and images. All of the objects and images in the home environment were part of the home drawing events. During my observations, I found that DV watched, read, and drew his favorite objects and images on a daily basis.

(S4) The ways in which the home drawing events occurred were difficult to define. DV’s home drawing events were continuous and fluid. There were no borders between individual artwork projects. For example, he would read a book and suddenly
get up to draw. He then might go onto some other activity without completing the
drawing, but return to it at some point. As long as he was at home, he was actively
influenced by what was around him. DV really never stopped. There was no beginning
and ending. The continuous nature of his drawing events was always stimulated by
something around him, akin to ocean waves. As ocean waves reach the shore, they
overlap each other. As one breaks on the shore, an infinite number of new waves have
already begun. Waves are individually different, but also similar. You cannot separate
one wave from another because they are connected. This ambiguous and polymorphic
event had a substantial impact on DV, and provided detailed insights into the influence of
cultural effects on his artistic development.

In addition, I acknowledged that DV’s home drawing events could be explained
as a form of hybridity. In the home drawing event, children have both events occurring
externally to the home and those occurring within the home environment affecting them.
For DV, this was very apparent as his external environment was imbued with western
culture and his home environment was based on Korean culture. What he brought to his
home created a form of hybridity by being mixed with Korean culture. The concept of
hybridity is addressed in more detail in the subsection on hybridity.

Although this study only focused on a single child’s home drawing events, the
definition of those events can guide art educators toward a better understanding of how a
child develops his ideas and learns art in the home environment. Based on the definition I
used in observing and analyzing home drawing events, both researchers and teachers may
gain insights into these events. Further, this study’s findings can aid studies of children’s
home drawing events as a reference.
This definition of the home drawing event may differ by child since each child has a different family background and different place in which he/she lives. DV’s home culture would differ from that of a child growing up in France due to the presence of different subjects, drawing styles, and languages. In order to understand each child’s experience at home, teachers could conduct a survey of children and their parents. When developing survey questions, teachers should consider not making children uncomfortable by pointing out differences in parental education, income, or preferences. Creating a survey would help teachers to learn more about each child’s art experiences and the art-related resources available at home such as basic materials, paper, pencils, and crayons. This information would change each teacher’s expectations of each child. This information would help teachers to understand that some children are not good at using art materials due to their lack of familiarity with art materials, not because of their ability. Also, through a survey, teachers can learn more about children’s points of view about teaching through their opinions or interests. Children might identify interesting ideas invented in their home that teachers can apply in classroom teaching.

I believe that just like DV’s home drawing event, hybridity can be created in the school environment. DV can bring his Korean culture to the classroom. Other students also arrive in the classroom with individual differences experienced in their home environment—the totality creates hybridity in the classroom.

Art teachers should consider each child’s individual home-related differences. When teachers consider individual different home experiences, they may encounter both obstacles and benefits that would affect children and/or themselves. The first obstacle stems from teachers’ attempts to meet the individual needs of students when these needs
greatly vary, due to their home environments, for example. Teachers need to actively monitor each student’s level of performance and experience in their home. This task may be too difficult or overwhelming to ensure attention to individual differences among a large and diverse group of students. Also, teachers should seek to avoid bias and stereotypes when observing these differences among homes. For example, not all Korean children have the same home culture even though they share some cultural elements, including food (Kimchi), close relationships between family members, and language use.

However, the benefit of acknowledging individual differences ensures that each student can provide a variety of ideas to the discussion. According to Stigler and Hiebert (1999), “the variety of alternative methods allows students to compare them and construct connections among them. It is believed that all students benefit from the variety of ideas generated by their peers” (p. 94). Although teachers might not be able to consider and accommodate all students’ cultural experiences and preferences, they may be able to use that information to handle those elements that students have in common. Furthermore, teachers can expose students to those elements by giving them opportunities to view new cultures. For example, art teachers can expose American children to Asian dragon styles, and western dragon styles to Asian children. Students can share ideas and experiences gained in the home environment. Each student can introduce to other students new topics that may expand their horizons. In all, these experiences will enable students to understand one another’s worlds.

**Hybridity**

DV’s transition from Korea to America caused hybridity in his artwork. The definition of hybridity refers to “the fusion of two hitherto relatively distinct forms,
styles, or identities, cross-cultural contact, which often occurs across national borders as well as across cultural boundaries” (Kraidy, 2005, p. 5). This hybridity was evident in DV’s six dragon drawings with regard to dragon styles, types of drawing, and language used in the drawings, as well as in the evolution of his six dragon drawings over time. For example, two distinct styles of western dragons and Asian dragons were combined in his drawings. His first dragon (see Figure 4.2), drawn in Korea, had an Asian style. However, his second drawing (see Figure 4.3) had a western dragon style. DV acquired this western dragon style through reading dragon books and copying the style of the illustrations. Over time, the combination of Asian and western dragon styles led to a new hybrid dragon style. The shape of the long body looked Asian, but DV’s dragons also had western characteristics such as being more aggressive and destructive (see Figure 4.9.). Initially, the Asian and western dragon styles in his dragon drawings varied a great deal, but these variations converged and mixed into particular hybrid shapes. In the sixth dragon drawing, it was difficult to distinguish which characteristics stemmed from Asian dragon or western dragon drawings. The dragon’s style was a mixture beyond a specific style.

In DV’s six dragon drawings, hybridity was also evident in the way he formatted his drawing. In particular, he moved from Manwha to a single picture. Manwha is a Korean multi-picture comic style included in the national art curriculum and popularly used in learning. I often observed Manwha in DV’s drawings at the beginning of my time with him. For example, DV’s first dragon drawing was Manwha in having multiple-sized frames. Each scene in the frames had a little story that built to a big story about how an eagle fights with a human and the dragon boss became powerful. However, the frequency of his Manwha drawings decreased over time. His fifth dragon drawing had a knight
story with one specific scene. The reason for the change in drawing type is unclear—it could have been due to DV’s brother, an art teacher from school, or peers. The point is that the hybridity of his drawing type occurred in his transition from Korea to America.

Also, his singing and language showed hybridity. At the beginning, DV often sang Korean songs. Later he often sang American songs such as ‘Pop goes the Weasel’ (see chapter 6). Another hybridity was language use. DV’s native language was Korean; while in the U.S. he learned a new language—English. At the beginning of my observations, he wrote Korean words on his drawings. Towards the middle of the observations, he started to mix Korean and English words on his drawings. At the end of the observation period, his English improved dramatically. The texts on his drawings were mostly in English. Very little Korean was evident on any of his drawings.

This information on hybridity will teach art teachers the effect of transition on children’s learning. Art teachers should have a better understanding of hybridity as it appears on children’s artworks. For transient children, mixed drawing styles or mixed use of foreign terms and words can be natural phenomenon in their artistic development—a part of the process of learning and creating new ideas by mixing knowledge children already know with new concepts. However, art teachers might have concerns when seeing odd concepts mixed with new concepts. If teachers view these mixed concepts as hybridity due to transition experiences, they may not be concerned. Evidence of hybridity as shown in changes in DV’s drawing style will show art teachers that children’s learning is influenced by short residencies in new countries.

**Issue of community**
I found that DV’s home drawing events were intertwined with his role in a large community. DV lived in a graduate family dormitory that had many Korean families with and without children. Based on my observations, there were more than five Korean families with children. This Korean community affected DV’s home drawing events in two main ways: in helping each other’s Korean family and in playing with Korean children. Korean families helped by sharing information with each other. The Korean parents were most likely to constantly share information about their children’s education, such as good museums for children, institutes helpful to children’s education, and festivals open to children. For example, DV’s mother talked to other Korean families about the Saturday art school, emphasizing its high quality. She recommended that they enroll their children, explaining that DV had made a good friend there and learned art, and had had fun. This sharing of information with other Korean families enabled their children to engage with DV.

In addition, the Korean families helped each other by sharing educational tools. Korean families tended to hand over their furniture and books to other Korean families for free. For example, when DV’s family first moved to the community, they received free bookshelves, desks, and art supplies. DV used the desk for drawing during my observations. He also used the art supplies whenever he wanted to do so. When DV’s family moved back to Korea, his mother gave the furniture to Korean newcomers. She even gave some of DV’s Korean children’s books that she had brought from Korea to the Korean children in the community. She said that Korean children’s books were valuable, since they were hard to purchase here, and the books would help children to preserve the Korean language and learn Korean literature. The preservation of Korean culture was
important because her family would be returning to Korea. She mentioned that the acts of preservation, such as knowledge of the Korean language, would help him reduce the gap between American and Korean culture. They also made it easier to learn in school when DV returned to Korea.

In the community, DV always had Korean friends to play near by. At first, DV’s mother told me that he was not used to hanging around with American friends and he could not speak English well. When he came home, he always had Korean friends—in fact, he had a close Korean friend with whom he could speak Korean whenever he wanted while playing. Even though he spoke Korean at home and to friends, there was significant growth in the use of English in his artworks. This close relationship facilitated a familiar environment, like his home in Korea. This situation of living in a Korean community might prevent him from missing his friends in Korea. It also might help DV to gradually adapt to American culture without difficulty with dramatic cultural changes.

Living in the Korean community led DV to preserve his Korean culture while living in the United States. He had an opportunity to practice the Korean language when he met Koreans. Even though he grew to use English more over time, access to the Korean community allowed him to practice the Korean language every day. Korean people visited DV’s home on a daily basis to talk with him or his family members. Whenever DV saw Korean adults, he bowed to greet them or to say goodbye. Also, he used a polite style of Korean speaking. He was constantly practicing these Korean cultural values on a daily basis. Living in the Korean community seemed to encourage
him to use Korean words and express Korean culture in his artworks. He wrote Korean words on his drawings for more than a year.

Information and understanding of the effects of community on DV’s home drawing events will give art teachers insights into how Korean children behave in the classroom. These children are likely to join the same institutes or activities. They tend to do group work with other Korean children. They feel comfortable with each other from their experiences in the Korean community. They might speak Korean and English interchangeably in the art classroom. Korean children may have close relationships due to shared proximity to the Korean community. Art teachers should know these things as they begin to understand why Korean children seek each other out—they have many things in common.

**Adaptation to new stimuli**

Understanding DV’s adaptation to new stimuli, such as art concepts, techniques, or mediums, is related to my third research question, “How does this child adapt to new art concepts, techniques, or mediums that influence his drawing events at home?” In order to answer this question, I used a sequential analysis of DV’s dragon drawings to demonstrate his methods of adaptation.

I found that one of the concepts which DV adapted was the concept of western dragons. When he first received the western dragon book, he carried it around and was very excited to show it to me. He liked it a lot. He was so excited that he copied images from the book (second dragon drawing of the six such drawings). He completely ignored his previous dragon drawing knowledge and just copied the western dragon. It was a complete replacement. However, it was only temporary. I saw that DV liked to
experiment with new dragon styles. He tried drawing those he had seen and admired. After he tried new styles by copying, he returned to previous ways of drawing. But when he returned, from-time-to-time he integrated shapes from the new styles into his previous dragon style such as integrating wings and a different body shape. For example, in his third dragon drawing, he began to integrate parts of the western dragon into his dragon drawing. The third dragon (see Figure 4.9) showed a strong resemblance to western dragon styles yet integrated other dragon characteristics—clearly, DV felt that western dragon styles were still important to keep. He added to and adapted the bat-like wings and fire breathing of western dragons into his everyday drawings. From this example, I learned that hybridity is possible when new stimuli are applied to old concepts. In this case, DV mixed concepts of western and Asian dragons and created hybridity.

I found that DV quickly learned how to use new materials during his home drawing events. From time to time I observed the introduction of new art materials such as clay, cookie dough, etc. He quickly learned about and integrated these tools with help from his family and objects in his home environment, such as rulers and toys. For example, I introduced DV to soft clay. During subsequent observations, I discovered that when he used a new material, DV always wanted to make it relate to dragons. In other words, he connected his dragon artwork with any type of new materials. In the soft clay exercise, he made a dragon and its house out of soft clay. He enjoyed using the clay very much. Initially he had difficulty in making shapes because he had never used the clay before. His brother helped him to make shapes and even introduce new colors with the clay. DV quickly learned how to use the clay. After he finished making something, he asked me if he could keep the rest of the clay he’d used. He said that he wanted to use the
clay later that day at home. My observations revealed that he liked new materials and used them to make dragons. Therefore, when new objects were inserted into the home drawing events, he quickly made them a part of his artistic discovery. From these observations, I learned that if new stimuli led DV to use and experiment with forms with which he already felt comfortable—e.g., dragons.

Next, I observed DV’s adaptation of the technique of shading. DV first used the shading technique in his fourth dragon drawing. DV’s brother introduced DV to shading through an egg drawing he’d brought home from school. DV was interested in looking at his brother’s drawings. However, DV had difficulty integrating shading into his own drawing. He asked his mother and brother about the meaning of shading and how to do it. DV copied his brother’s shading technique by using tissue on the tail of the fourth dragon. However, this shading technique did not hold DV’s interest. Throughout all of his dragon drawings, the shading technique was only used on the fourth dragon drawing. This may be due to either his inability to master the skill quickly or to the fact that many of his favorite references were colored and had no shading. From this observation, I learned that DV liked to apply new stimuli into his drawing, but not all new stimuli were continued in later drawings because either he did not like them or found them too difficult.

This information regarding DV’s adaptations would provide teachers with insights into how a single child, DV, adapted new art concepts, techniques, or mediums. When art teachers teach new concepts, each child will respond differently—knowing this and how to address these responses will help art teachers anticipate each child’s possible response. A child might reject or replace new techniques. Moreover, a child might
integrate new techniques into previous ways of drawing that he/she learned and with which they feel comfortable. In doing so, art teachers can expect a child to create a hybrid form: DV created a hybrid dragon style by mixing western and Asian dragon styles.

**Issue of popular culture**

Another of my findings is that popular culture had a strong impact on DV’s dragon drawings. DV interacted with dragon images and objects from popular culture in his home environment on a daily basis. He played with dragon toys, read dragon books, and watched dragon shows on TV. I observed that these interactions occurred before/after/in between drawing events. These interactions influenced his drawings. DV said that he collected and played with Pokémon dragon cards by himself or with his Korean friends at home. The dragon features on the cards appeared from time to time in his dragon drawings. Also, he absorbed dragon information from dragon-themed books. This knowledge was repeatedly shown in his dragon drawings. For example, similar to the western dragon illustrations in a book, DV drew dragons that had a thin neck, thick body shape, and curved leg located at the base of the bat-like wings.

Popular culture became a source of hybridity and even a cultural bridge for DV, who was becoming bicultural. DV’s interactions with dragon images and objects from popular culture provided an opportunity to encounter the concept of western dragon styles. DV learned western dragon types, where they lived, their personality, and their appearance. From my observations and interviews with DV, I see that DV was aware of western dragons’ vicious and bloodthirsty personality. DV also knew that western dragons breathed fire.
I believe that this information about popular culture’s influence on DV’s home drawing events would help art teachers understand the importance of popular culture to children. Children interact everyday with objects and images from popular culture. From these interactions, children might learn new concepts—for example, DV learned the western concept of dragons by reading dragon books and watching TV. Also, characters from popular culture can appear in children’s drawings because they watch them every day at home. Art teachers should know that it can be useful to apply children’s popular culture into the art curriculum. Interest-based learning can increase attention during class and attune children to the idea that art is an attainable concept. Children can learn that using popular characters like Pokémon characters in art offers opportunities for inspiration.

**Issue of mother’s role**

I found that DV’s mother played an important role in his home drawing events by interacting with him. These interactions included providing resources such as dragon books and art materials. The books allowed him to learn about western dragon styles and enriched his drawing experiences at home. The mother, as a teacher, taught figures. As a friend, the mother communicated with DV by sharing his knowledge as an equal learner. The mother listened to DV carefully and paid attention to his point of view about his drawings. As a social guide, the mother transmitted cultural values to DV, such as good manners and appropriate language. I also found that DV learned how to behave during my visits. His mother taught him to use a table for his drawing, which is an indication of Korean good manners. During my observations he always used a table rather than working on the floor or other places. Lastly, the mother, as a house manager, managed
DV’s schedule and arranged furniture to make a better environment for DV. These mother’s roles can be situational and intertwined. Depending on the child, the roles can change. However, what I indicated was that throughout the roles, the mother supported DV emotionally and shared a strong bond with him in his home drawing events.

An understanding of his mother’s effects on DV offers important information to pre-service teachers in art education. Parents are recognized as their children’s first teachers in the preschools of Reggio Emilia (Cadwell, 1997, p. 6). In the school, parents as partners cooperate with classroom teachers when teaching children. Parents bring ideas and skills to their children’s school and discuss them with teachers. I believe that pre-service teachers should know that parents’ influence, such as DV’s mother’s informal teaching, on children’s activities and attitudes can persist throughout childhood. From his mother, DV learned to respect teachers by following and paying attention to teachers’ directions in the classroom. When teachers understand the influence of parents in the home, teachers might understand more about the attitudes of some students from other countries and why they sometimes act differently.

**Issue of DV’s older brother**

Another important influence on DV’s home drawing events was the relationship between DV and his brother. In this relationship, DV’s older brother became a more capable peer, and scaffolded DV (see chapter 6). Brody (1998) said that older siblings play roles as “teachers, managers, and helpers” (p. 16)—this statement was true in this study. For example, when DV did not know how to draw or the meaning of citation, DV’s brother offered explanations and instructions. DV developed his artistic knowledge in part through his communications with his brother. Additionally, DV’s brother played a
role that was more than that of a standard peer. DV idolized his brother, who he seemed to perceive as being larger than life. When DV’s brother performed a task, DV wanted to do it, too. Even though some tasks were difficult for DV to accomplish, he tried. For example, DV read an English book that was too difficult in order to mimic his brother. Even though DV did not fully understand the book, DV wanted to try.

More importantly, their relationship had a bi-directional nature. Not only did DV’s older brother teach DV, but DV also taught his older brother and influenced his drawings. Bakhtin’s (1986) concept of dialogue refers to all communicators in dialogue as equal: communicators share their knowledge bi-directionally. In some respects, DV knew more than his older brother about certain subjects. For example, DV knew more about drawing and had greater knowledge of dragons than his older brother. DV’s brother, AD, struggled with depicting dragon tails. DV confidently said to AD, “I know how to draw a tail well,” and showed him how to do so. AD observed the process of DV’s tail drawing and copied it. Like DV’s dragon tail, AD’s dragon tail had one long sharp tail. This example offered important information about the shift in roles between DV and his older brother. AD had learned from DV, because DV had expertise in drawing and knew more about dragons.

The bi-directional nature of the information-sharing between DV and his older brother may demonstrate to art teachers that younger children can be more capable peers and offer more to the art classroom. Adults often believe that older kids are better or know more than younger kids, yet the younger may also have expertise about certain subjects about which they are passionate. Younger kids like DV may become mentors in those subjects for older kids. Art teachers can build collaborative methods with different
aged children, creating small groups of children of varying ages so that younger children can help older children in making art together. These interactions may lead to new ideas. For example, art teachers may encourage children to create forms that combine each child’s favorite subjects. A younger child’s favorite subject, the dragon, and an older child’s favorite subject, the cell phone, can lead to the creation of a dragon-shaped cell phone.

**Issue of copying**

Another finding involved copying as evidenced in DV’s home drawing events. DV copied many images and objects based on his interests. He chose dragon illustrations from books and the Pokémon dragon card to copy. He put them next to him and sometimes exactly copied the image little by little. When he copied the dragon images, he looked very excited and tried copying several times (Figure 5.3). Also, his success in copying was based on his ability to do this. When certain artistic skills were acceptable to learn, he understood quickly and copied well. For example, DV asked his mother to show him how to draw a tree. His mother demonstrated this process. After he looked at the tree, he kept using a similar tree shape as part of the background in his later dragon drawings.

This information and understanding of copying will show art teachers the value of learning this skill. I believe that copying stimulates ideas in children, enabling them to expand their ideas by integrating what they copied and creating whole new ideas. The study of DV’s home drawing events revealed that copying methods are helpful in mainly three ways: children’s interests, children’s ability, and children’s desire to copy. I believe that children’s interests are important to consider when teaching copying methods. I think
that art teachers should provide students with an opportunity to select what they like. Each student would enjoy copying when the exercise is based on his/her favorite item or topic, or familiar things, such as popular images and objects students encounter in everyday life. When the topics are related to their lives, children learn more about what they encounter every day. I also think that art teachers should consider each student’s ability—if they cannot grasp concepts, they cannot fully acquire skills or appreciate what they are learning. They might follow teachers’ instructions about copying, but they may reject opportunities to apply those skills in their future drawings. Furthermore, art teachers should consider each student’s desire to copy. Teachers should not force students to learn this skill in order to have better artistic skills. When copying exercises were conducted according to each student’s desire, the benefits of copying in learning improved, providing a chance to learn advanced artistic skills and gain and/or expand new ideas.

As one method of copying, I would suggest that art teachers adopt a hybrid approach that links school and home. For example, art teachers can ask students to bring their favorite cultural items from their home to the classroom. Students can use them in copying. DV might bring his favorite Korean children’s book that includes a story about dragons and dragon illustrations. His Russian peer might bring his favorite Russian wooden nesting doll that includes a set of different sized dolls inside. Before copying, art teachers can let students share and discuss what they brought from home and their own stories about it. This hybrid approach would provide understanding of each other’s home culture and an opportunity to make a bridge between the school and home.

Long-term study
This study of DV’s home drawing events gained from long-term access (observations over 21 months), providing a close relationship among DV, his family members, and me. I blended into DV’s home drawing events and felt like a part of the family. DV was comfortable around me whenever he drew, talked, or shared his artworks. This close relationship helped me to understand DV and his family’s perspectives. Also, this long-term study offered insights into DV’s transition from Korea to the U.S., and enabled me to see evidence of those changes in his drawings, behaviors, and conversations.

Study findings provide art education with an initial definition of the home drawing event. The home drawing event can be less visible and harder to see and define than drawing events that occur in the school environment. Furthermore, research on children’s art learning in the home environment is in its infancy. Children’s artistic development is cultural. A greater understanding of the home drawing event will provide researchers with insights into the cultural aspects that may influence a child’s mind and subsequent artwork created in the home environment.

**Future Research**

This work demonstrated the importance of home drawing events on DV’s artistic development. It lays the initial groundwork for future study into this highly important concept. In future research, more such study is needed to build a more complete understanding of these events. Three tasks should be completed.

First, there should be increased variations in the study of home drawing events among children. This would require observational research similar to that with DV involving multiple children in the same general age range. Even in the same age range, I
suspect a great deal of variation will be found in the importance attached to home
drawing events by individual children. It would also be important to observe children
from multiple cultural backgrounds. DV’s cultural background favored a high level of
respect for elders and strict learning practices. Would the impact of the home drawing
events be the same if the child’s background did not include these attributes?

Second, research should focus on individual areas within the home drawing
events. In this work, I would provide an overarching view of these events. However,
other areas, such as the importance of siblings and adaption in a free environment, would
make good individual studies.

Third, future work should include a follow-up visit with DV to see how his
dragon drawings are evolving since the last observation. DV has returned to Korea, and
his home environment has changed a great deal once again. He now has more
schoolwork, more friends, and more family members around. I would like to see if he is
continuing his dragon drawings, and if so, to what extent western dragons remain in those
drawings. Though long-term studies of this nature are not the norm in childhood artistic
development, each piece of information offers new insight into how children’s drawings
change when their cultural context changes.

Study findings and recommendations for future work offered here hold the
promise of continued new and unique understandings of what students bring to the
classroom from their homes, and of holistic views of how to further assist students by
involving a parent or even siblings in a child’s artistic development.
REFERENCES


styles for fathers and mothers: Differential treatment for sons and daughters.


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Appendix A

Grouping six dragons

<table>
<thead>
<tr>
<th>Dragon</th>
<th>Picture</th>
</tr>
</thead>
<tbody>
<tr>
<td>First Dragon</td>
<td><img src="image1" alt="First Dragon" /></td>
</tr>
<tr>
<td>Second Dragon</td>
<td><img src="image2" alt="Second Dragon" /></td>
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<tr>
<td>Third Dragon</td>
<td><img src="image3" alt="Third Dragon" /></td>
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<tr>
<td>Dragon</td>
<td>Picture</td>
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<tr>
<td>Fourth Dragon</td>
<td><img src="image1" alt="Fourth Dragon" /></td>
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<td>Fifth Dragon</td>
<td><img src="image2" alt="Fifth Dragon" /></td>
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<tr>
<td>Sixth Dragon</td>
<td><img src="image3" alt="Sixth Dragon" /></td>
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<tr>
<td>Dragon</td>
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<tr>
<td>First</td>
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<td>Dragon</td>
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<td>Second</td>
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<td>Dragon</td>
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<td>Dragon</td>
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<tr>
<td>Dragon</td>
<td>Picture</td>
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</tbody>
</table>
| First Dragon | ![First Dragon Left View](image) | Left view | - The body is an elongated curve.  
- The body is rope-like in appearance with the same constant width.  
- This width is flush with the head and tapers ever so slightly at the tail. | - A strip that has multiple ridges.  
- Size of these ridges decrease as they move down the strip and onto the tail. |
| Second Dragon | ![Second Dragon Front View](image) | Front view | - Coiled body.  
- The width of the body changes throughout the picture.  
- Thin neck.  
- Thick body. | - No back ridges. |
| Third Dragon | ![Third Dragon Left View](image) | Left view | - The dragon had a thick elongated body.  
- The body is thinner toward tail. | - A thin strip with multiple ridges.  
- These ridges run from the snout to the tail. |
| Fourth Dragon | ![Fourth Dragon Left View](image) | Left view | - The dragon had thin body.  
- A divided line on the body.  
- Same width of the body. | - No back ridges. |
| Fifth Dragon | ![Fifth Dragon Left View](image) | Left view | - The dragon had a thin long body shape.  
- The body curved down from the left to the right, creating an illusion of upward flight. | - There were back ridges all the way down the body.  
- These ridges were curved. |
| Sixth Dragon | ![Sixth Dragon Left View](image) | Left view | - The dragon size was overall thin and small.  
- The body was short.  
- The shape went straight to the right side without curves. | - Back ridges all the way down the body.  
- The ridges got thicker toward the tail.  
- Curved ridges. |
<table>
<thead>
<tr>
<th>Dragon</th>
<th>Picture</th>
<th>View</th>
</tr>
</thead>
</table>
| First Dragon |         | - One small wing on the body.  
- The wing has a simple triangular shape and is located toward the front.                                                          |
| Second Dragon|         | - Two large bat-like wings depicted in detail.  
- Wide figuring and feathers at their edges.  
- The wide-open wings make the dragon look like it’s flying.  
- The wing has a hooked claw. |
| Third Dragon |         | - A large bat-like wing.  
- The wing had a wide figure.  
- The wing had a spike or claw on the edge of the wing and was shown with three claws.  
- The wing appeared slightly jagged. |
| Fourth Dragon|         | - Two wide wings.  
- The wings had a large bird-like shape and a lot of feathers.  
- These wings had shades between the feathers. |
| Fifth Dragon |         | - One large wing.  
- The wing had a thick and simple shape.  
- Curved to a point at the end. |
| Sixth Dragon |         | - One large wing.  
- The wing had two layers.  
- Thick and simple.  
- Curved to a point at the end and forward. |
<table>
<thead>
<tr>
<th>Dragon</th>
<th>Picture</th>
<th>Tail description</th>
</tr>
</thead>
</table>
| First Dragon    | ![First Dragon Picture](image) | - The tail starts flush to the body and tapers slightly to a point.  
- The end of the tail goes down to left with a sharp shape.  
- The tail contains a strip of ridges. |
| Second Dragon   | ![Second Dragon Picture](image) | - No tail shown in this drawing.  
- A tail might be either behind the head or outside the frame. |
| Third Dragon    | ![Third Dragon Picture](image) | - The dragon had a long tail.  
- The tail extended up past the head.  
- The edge of the tail looked sharp. |
| Fourth Dragon   | ![Fourth Dragon Picture](image) | - The dragon’s body and tail were divided with a line.  
- The dragon had a long tail that got thinner toward the end of the tail.  
- The tail went down to the floor.  
- The tail is shaded. |
| Fifth Dragon    | ![Fifth Dragon Picture](image) | - The dragon’s tail shape was thinner towards the right side.  
- The end of the tail pointed up. |
| Sixth Dragon    | ![Sixth Dragon Picture](image) | - The dragon’s tail was very short.  
- The tail shape got thinner towards the right side.  
- The end of the tail was straight and pointy. |
<table>
<thead>
<tr>
<th>Dragon</th>
<th>Picture</th>
<th>Legs Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>First Dragon</td>
<td><img src="image1.png" alt="First Dragon Picture" /></td>
<td>- One forward and one back leg.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- The forward leg is located right next to the head.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- The back leg is located all the way at the tail.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- A large distance between the legs.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- The legs are very short and stout.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Claws have four long finger shapes and are very long and sharp.</td>
</tr>
<tr>
<td>Second</td>
<td><img src="image2.png" alt="Second Dragon Picture" /></td>
<td>- One small, thin, and curved leg is located at the base of the wings.</td>
</tr>
<tr>
<td>Dragon</td>
<td></td>
<td>- One of the legs has two toes and two claws.</td>
</tr>
<tr>
<td>Third</td>
<td><img src="image3.png" alt="Third Dragon Picture" /></td>
<td>- One forward and one back leg.</td>
</tr>
<tr>
<td>Dragon</td>
<td></td>
<td>- A large distance between the legs.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- The forward leg looked thin and had three long claws.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- The back leg was thicker and bigger than the forward leg.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- The back leg had three toes and claws.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- The back leg was bent to hold an egg.</td>
</tr>
<tr>
<td>Fourth</td>
<td><img src="image4.png" alt="Fourth Dragon Picture" /></td>
<td>- Four long legs appeared in a row on the body.</td>
</tr>
<tr>
<td>Dragon</td>
<td></td>
<td>- The perspective showed the two close legs to be longer than the two back legs.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Each leg had four short toes with short claws.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Three toes with claws were frontward and one with a toe was at the back.</td>
</tr>
<tr>
<td>Fifth</td>
<td><img src="image5.png" alt="Fifth Dragon Picture" /></td>
<td>- The dragon had four detailed legs.</td>
</tr>
<tr>
<td>Dragon</td>
<td></td>
<td>- A large distance between the legs.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- The figure of each leg looked rugged, showing leg muscles.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Three toes with claws were frontward and one with a toe was at the back.</td>
</tr>
<tr>
<td>Sixth</td>
<td><img src="image6.png" alt="Sixth Dragon Picture" /></td>
<td>- Four long legs appeared in a row on the body.</td>
</tr>
<tr>
<td>Dragon</td>
<td></td>
<td>- There was some distance between the two forward legs and two back legs.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Each leg had four short toes.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- The two forward legs had four claws, but two back legs did not have claws.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Three of the toes were toward the front and one was toward the back.</td>
</tr>
<tr>
<td>Dragon</td>
<td>Picture</td>
<td>Fire description</td>
</tr>
<tr>
<td>------------</td>
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<td>-----------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>First Dragon</td>
<td><img src="image1" alt="Picture" /></td>
<td>- No fire.</td>
</tr>
</tbody>
</table>
| Second Dragon | ![Picture](image2) | - Fire is coming from its mouth.  
- The shape of the fire is thick and long and goes straight to the right side, extending off the paper. |
| Third Dragon | ![Picture](image3) | - Spurting fire.  
- The fire sprayed out increasing wider into a fan shape. |
| Fourth Dragon | ![Picture](image4) | - The dragon spurted a little fire.  
- The fire was colored red and had a specific blaze shape. |
| Fifth Dragon | ![Picture](image5) | - Spurting red fire.  
- The fire shape was in a series of zigzags.  
- The fire was being spurted towards a man with whom the dragon was fighting. |
| Sixth Dragon | ![Picture](image6) | - The dragon was spurting fire.  
- The fire shape was in a series of zigzags.  
- The fire lines got bigger as they moved out of the mouth. |
<table>
<thead>
<tr>
<th>Dragon</th>
<th>Picture</th>
<th>Personality</th>
<th>Reasons</th>
</tr>
</thead>
<tbody>
<tr>
<td>First Dragon</td>
<td></td>
<td>- The dragon is mysterious looking.</td>
<td>- The opened big mouth with sharp teeth and long sharp claws.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Stronger than any other creature.</td>
<td>- The dragon is a mean boss that uses his servant eagle to attack</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>enemies; eventually the dragon kills the eagle servant. The dragon</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>boss gets power from the eagle by killing the eagle.</td>
</tr>
<tr>
<td>Second Dragon</td>
<td></td>
<td>- This dragon is very scary looking.</td>
<td>- The big open mouth with very sharp long teeth.</td>
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<td></td>
<td></td>
<td></td>
<td>- A lot of long horns around the back of the head.</td>
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<td></td>
<td></td>
<td></td>
<td>- Large wings.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>- Fire from its mouth.</td>
</tr>
<tr>
<td>Third Dragon</td>
<td></td>
<td>- This dragon is scary looking but has parental warmth.</td>
<td>- Holding and protecting an egg showed parental warmth by the dragon.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>- The big open mouth with very sharp long teeth.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>- A lot of long horns around the back of the head.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>- Large wings.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>- Fire from its mouth.</td>
</tr>
<tr>
<td>Fourth Dragon</td>
<td></td>
<td>- This dragon seemed to have malice towards people.</td>
<td>- DV explained that the dragon was a living statue.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>- The dragon on a cliff was watching war between tribes.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>- He was enjoying watching people fight.</td>
</tr>
<tr>
<td>Fifth Dragon</td>
<td></td>
<td>- The dragon had a scary and powerful look.</td>
<td>- This dragon intended to kill the man in the drawing to protect a</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Not as strong as the knight in the picture.</td>
<td>chest.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>- It had sharp claws and horns.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>- The dragon also had a scary face and a roar.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>- The dragon loses the battle with the knight.</td>
</tr>
<tr>
<td>Sixth Dragon</td>
<td></td>
<td>- The dragon looked cute because of the small size.</td>
<td>- Small figure.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- But it has power.</td>
<td>- Small teeth.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>- Short claws.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>- Its weapon was fire and claws.</td>
</tr>
<tr>
<td>Dragon</td>
<td>Picture</td>
<td>Setting description</td>
<td></td>
</tr>
<tr>
<td>-------------</td>
<td>-------------------------------------------------------------------------</td>
<td>---------------------------------------------------------------------------------------------------------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>First Dragon</td>
<td><img src="image" alt="First Dragon" /></td>
<td>- This scene takes places in the sky above some islands.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>- On the back of the dragon, whirlwind (mini twister) was seen.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>- This whirlwind image shows the dragon’s strong power.</td>
<td></td>
</tr>
<tr>
<td>Second</td>
<td><img src="image" alt="Second Dragon" /></td>
<td>- This dragon is flying in the sky with opened large wings with spurting fire.</td>
<td></td>
</tr>
<tr>
<td>Dragon</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Third</td>
<td><img src="image" alt="Third Dragon" /></td>
<td>- In the daytime under the sun, the third dragon is flying in the sky.</td>
<td></td>
</tr>
<tr>
<td>Dragon</td>
<td></td>
<td>- This dragon holds one energy ball in the forward leg as a weapon.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>- This dragon holds and protects one dragon egg in the back leg.</td>
<td></td>
</tr>
<tr>
<td>Fourth</td>
<td><img src="image" alt="Fourth Dragon" /></td>
<td>- The fourth dragon is standing on cliff.</td>
<td></td>
</tr>
<tr>
<td>Dragon</td>
<td></td>
<td>- This dragon is watching people’s fighting.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>On the left bottom of the paper, there were 18 stick figure men. They were fighting to get more land.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>There were two tribes. In the fight scene, men with weapons toward the right side were fighting with men with weapons toward the left side.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Two men wearing crowns were kings of their tribes.</td>
<td></td>
</tr>
<tr>
<td>Fifth</td>
<td><img src="image" alt="Fifth Dragon" /></td>
<td>- The setting of the drawing was in a cave.</td>
<td></td>
</tr>
<tr>
<td>Dragon</td>
<td></td>
<td>In the cave, a knight had a battle to kill the dragon.</td>
<td></td>
</tr>
<tr>
<td>Sixth</td>
<td><img src="image" alt="Sixth Dragon" /></td>
<td>- The second dragon is flying in the sky with large wings with spurting fire.</td>
<td></td>
</tr>
<tr>
<td>Dragon</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Appendix B

Informed Consent Form
RECRUITMENT LETTER TO PARENTS

Dear Parents,
You are invited to participate in a research project on the effect of interactions between South Korean parents and children in their drawings. This research project is a part of my dissertation for PhD in Art Education from Penn State. This project will be conducted by Jung-Hyun Kim from Art Education Department at Penn State University.

The purpose of this study is to investigate how South Korean children living in America interact with their parents in their home environment. This investigation is aimed at allowing us to better understand how these interactions influence children’s drawing. In order to understand the effect of these interactions in children’s drawings, I will observe the interactions between you and your children in your children's art drawing activities. During observation, I will record children's drawings and their surrounding in the home environment with photography and digital video recordings.

For this study, I am seeking South Korean families who have young children and live in State College in U.S. Parental consent form will be obtained for your children. Your participation in this research is voluntary. You can stop at any time of you want. You do not have to answer any questions you do not want to answer. Refusal to take part in or withdrawing from this study will involve no penalty or loss of benefits you would receive otherwise. All data will be stored on my hard disk drive in a personal computer, and only I and my Advisor, Professor Christine Thompson, will have access to the data. Participation in this research is confidential. All video/audio recording and photographs will be stored and secured in a confidential manner on Jung-Hyun Kim's personal computer in a locked and password protected file. When writing the results from this research, name of participants will be given pseudonyms, and the specific geographic information such as address and anything else beyond pertinent general geographic identifiers will be removed. There are no known risks and discomforts to anyone involved in this study. The benefits of the research to you are increased insights and knowledge about your interaction and effect on your children’s artistic development. Any questions you have about the study will be answered by the research team:

Jung-Hyun Kim, Pennsylvania State University
Doctoral Candidate
107 Arts Cottage
University Park, PA 16802
jok5294@psu.edu Phone: (814) 777-9757

If you have questions about your participation in this research, or if you feel you have been placed at risk; you can contact the Chair of the Human Subjects Institutional Review Board, through the PSU Office of Research At Penn State, at 814-865-1775 or ORProtections@psu.edu. Thank you very much for your time and consideration.

Sincerely,

Jung-Hyun Kim
Informed Consent Form for Social Science Research (Parents)

The Pennsylvania State University

Title of Project: Interactions between South Korean parents and children in their art drawing activities in the home environment

Principal Investigator: Jung-Hyun Kim, Pennsylvania State University
Doctoral Candidate
107 Arts Cottage
University Park, PA 16802
jok5294@psu.edu
Phone: (814) 777-9757

Advisor: Christine M Thompson, Pennsylvania State University
30 E Borland Building
University Park, PA 16802
cmt15@psu.edu
Phone: (814) 863-7311

1. Purpose of the Study: The purpose of this research is to investigate how South Korean children living in America interact with their parents in their home environment. This investigation is aimed at allowing us to better understand how these interactions influence children’s drawing. This research project is a part of my dissertation for PhD in Art Education from Penn State. This project will be conducted by Jung-Hyun Kim from Art Education Department at Penn State University.

2. Procedures to be followed: In the study, you and your children will be observed, interviewed and photographed in your home. In addition, the principal investigator is requesting consent to contact your children’s teachers from the Saturday Outreach Art class about disclosure of your children’s classroom activities and interactions in order to compare with observations from the home environment.

Observations will be made about the interactions between you and your children through observing of you and your children during the creation of artwork which will be recorded on video/audio tape and photographs. After finishing the observations, the principal investigator will conduct an interview with you and your children. This interview will take place immediately after the principal investigator’s observations.

If you agree, observation will be conducted in your home environment. The observations will be conducted once a week for six months in the home environment. Each observation will take about an hour. These observations intend to observe the natural
interaction between you and your children when your children draw. In the drawing activity, the children will draw with you for about 40 minutes. The drawing activity time will vary depending on you or your children’s need. The art materials will include sketchbooks, pencils, color pens, crayons, water painting, or acrylic painting if you or your children request. During this observation, the principal investigator will record all the conversation between you and your children with video recording, and the principal investigator will take photographs of children's drawings and your surrounding in the home environment.

After this observation finishes, interviews with parents will be conducted for 20 minutes. During the interview, children will be together with you. Children are allowed to talk during interview. The interview questions will be asked based on art activity and some of the questions are open ended: what kinds of ways do you assist your children in art activity? in what related art activities do you tend to engage in for your children? Are there any family activities you enjoy together in regular basis? During the interview digital audio recording will be used.

After interviews with you, the principal investigator will interview children. During this interview, children will be together with you. Interview questions will be about their art activity: What are your favorite characters for your drawing? Did you enjoy drawing with your parents? If so, what aspect of drawing with your parents did you like the most? Are you satisfied with your drawing? During the interview digital audio recording will be used.

3. Discomforts and Risks: There are no known risks and discomforts to anyone involved in this study.

4. Benefits: The benefits of the research to you are increased insights and knowledge about your interaction and effect on your children’s artistic development.

5. Duration/Time: The observation will be conducted once a week over a six months period (for 24weeks) in the home environment. Each observation will take about an hour.

6. Statement of Confidentiality: Participation in this research is confidential. The data will be stored and secured at Jung-Hyun Kim's personal computer in a locked and password protected file. The Pennsylvania State University’s Office for Research Protections, the Institutional Review Board and the Office for Human Research Protections in the Department of Health and Human Services may review records related to this research study. In the event of a publication or presentation resulting from the research, no personally identifiable information will be shared.

When writing the results from this research, name of participants will be given pseudonyms, and the specific geographic information such as address and anything else beyond pertinent general geographic identifiers will be removed. All data will be stored on my hard disk drive in a personal computer, and only I and my Advisor, Professor
Christine Thompson will have access to the data. This data will be kept by the principal investigator for future use for an indefinite amount of time. However, all data will be destroyed by means of reformatting if any of the observed parties request.

7. **Right to Ask Questions:** Please contact Jung-Hyun Kim at (814)777-9757 with questions, complaints or concerns about this research. You can also call this number if you feel this study has harmed you. If you have any questions, concerns, problems about your rights as a research participant or would like to offer input, please contact The Pennsylvania State University’s Office for Research Protections (ORP) at (814) 865 1775. The ORP cannot answer questions about research procedures. Questions about research procedures can be answered by the research team.

8. **Voluntary Participation:** Your decision to be in this research is voluntary. You can stop at any time. You do not have to answer any questions you do not want to answer. Refusal to take part in or withdrawing from this study will involve no penalty or loss of benefits you would receive otherwise.

9. **Parental consent:** I give permission for my child, ____________, to participate in this research study.

The principal investigator is requesting consent to contact your children’s teachers from the Saturday Outreach Art class about disclosure of your children’s classroom activities and interactions in order to compare with observations from the home environment. Please check one of the options about the consent below.

- ❏ I agree that the principal investigator talk to my child’s teacher for the Saturday Outreach Art Class about my child.
- ❏ I do not want that the principal investigator talk to my child’s teacher for the Saturday Outreach Art Class about my child.

10. **Audio-recording, video-recording, digital photographs:** All audio/video recording and photographs will be stored and secured in a confidential manner on Jung-Hyun Kim's personal computer in a locked and password protected file.

Recordings/segments of recordings and photographs will be maintained or used for future educational or presentation purposes. Please check one of the options about the consent below.

- ❏ I agree that segments of the recordings and photographs made of my participation in this research may be used for conference presentations, publications, educational training, and future research.
- ❏ I do not want segments of the recordings and photographs made of my participation in this research to be used for conference presentations, publications, educational training, and future research.
The length that audio/video recording and photographs may be stored. Please check one of the options about the consent below.

☐ I agree that the recordings and photographs may be stored for an indefinite amount of time and I understand that the recordings and photographs may be destroyed upon my request.

☐ I do not agree that the recordings and photographs may be stored for an indefinite amount of time.

You must be 18 years of age or older to consent to take part in this research study. If you agree to take part in this research study and the information outlined above, please sign your name and indicate the date below.

You will be given a copy of this consent form for your records.

Participant Signature ___________________________ Date ___________________________

Person Obtaining Consent ___________________________ Date ___________________________
ASSENT FROM CHILDREN

This is an oral description of my research given to participating children. Verbal assent will be requested.

My name is Jung-Hyun Kim. I, as the principal investigator, am a doctoral student in Art Education Department at the Pennsylvania State University. I am asking your permission to observe your drawing activities with your parents in the home environment. During observation, I will record your drawing activities on video/audio tape and photographs for my study. The purpose of this study is to investigate how South Korean children living in America interact with their parents in their drawing activities in the home environment. After finishing the observations, I will conduct an interview with you. If you agree, the observation will be conducted once a week for six months in your home environment. Each observation will take approximately an hour. There are no known risks and discomforts to anyone involved in this study. If you have any questions about the study, I, the principal investigator, will answer the questions. Your participation in this research is voluntary. You can stop at any time of you want. You do not have to answer any questions you do not want to answer.

If you agree to take part in this research study and the information outlined above, please sign your name and indicate the date below.

_________________________________________  ________________
Witness Signature                          Date

_________________________________________  ________________
Person Obtaining Consent                   Date
Appendix C
INTERVIEW PROTOCOL
Interview Questions for Parents

Family information

• Which family members compose your nuclear family unit in South Korea and the United States?
• Has the interaction between your child and their grandparents changed? If so, how has the interaction changed?
• What is your (and your spouse’s/partner’s) major (undergraduate/graduate) or occupation in South Korea and the U.S.?
• What is the age of your child, and what grade is your child currently in?
• How different are the general education systems in South Korea and the U.S. from your point of view?
• Has some element in your child’s learning changed significantly in the U.S. compared to South Korea?

Art-related family background

• Does your child like drawing or art related activities?
• How often does your child draw in the home environment?
• How do you interact with your child when he/she draws?
• What kinds of ways do you assist your children in art activities?
• What related art activities do you tend to engage in with your children?
• Is there a family activity you enjoy doing together on a regular basis? (such as going to church, visiting grandparents, cleaning together, watching on TV together and so on)
• Are there any family art activities you enjoy together?
• Does your child share his/her art productions with you? If so, in what ways?
• Does your child initiate his/her drawing? If not, does your child usually depend upon you or another family member to propose art activities?
• In what ways do you think that your child’s drawing has changed in the U.S. compared with his/her drawing in South Korea?
Questions after observations

- Did you enjoy drawing with your child? If so, please give examples of what you enjoy?
- How did you try to interact with your child while he/she is drawing?
- What do you think is your role when drawing with your child?
- Are you satisfied with your interaction with your child?
- Do you believe that your interaction and help in your child’s artwork has improved his/her artistic development?
- What difficulties and challenges exist during the process of drawing with your child?

Interview Questions for Children

General Information

- What do you think is different about school in the U.S. and in South Korea?
- Has some element changed significantly in your new school setting?
- Are you familiar with speaking in English?
- What are your favorite characters for drawing?
- Where do you think that you get the ideas and subjects for your drawing?

Questions after observations

- Did you enjoy drawing with your parents? If so, what aspect of drawing with your parents did you like the most?
- Are you satisfied with your drawing?
Vita

Junghyun Kim was born in Chungju, South Korea on February 20, 1982. She received the B.Ed. in art education with English minor and received a certificate of secondary education on art teacher from Korean National University of Education in 2004. In the same year, she entered a masters program in art education at the same school. During her master, she received multiple scholarships due to academic achievement. Also during her masters study, she worked as an art teacher of children from early childhood to adolescence in Art Institute, Cheongju. In 2007, she received her M.Ed. in art education. She joined the Ph.D. program in art education at the Pennsylvania State University in 2010. During her Ph.D. study, she worked as a graduate teaching assistantship from 2010 to 2011 and 2012. In 2013, she presented at the Pennsylvania Art Education Association annual meeting about enlightening parents’ influence on children’s art learning. Her main research interest is children’s art and their artistic development in K-12. She is also interested in children’s art experience outside of schools such as in the home environment.