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Spanish inside a submarine: Exploring children's experiences of learning a language through their drawings

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A thesis submitted to the University of Huddersfield in partial fulfilment of the requirements for the degree of Doctor of Education

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2

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Contents

Chapter 1: Introduction

Chapter 2: Literature Review

5

Chapter 3: Methodology

6

Chapter 4: Findings

7

8

Chapter 5: Discussion

Chapter 6: Conclusion

List of Figures

Abstract

This thesis aims to identify and assess the thinking and learning processes used by young children learning Spanish in a primary school classroom, achieved through engaging them in drawing. The range and diversity of expression within the drawings is analysed with a dynamic new model (TAPTAS) developed for this research.

TAPTAS is a multi-dimensional model inspired by Rose's (2001) critical visual analysis methodology, utilising three foci: Text, (which considers the genre and content of the drawings), Audience (which examines for whom the children are drawing), and Producer (which highlights the process of drawing). Each of the foci are analysed using three lenses: Technology (presence or absence of technology), Aesthetic (for example, colours and perspective), and Social (for example peer-to-peer interactions). A critical part of applying the TAPTAS model is conversation with children, together with contemporaneous field notes, with which to interrogate children's drawings.

This innovative analysis of young children's drawings reveals the rich inner world of how they experience and engage in learning Spanish. Significant findings from TAPTAS reveal the intensely social nature of learning in the classroom, and includes children using their drawings to influence friendships, to mirror each other's drawings, and to draw themselves teaching others to learn Spanish.

This thesis provides evidence of the importance of conversations about the drawing of learning, where children supply complex explanations of how their drawings fit the request of their teacher. This also greatly enhances interpretations of the drawing itself.

The thesis concludes by suggesting future practical and research applications for the TAPTAS model, with recommendations for utilising children's drawings in the classroom as a way to enhance teaching, learning and assessment in the classroom, in particular through the co-teaching by peers as a pedagogical tool.

Chapter 1: Introduction

1.1 Introduction

This thesis explores the drawings of primary school children in order to further our understanding of their learning in the classroom. It is concerned with developing a new model for approaching the understanding of drawings, and particularly with children drawing themselves learning Spanish. The topic for this thesis emerges from my own experience as a primary school teacher with responsibility for leading the Spanish teaching, coupled with a desire to further an understanding of how children can express themselves through drawing. This chapter outlines the overarching aims for the research, this includes the research questions, and the context for the research, which incorporates the teaching and learning of Modern Foreign Languages (MFL). An overview of the methodology comprises an outline of the Text Audience Producer Technological Aesthetic Social (TAPTAS) model, developed and utilised for this research to analyse children's drawings. This Introduction chapter concludes with a precis of each chapter in the thesis, and contains a summary of the findings and contribution to knowledge. The chapter begins with the rationale, which outlines the inspiration behind the TAPTAS model for this thesis, and the need for the research that this thesis addresses.

1.2 Rationale

Utilising children's drawings in order to gain access to an understanding of their lived experience has a long and illustrious heritage. Within the historical context of children's drawings, and also an influential author for this thesis, Luquet's (1927/2001) approach to the collection and analysis of images produced by his children suggests that careful

attention to children's artwork can provide access to a hidden world of their cognitions (see section 2.2, below). This heritage forms a motivation for this research; namely, how an examination of children's drawings can increase our understanding of the ways they see themselves and reflect on learning a second language. There exist a number of research studies that utilise primary school children's drawings to further an understanding of their concept of science, (Chambers 1983, Newton & Newton 1998, Tuckey 1992). This reinforces the premise that using primary school children's drawings can be used to further an understanding of their conceptions of MFL. In addition, the concept of reflecting on their learning using drawings finds support in other research, for example, Lodge, (2007), and Ligorio et al., (2017), who conducted research into primary school children's drawings of themselves learning. There is a paucity of research that investigates utilising children's drawings to further an understanding of how children view themselves learning Spanish. The research for this thesis thus provides a contribution to knowledge as this has not been done before. As the nature of understanding children and their drawings is mutlifaceted and complex, this thesis also provides a contribution to knowledge by providing a new method of analysing their drawings, (TAPTAS). In sum, the need for research that this thesis addresses is threefold, first, by developing a method which can be used to increase an understanding of children's drawings; secondly, by using this method in order to improve our comprehension of how children view themselves learning Spanish, and finally, for a teacher-researcher to provide a practical application of the analysis of children's drawings in the classroom. The central position of my background as a primary school teacher, and the context for these aims are outlined in the next section.

1.3 Context

Shortly after completing my primary teacher training in 2004, I became the Modern

Foreign Language (MFL) Co-ordinator at the school where I was later employed for over

ten years. I had several successful applications for Erasmus-funded study visits to El

Haya, a primary school in Cantabria, Northern Spain. I created excellent links with the

school, and with El Haya's teacher of English, who also twice visited our school with the

Erasmus programme. Our classes exchanged 'pen pal' letters, videos, class books, Skype

sessions, and personal portraits of themselves and their families. I created class displays

of the children's Spanish friends and artefacts that I had acquired on my visits to Spain.

The classrooms in El Haya had an 'English Corner' with a display of our school uniform

and images of our class, and of different traditions such as Hallowe'en. Both groups of

children enjoyed sending each other drawings, and the original tenet for the research for

this thesis arose out of this extended contact with El Haya. I became interested in whether

the pictures drawn by primary school children in England are different from those of

children in Spain. Furthermore, I considered a comparative study research project of each

class drawing themselves learning the other's language, in other words the Spanish

children drawing themselves learning English, and the English children drawing

themselves learning Spanish.

However, following the initial research proposal process, the comparative aspect of the

research was not included as part of the thesis going forward for three reasons. First, a

significant part of the data to be collected in Spain included conversations with the

children, and would not be comparable with the data collected from the English pupils.

My level of Spanish is not fluent, and consequently the nuances and asides spoken by the Spanish children would not be easily accessible to me compared to the English pupils' spoken words. The expected level of analysis would therefore not have been present. Secondly, the depth of my knowledge and understanding of the Spanish context, in terms of the school, classroom culture and social understanding is not comparable to my knowledge of my school and English education. This would have prevented a true comparison of the socio-cultural element of understanding children's learning through their drawings. Finally, as suggested by Silverman, (2011) the most critical part of research is the analysis, and not the challenges involved in data collection. Thus, establishing convenient, purposive data collection meant that I focussed on the English (and not Spanish) children's drawings, and reflections on their learning, which serves to enhance the clarity of analysis.

The focus for this thesis on the learning and teaching of MFL (in this case Spanish) is not only because it is relatively new to the primary curriculum, and often overlooked, (Hood, 2006; Hunt et al., 2005), but also because research shows teaching a language without a secure background knowledge can create more anxiety for teachers than teaching other subjects (Clément et al., 1994). The teaching and learning of MFL is compulsory for all primary school children in Key Stage 2 (ages 8-11). However, the guidance and supervision documentation for MFL is significantly less detailed than for the core subjects of mathematics, English and science, all of which have carefully prescribed curricula. As an illustration, the new curriculum guide to MFL is just over one page long, (DfEE/QCA, 2013). This also points to the criticality of teacher and learner confidence in the learning of

MFL, and the opportunity afforded by this thesis to contribute to knowledge of children's self-perceptions of their own learning of Spanish. My own experience of teaching Spanish provided me with an opportunity to sing, dance, and play without the need to be constantly mindful of a formal, summative test coming up later in the term. This is consistent with other research that found '*language teachers often highlight the need to make lessons active, fun, and accessible to all*' (Hood, 2006, p. 5). By focussing on the experiences of the children in my class learning Spanish, I am able to provide an insight into the learning of Spanish which may support the future teaching of MFL. The aims and research questions for this thesis, which are raised by considering the use of drawings in order to access children's reflections on learning Spanish, are discussed in the next section.

1.4 Research aims and questions

The critical visual analysis model of Rose, (2001) inspired the development of an understanding of how to analyse children's drawings in a meaningful way for this thesis. Following Mitchell, (2006), and others for example, Turner, (2016), the ideas presented by Rose, (2001) for critical visual analysis have also been variously adapted for the analysis of children's drawings. One of the major adaptations of Rose's (2001) original model for this thesis is the inclusion of contemporaneous field notes and discussion with the children. This is not part of Rose's (2001) model as her method of visual research focuses on creating an understanding of 'found' images in the environment (see Chapter 2, section 2.9 for full explanation of Rose's model). The aim to develop and utilise a new framework for analysing children's drawings engenders the first research question: *How can an adapted form of Rose's (2001) method of visual analysis deepen an understanding of the drawings produced*

by children?. The model which addresses this research question is illustrated in chapter 3, Figure 3.1, and contains three foci - Text, Audience, Producer; and three lenses Technological, Aesthetic and Social (TAPTAS). Critical to the methodology following the development of this model is also the contemporaneous conversations with the children and the teacher-researcher field notes. Section 3.9, Chapter 3 outlines how the TAPTAS model was applied to the drawings.

The second research question: *What is revealed, through drawing, and conversation when two classes of 6-7 year old children are invited to reflect on their own learning of Spanish?* The gap in the research that considers primary school children reflecting on their learning of Spanish is addressed by this question. Furthermore, by accessing these reflections using their drawings, the third research question *How might these new insights be applied to support teaching and learning?* explores how encouraging children to draw and reflecting on their learning can be applied in teaching and learning practices. An outline of the chapters in this thesis now follows, starting with the literature review.

1.5 Outline of the Chapters: Literature Review

This outline presents a summary of six of the key authors that are significant for this thesis, which further expanded in the literature review chapter. Key to this review of the literature are Vygotsky's (1962, 1967/2004, 1978) theories; which further an understanding of the importance of social learning and the criticality of creativity for the development of children's cognitive processes. In addition, there are four contemporary research studies that are critical to review, which consider children's drawings in order to understand

classroom learning (see also Luquet 1927/2001, Chambers 1983, Newton & Newton 1998, Tuckey 1992, mentioned in section 1.2). First, Cox, (2005; 2008; 2011) who considers that the teachers in primary classrooms should be empowered to decrease the influence of the target-driven culture, borne of the pressure of SATs, and school league tables. Her research highlights the criticality of increasing social learning practices, and communication between pupil and teacher. This prompted the inclusion of teacher-pupil conversation in the TAPTAS model for this research. Secondly, Faulkner and Coates, (2011) who explore the oral narratives children make whilst drawing, which influenced the TAPTAS model to contain teacher field notes with which to support and strengthen observations. Thirdly, Anning and Ring, (2004) highlight the importance of drawing to encourage children in making sense of their worlds; their research provides an endorsement for the phenomenological approach used as a foundation for the methodology (highlighted in section 1.6 below). Fourthly, further support for using drawings to understand the teaching and learning of MFL for this thesis is provided by Hong and Kellogg, (2016) who shed light on the importance of creativity for children learning a second language. The research outlined in the literature review (Chapter 2) establishes the warrant for this thesis for creating/collecting and analysing, through children's drawings, the rich data of their experience of learning in the classroom. The literature review chapter ends with an outline of Rose's (2001) model, which forms the inspiration and the central influence on the methodological approach adopted for this thesis, this is considered in the following section.

1.6 Outline of the Chapters: Methodology

The methodology Chapter 3, delineates the methodological approach, which is a small scale qualitative study drawing from a phenomenological approach. The chapter also contains the rationalisation for the development and utilisation of the TAPTAS model. The phenomenological approach used in this thesis was inspired, as van Manen, (2014) suggests, through being filled with a sense of fascination as he put it: '*surrendering to a state of wonder*', (van Manen, 2014, p. 13). The research aims to understand children's lived experience in the classroom, elements of ethnography (conversation and field notes) support the phenomenological approach which goes some way to address issues of intersubjectivity for teacher-pupil interpretation of drawings. The methodology chapter also enumerates the criticality of the ethical considerations and insider research positionality for this research. Particulars of how the TAPTAS model is employed to analyse the drawings are detailed in the methodology chapter, and the findings from this application of the model for this research are presented in Chapter 4 and summarised next.

1.7 Outline of the chapters: Findings

The structure Chapter 4, which presents the findings, follows the TAPTAS model itself. Examples of the drawings are provided, which have been chosen as exemplars of each of the findings from application of the three foci and three lenses of TAPTAS. The findings using the text focus highlight drawings learning Spanish at school, at home, in Spain, in other non-fiction places, in fantasy places, and with fantasy companions. Using the audience focus uncovers that children draw pictures for their teacher, for their peers, for themselves and for their family. Using the producer focus finds that children mirror their

peers identically, or similar themed mirroring, they mirror their teacher and also draw

with no mirroring. The technological, aesthetic and social lenses are used with each focus

to provide further data for each one of the three foci. The discussion chapter, which

outlines the contribution to knowledge produced by using the TAPTAS model follows the

findings chapter.

1.8 Outline of the chapters: Discussion and conclusion

The discussion chapter brings together the findings and literature to highlight how the

analysis of children's drawings can be used to understand their reflections of their

learning of Spanish. This chapter explores, for example, how children use drawings to

form social friendships, teach each other Spanish, and how gender influences children's

drawings. The conclusion Chapter 6, then considers the potential applications of this

knowledge.

1.9 Contribution and conclusion

The development and use of the TAPTAS model for the analysis of children drawing

themselves learning Spanish, provides a key contribution to knowledge in the form of a

dynamic new model for visual analysis. Furthermore, this careful study of children's

drawings provides a fascinating insight into how children use drawings to form and

cement social relations and have the ability, through conversation to link often seemingly

unrelated drawings to the task and to their learning. Although more research is needed,

this might tell us something about the way children make links in their learning to

understand different concepts more fully, which in turn might lead to changes in teaching

practices; this is expanded upon in the final Chapter.

Chapter 2: Literature Review

2.1 Introduction

In order to situate the research for this thesis, this chapter will start with an overview of the literature surrounding children's drawings from an historical perspective, which will outline some of the ways that children's drawings have been studied, and form the foundation of the research for this thesis. This chapter will then go on to discuss the socio-cultural influences on research relating to children's drawings, including the relationship with gender and communication. The use of children's drawings to understand their learning in school is then addressed by considering different approaches to the study of children's drawings. This will focus on teaching and learning in the classroom by identifying how the close reading of drawings and observation of the production of drawings have been researched to provide insights inro children's learning of a second language. The chapter ends with an overview of Rose's (2001) visual analysis methodology, which formed the inspiration for the method developed and utilised in this thesis, (TAPTAS). How the model is adapted and utilised for this current research is delineated in the following Chapter, Methodology.

2.2 The historical context research into children's drawings

Children's drawings have been the subject of much research; indeed, an interest in children's drawings has been documented since before the 1800s. Rousseau, (1762) declared: '*We know nothing of childhood; […] The wisest writers devote themselves to what a man ought to know, without asking what a child is capable of learning. They are always looking for the man in the child, without considering what he is before he is a man.*' As this passage from his

novel *Emile* exemplifies, Rousseau is credited with introducing the notion of childhood, and later became a key figure in championing childhood. Before this time, children were generally regarded by society as 'imperfect adults' (Cox, 1992, cited in Watts, 2010, p. 139), and did not require any special consideration, nor did childhood have a separate status. When the state of 'childhood' became recognised, children's activities were identified as an area of interest for investigation and research; this has a clear influence on contemporary research.

Luquet, (1927/2001) is an important pioneer from the early 1900s who investigated children's drawings. He collected many thousands of drawings of the spontaneous, undirected drawings made by his children and grandchildren, and carried out detailed observations. He suggested that '*the role of childhood is to allow the individual to acquire experience of life, and to learn how to act in a way most appropriate to the surrounding circumstances*' (Luquet, 1927/2001, p. 151). Following his study of children and their drawings, he proposed that there exists an important conceptual difference between 'visual realism' and 'intellectual realism'. He developed the notion that children do not always copy, or even try to copy exactly what they see, (visual realism), rather, they draw what they experience or think about, (intellectual realism). '*In general, children's concern for realism causes them little trouble. The very idea of seeking a resemblance is sufficient for them to suppose they must have achieved it'* (Luquet, 1927/2001, p. 82). This distinction between children's cognitive reality and the visual aspect of their drawings is important for appreciating that what children wish to communicate through their drawings, and their understanding of the world sometimes appear to be quite different. In Luquet's words

'*what matters to the child is not the appearance an object takes from a contingent variable viewpoint but the persisting properties of that object and its practical significance*' (1927/2001, p. xiv). This thesis aims to develop an understanding of the reflections of children drawings from specific instructions in the classroom.

Although Luquet studied the spontaneous drawings of his children, his comments that '*external suggestions [for drawing] have only a very limited and fleeting influence*', and that '*Children obey when witnessed and have their own way of doing things when not observed*' (Luquet 1927/2001, pp. 157 and 152), are important considerations for the teacher-researcher who aims to gather new insights through observation of the production of drawings. As children will be given instructions for drawing, it is expected that the drawings produced by the children will reflect the aims of the teacher-researcher. However, according to Luquet, (1927/2001), therefore, his research is well regarded to have determined that it is possible that the teacher-researcher's influence on drawing production will be minimal; if the children wish to draw something different, they will - especially if not observed. Furthermore, Luquet's assertion that '*Children's drawings provide incontestable evidence against the empiricist conception of mental life*' (1927/2001, p. 144), provides support for furthering our understanding of children through a qualitative analysis of the lived experience of children, rather than a more positivist stance to better understand the inner lives of children.

Luquet's (1927/2001) research is in contrast with other early researchers, for example, the work of Goodenough, (1926), who built on the notion that a fixed sequence of cognitive

development leads to a measurable increase in the complexity present in children's drawings. Goodenough and Harris established the Draw-a-Man Test (DAMT), (1963), and Naglieri, (1988) updated the DAMT to the Draw-a-Person Test (DAP). Both tests consist of simply asking children to draw a picture of a person, and count each of the characteristics present in the drawing, the drawing is then given a score. Goodenough, (1926) created age norms against levels of competence in the drawing of a figure, where the more detail present in the drawing lead to a higher score, which in turn led to a higher reference to age of development. Harris, (1963) extended this work and produced a standardised and extended intelligence test based on these studies. There has been a number of empirical studies and evidence produced using the DAMT/DAPT (Cox, 1992; Greig, Taylorand & MacKay, 2007; Thomas & Silk, 1990). However, the DAPT is also not without its critics, in reviews of DAPT both Neisworth and Butler, (1990), and Kamphaus and Pleiss, (1991) conclude that use of DAPT '*as a measure of intelligence it is sorely lacking*' (1991, p. 399). However, the ease of use of the test both to administer and score was found to be a compelling reason for its continued use, (Khasu & Williams, 2016; Lange-Küttner, Küttner & Chromekova, 2013; Picard 2015; Raja & John 2014), and the DAPT is still used extensively as an example of the quantitative analysis of children's drawings.

Further quantitative analysis of drawings was provided through the seminal work of Kellogg, (1959). She investigated the concept that drawing forms the basis of writing and quantified the universal aspects of children's drawings by separating out the different or distinct elements of children's drawings into various types of 'squiggle'. Her belief that children should be allowed free expression to draw, and not to be coached in drawing was

because she considered that this could restrict their future graphic skills for writing. The limitations of Kellogg's (1959) work, and the studies of Goodenough, (1926), are that the focus is on the *product* of the children's activity, rather than the *process* of drawing itself. Using drawings as a test, or to evaluate specific abilities, even for emergent writing, does not access the child's lived experience nor does it include any aspect of social relationships, (Anning, Cullen & Fleer, 2009; Cox, 2011).

The work of Jean Piaget, (1976) built upon and expanded Luquet's theories (see section 2.2) and his work has been a *force majeure* in child developmental psychology. Piaget has influenced a great deal of the theory and practice in education particularly the 1970s onwards, (Piaget, Varma & Williams, 1976). Piaget's views of child development have influenced the analysis of children's drawings, by others such as Kohler, Bailey & Bailey, (2008) and Isaacs, Klugmann & Lawrence, (2015), especially the conceptual understanding of what should be present in drawings at different stages of a child's cognitive development, which is particularly informative, (Morra, 2005; Piaget, 1976). Garhart, (2013) summarises the literature regarding Piaget thus, '*Piaget's stages of cognitive development have created our overall view of how children think*'. There is general agreement with this view that Piaget created a useful theory of child development which outlines a set of chronological stages that children go through. However, Piaget's stage theory has also been widely criticised and there are many examples of studies that provide evidence where children do not perform to the specific cognitive ability at the stage and age that Piaget prescribed. Nathan's view is typical '*As regards the stages, all but the largest divisions are merely convenient ways of breaking up the continuum of growth, […] What becomes all-*

important is merely the way and the means by which we try to educate', (1973, pp. 92 & 93). A key role of drawing production for Piaget is to highlight cognitive abilities, the adherence to which can give rise to a problematic 'deficit' model of children's drawings, (for example, Anning & Ring, 2004). This indicates a deficit or a lack of cognitive ability in the child if certain characteristics are not present in the drawing. Barrett, (1983) suggests that we should be wary of coming to this conclusion, and proposed that drawing research should focus on the *context* for drawing rather than the drawing itself and emphasised *'the necessity for an alternative theoretical framework [from Piaget] for the analysis of children's drawings'* (Barrett, 1983, p. 19). It is this deficit model for analysing children's drawings, however, that has been extensively utilised as a method of testing for intelligence.

The importance of understanding the lived experience of the child through close listening, close reading and observation of the production of children's drawings did not form part of this later utilisation of children's drawings for cognitive or intelligence tests. Anning and Ring, (2004) contributed this debate, stating *'As long as children's art was perceived as a deficit version of adult art, it was unlikely to be taken seriously in its own right.'* (2004, p. 19). Vygotsky, (2004, p. 60) indicated that encouraging children to draw is a helpful way to understand their thought processes. *'If we compare the written and oral productions of children, the way a seven-year-old writes is equivalent to the way a two-year-old talks, that is, that the child's level of development manifested in the more difficult written form of expression immediately decreases from the previous level of oral expression'*. This view coincides with Piaget in the incremental nature of child development, Piaget, (2000). Vygotsky, (1962) also explains the importance of syncretism where the children's oral and written expressions merge and it is

this part of his theories which shed some light on how children's drawings can be understood through noting the social and cultural context in which they are learning. The importance of the social context, particularly in highlighting communication strategies employed for children's drawings for this thesis will be highlighted in the next section.

2.3 The impact of social and cultural factors on children's drawings

For Vygotsky and other social constructivists, (for example, Bruner 1996, Brooks 2009b, Daniels 2016, Holzman 2017) the child's interactions with the social environment are essential for children in order to develop both cognitive and communication skills.   More specifically, children reflect their social and cultural experiences in their drawings in the subject, content and aesthetics. Cox, (2011, p. 60), points out that all drawing has a cultural element '*Children […] engage with the activities of drawing and spoken language and their meanings within the specific social and cultural context in which they are living their lives'*. This is also highlighted in a number of different studies, for example, Harris, (1969) who, in the late 1960s, was seemingly unaware of his own cultural bias. He found through his empirical evidence that there were significant cross-cultural differences in children's drawings; and furthermore, that American children were more able to draw accurately than other nations. The importance of being aware of cultural bias, especially from the teacher-researcher is highlighted by Cox, Perara & Fan, (1999) who identified differences in teacher assessment of the development of drawings in China and UK; in China more credence was given to attempts at motion and time rather than visual realism, upon which the UK teachers focussed. Furthermore, Steyn and Moen, (2019) reflect on the individual nature of children's drawings '*although children may use drawings to explore, to solve problems*

or simply to give visual form to ideas and observations, the overall consensus is that art expressions

are uniquely personal statements' (p. 83). The influence of culture and social context,

however, ensures that children are affected by their surroundings. As tendered by Greig et

al., (2007, p. 4) *'children do not exist in vacuums and their lives are naturally complex'* and

furthermore, as a caution for the teacher-researcher *'the child is always so much more than it*

is professionally convenient to believe', (Greig et al., 2007, p. 90). The next chapter, section 3.2

discusses this position, which forms part of the ontological and epistemological basis for

the thesis.

Golomb, (2012, p. 361) provides support for the concept of drawing as a cultural as well as

a social and symbolic activity. *'Within the broad constraints imposed by biology, culture and*

cognitive understanding, the child's overriding aim is to create with simple means a pictorial

world.' Although most of her own data was collected in Western societies, she reviewed

research of children's drawings from other societies and concluded that *'there is a unity that*

characterises representational thinking and motivates the search for those graphic solutions that

best express the child's conception.' (Golomb, 2012, p. 361). Sociocultural factors influence the

presence of children's drawing as *'record of visual thinking'*, which is in line with Vygotsky's

view of drawing as *'the child's graphics narration about the object he is portraying'*, (2004, p.

77). Furthermore, Matthews and Davies, (1999), who conducted a study on the impact of

teacher input on children's drawings of scientists, which illustrated the importance of the

impact of family on understanding the wider social cultural environment of children's

learning and drawing. The research found that teachers had much less impact on

reducing stereotypes than parents had on keeping stereotypes, despite special lessons with

specific aims on reducing the stereotypes children held. In addition, the conclusions from research into children's understanding of science suggests that using drawing is a helpful way to further our awareness of how children learn, (Chang 2012b). This informs the premise for this thesis that an increased understanding of learning in the classroom is aided using drawing and observing the process of drawing. Moreover, further contribution to the discourse on the impact of the socio cultural on children's drawings is Vygotsky's view that children's interests are also important factors to consider '*Thought is not begotten by thought; it is engendered by motivation, i.e., by our desires and needs, our interests and emotions,* (Vygotsky, 1967/2004, p. 252). Thus Vygotsky supports the stance outlined by Luquet (1927/2001), (see section 2.2.), that children tend to draw according to their interests, and not necessarily as directed by others. It follows that in order to retrieve children's reflections on their learning of Spanish there should be some measure of preparedness for the drawing activity. How this is achieved in practice for this thesis is outlined in the Methodology Chapter, section 3.6.6. There exist a number of significant cultural issues which have been explored using children's drawings, and drawings influenced according to gender as an important socio-cultural aspect, is explored in the next section.

2.4 Children's drawings and gender

'*Gendered expectations are deeply embedded within the fabric of a society and the classroom is no exception*', Hamilton and Roberts, (2017, p. 122) highlight the view that gender is a significant cultural issue in schools. According to Vygotsky, (1962) and social constructivists, children are deeply affected by their sociocultural environment, and

gender forms part of their social learning. MacNaughton, (2009, p. 63) submits that: '*if we are to understand knowledge production and what makes learning possible we must understand the conditions that limit it and how those conditions impact very specifically on the children that we work with.*' The gendered social environment in the classroom forms part of children's social world, in addition to the conditions that surround their learning. MacNaughton, (2009, p. 60) reminds us that gender is a deeply held concept which affects social learning, and it is this '*concern with gender relations that reminds us to search for the effects of gender*'. Illuminating any of the gendered reflections in children's drawings will thus contribute to the richness of any analysis of drawings.

There have been a number of studies that have specifically highlighted gender differences in the approach by children to the content of their drawings, which illustrates this area of social and cultural impact on the features of children's drawings. For example, Lange-Küttner and Ebersbach, (2013) researched children's drawings in isolation from the child using an empirical, quantitative perspective. They comment that '*From the human figure drawing test* [see Goodenough 1926; Naglieri 1988, described earlier in section 2.2], *we know since a long time that girls usually draw plenty of details which results in a higher score than in boys.*' (Lange-Küttner & Ebersbach, 2013, p. 428). The much nuanced, multi-dimensional aspect of gender in this case is assigned to a technical assessment of the content of children's drawings. Lange-Küttner and Edelstein, (1995, p. 169) conclude that '*gender differences in drawing do not merely relate to biological differences between the sexes* […] *girls were more likely to differentiate the human figure while boys more often reduced complexity or depicted movement.*' This is also in agreement with other studies that have provided

evidence that boys produce more drawings of action, and movement, compared with girls, (for example, Matthews, 2003). Similarly, Bosacki, Varnish and Akseer, (2008) found that girls referred to and drew social aspects of play, and boys focussed on drawing physical activities, adding that '*future researchers should continue to explore the connections between children's drawings and their self-development and play experiences.*' (p. 204).

The exploration of the gender difference in the use of colour choice for example, Karniol, (2011) found that boys avoided colouring female figures and more often rejected the use of the colour pink. She speculated that boys' gender stereotypes are more rigid than girls' and attributed this to greater pressure on boys from parents, adding that the activity of colouring itself can be gendered, noting that there are many different colouring books that are gender-specific. Additionally, she found that '*peer presence may also impact children's colour choices on this type of colouring activity*', and furthermore that '*young children's gender provides them with a coloured window through which they view the world of figures and illustrations to be coloured and of the potential colours that can be used in doing so,* (Karniol 2011, p. 129). Children's use of colour also helps to inform a social aspect of their learning as part of the aesthetic lens through which drawings are viewed.

Using a purely content analysis of drawings has the disadvantages of not considering the process of the drawing activity. Empirical, quantitative studies that do not investigate the rich data available from conversation and drawing observation, are limited in scope in illuminating any social construction aspects of drawing. A conclusion from Brechet, (2015) whose research into gender differences in drawings about love, critiques her own

content-analysis approach. She suggests that '*future research in this area should use wider measures [...] asking children to fully explain their drawings may lead to a more precise understanding of their motives for the use of specific graphic indicators, especially for those which we found gender differences'*, (p. 654). Thereby suggesting that asking the children about their drawings, in addition to gathering more information on context provides a more complete impression of any gender differences.

2.5 Children's drawings and communication

Vygotsky, (1962) suggests that thought and speech are connected by verbal thoughts, and furthermore, that drawing visual thoughts may connect, as part of a communication system which supports meaning-making for children; and is a language in itself (cited in Brooks, 2009a). Vygotsky's promulgations form part of the theoretical support for the research endeavour in this thesis. Significant is the idea that drawing encourages the development of imagination, and by association curiosity, and naturally can increase children's cognitive confidence. Vygotsky, (1978) believes that drawing could be used to facilitate (culturally influenced) cognitive functions such as logical thought and focussed attention, which are generated throughout school. This he termed 'scientific thinking', this type of thinking uses a structure outside of the object to categorise, make connections between concepts and increase generalisation and abstract conceptualisation. Being able to understand and manipulate (a conceptual understanding) of different objects depends on children being secure in their understanding. Knowing the name of an object, its label and being able to reproduce it in speech, reading or writing, does not provide the child with a thorough conceptual understanding of the object. The creation of a drawing

involves a more complex engagement than merely word labelling to be heard and memorised. Simply decoding and saying the words whilst reading, will not constitute understanding, (Cox, 2011). Adults assisting in children's drawing activity, according to Vygotsky, (1978) should therefore see this as part of the development of an increase in cognitive abilities and a powerful method to aid meaning-making for children. The higher functioning that is invoked when drawing can thus be used not only as an inter-personal communication tool but also to facilitate as an internal dialogue, an intra-personal communication. In this way, drawings can also connect the content of different learning environments for example, at school or home. This new knowledge is constructed, by not only by creating a drawing, but also through children having these essential discussions, observations and by copying each other, (Brooks, 2009b). An essential element of the drawing process in the classroom is the importance of the co-construction of knowledge, in other words whilst children individually create a drawing, it is through the joint enterprise of conversation with each other whilst drawing that key learning takes place, (Faulkner and Coates, 2011).

Arnheim, (1947; 1954/2004), also advanced the ideas of: (i) *representation* as opposed to *replication* in the study of children's drawings; (ii) that children are actively and dynamically seeking to express *some part* of the reality, and (iii) that they are experiencing, not trying to replicate what they see. Arnheim's (1947) theory that children (and adult artists) do not attempt to copy a scene when drawing but to represent it in some way contributes to this conception that children draw in order to communicate ideas. This is also consistent with research suggesting that young children develop schemas to

understand the world, (Nutbrown, 2011; Arnold, 2015), and specifically relates to drawing and communication. For example, when drawing a circle for a head, the child is attempting to represent the generally round qualities of a head, rather than to copy the specific outline of a single head. Arnheim, (1947) proposes that it is more appropriate to suggest that children draw in an intelligent and responsive manner, rather than to look at their drawings through the deficit model of what is missing from the image (see DAP, for example, as described earlier). This is supported in other work, for example, Goodnow, (1977) who suggested that the *process* of drawing is as important as the *output* of the child drawing. Additionally, concerning the psychology of art, Arnheim, (1954/2004), proposes that creating art is not a simple transition between perception and reproduction but that perception and cognition are the same thing. For instance, '*young children* […] *are able to transfer learning of one specific triangle to triangles of different form, size, position - an achievement which had been considered impossible for anybody who had not developed the intellectual concept 'triangularity'*', (Arnheim,1947, p. 68). Furthermore, Golomb, (1993) maintains that Arnheim, (1954) influenced developmental psychology in a profound and far-reaching way and moreover, that the nature of drawing has a profound influence on the development of cognition.

The power of drawings as a communication tool requires careful consideration of context for both the children and the teacher-researcher. Cox's (2011) research reinforces the importance of understanding drawing as a social activity and found that observing and noting not only the conversations between children during drawing activity but also their monologues whilst drawing is important for teacher-researchers to gain an increased

understanding of the child's learning. Cox, (2005, p. 119) found that when drawing with peers a conversation between children promotes communication '*through drawing rather than words*'. The act of encouraging drawing and closely reading drawings highlights the complex set of connections and interconnections between home, school, and the research situation. To give an illustration of this, Coates and Coates, (2011) found that when children draw with their peers they converse about the drawing and remain more focussed than if drawing separately. This position is supported by Papandreou, (2014) who finds '*The interactions carried out among children drawing collaboratively show that they can help* [each other] *co-construct symbols and meanings* […] *in addition, through drawing, they can recall previous experiences and knowledge, develop new ideas, produce strategies, and solve problems, as well as reflect on and access their mental activity,* (p. 97). Creating shared meanings through drawing enhances children's social abilities, which for a number of researchers include co-constructing knowledge and communication through the act of drawing, and considered for example, '*sustaining shared meanings throughout play requires the use of diverse negotiation and maintenance strategies*', (Kukkonen & Chang-Kredl, 2018, p. 82).

Cox, (1992) demonstrated the importance of conversation with children about their drawings, illustrating that what children *know* and what they *draw* are sometimes very different. A key focus in her research was occlusion as depicted in drawings for instance, drawing the baby hidden in "mummy's tummy". When questioned, the children knew that the baby was not visible, but they drew a picture of their perceived reality - aspects that contributed to the children's understanding of the situation. The concept of actively

seeking a new way to look at children's drawings and thereby to understand children's

meaning-making is a key area of this thesis. Consequently, including the process of

drawing in order to create a richer understanding of their learning, through the use of

close listening, close reading and conversation with the children about their drawings, is

central for this thesis. Papandreou, (2014) encourages new research approaches which

include communication with children in addition to analysing their drawings, she submits

that the research approach of children's drawings to date has been '*regardless of their*

theoretical orientation, mainly [to] examine the final result of this activity: the drawing. The

children and their drawings are dissociated and analysed irrespective of the context in which the

drawings have been created', (p. 86). This has not provided the richness of description and

subsequent understanding of children's experience needed for this thesis, then, the

drawings are to be used as a tool for communication, rather than as an analytic tool to

determine stages of development, or intelligence.

Using children's drawings for research also finds support in the field of art therapy where

by focussing on both the drawing process and the finished picture, art therapists pay

attention by close observation and listening to children, (for example, Foks-Appleman,

2007). Communication between child and adult, enhanced through art activities has been

well documented by practitioners (Coholic, 2010; Foks-Appleman, 2007; Goldner & Scharf

2012), and can be acknowledged as arising from the key psychoanalytic therapeutic work

of Carl Jung (for example, Jung & Read, 1966). An example of this is provided by some

charitable organisations working in areas of conflict, they encourage children to draw

about things that they initially find hard, or are unable, to speak about (British

Broadcasting Corporation 2013; Giertsen, 2008; Dimmock, 2011). A further example is from children's pictures of the Spanish Civil War, *They Still Draw Pictures!* (Huxley, 1938) which provide a stark reminder of the devastating effects of conflict upon children and point to the power of drawings as a way to express or reveal emotion. It is important for this thesis to recognise that working with drawings to aid communication requires sensitivity as to what might be uncovered. Furthermore, the ethics and responsibility of the teacher-researcher to understand the power that drawings have to unlock hidden emotions are also key concepts to consider and implement sensitively, (see the ethics section 3.7 for an outline of how this is made clear for this current research).

Further illustration of the utility of drawings to uncover children's views is demonstrated by Malchiodi, (1998), an art therapist who studied children's drawings within the therapeutic context, encouraged researchers to consider drawings holistically and not from a narrow theoretical standpoint. '*What is important about a phenomenological approach to looking at children's drawings is its emphasis on an openness to a variety of meanings, the context in which they were created, and the maker's way of viewing the world*' (Malchiodi, 1998, p. 54). She considered children's spontaneous drawings with a phenomenological lens and acknowledged the need to avoid the imposition of an adult interpretation, and emphasised the importance of avoiding making false assumptions regarding the content and meaning of the drawings. According to Malchiodi '*children use art to integrate not only their inner experiences and perceptions, but also to link their experience of the outside world with the inner self.*' (1998, p. 37). Using a phenomenological approach, and particularly adopting the stance of '*not knowing*' (Malchiodi, 1998, p. 36) is important in order for the research for

this thesis to embrace the flexibility to uncover a variety of different meanings from drawings. This is achieved by considering the many different influences on both the meaning and the interpretation of the drawing. These include the context and the environment in which the drawing took place, and includes the audience for the drawing, especially the adult's own response to the drawings, (Goldner & Scharf, 2012). The present and prior drawing experience of the child and the child's own interpretation both during and after the process provides important information for interpretation. '*A phenomenological approach to understanding children's creative work is attractive because it entails looking at drawings from a variety of perspectives*,' and furthermore '*what seems more beneficial and ethical is an appraisal of the many factors that affect how, what and why children draw.*' (Malchiodi, 1998, p. 40).

By taking the phenomenological stance of 'not knowing' (see also van Manen, 2014) the teacher-researcher will also be able to draw from the therapeutic tradition in other ways. First, respect for the child as an expert on his or her experience, in order to create as authentic a conversation as possible, (Foks-Appleman, 2007). Secondly, by allowing the creation of a drawing to have multiple meanings and not to be channeled into a pre-determined set of meanings according to any single theory, (Creswell 2009; Flick, 2009; Harcourt, Perry & Waller, 2001). Finally, by using a phenomenological approach, the opportunity to consider the whole child in terms of physical, cognitive, inter-personal, and emotional aspects, which creates a rich description of children's reflections on their learning (Huss, Nuttman-Shwartze & Altman, 2012; Nielsen 2006; van Manen 1990). Thompson, (2013, p. 227) suggests that '*Child art, like childhood itself, is, was, and always will*

be an interpreted phenomenon, a construction of adult understanding.' Papandreou, (2014)

provides further understanding of this process, noting in her studies of drawing activities

of children that children will use drawings to aid learning if adults in the classroom value

them as a communication tool. '*Drawing activity is broadly recognised as a visual language that*

helps children communicate with others', and furthermore that '*Drawing helps [children to]*

overcome restrictions in communication.' (Papandreou, 2014, p. 88).

2.6 Drawing research in the classroom

Kincheloe and Steinberg (1998, p. 172) suggest that '*In the context of childhood education the*

post-modern experience of being a kid represents a cultural earthquake.' The interest in research

with children is also coupled with development of research into art and art education that

emerged from the middle of the nineteenth century. Because children's learning is a

complex social phenomenon, there have been a wide range of methods used to investigate

the lived experience of children in the classroom. Pritchard, (2018), in agreement with

social constructivist concepts, and posits that '*learning is situated, a social process and is*

metacognitive' (p. 145). Murris and Thompson, (2016) found that during a teaching and

learning activity designed to target thinking skills, drawing enhanced the children's sense

of their lived experience. The children significantly increased their contributions to class

discussion following a drawing activity, and concluded that '*the children's drawings bring*

something new into existence, thereby offering unique material and discursive opportunities for all

children, including those who otherwise might not have expressed their ideas'. Murris and

Thompson, (2016, p. 1). Support for this is provided by Turner, (2016) who used drawings

to elicit understanding from children, and demonstrated in her study of children's career

dream drawings that drawings enabled children to unravel complex concepts. '*Drawings, then, highlight the capacity of children to envision the possibilities of new literacies as text makers […] not only for the rich descriptions of children's envisioned career lives and trajectories, but to better understand children's perceptions of the role of literacy in their imagined perceptions*' (Turner, 2016, p. 170).

Drawing research in the classroom has incorporated children's drawings as part of a 'multimodal' approach to deepening our understanding of the lived experience of children. According to Papandreou, (2014, p. 97) an important focus for research is the understanding of '*the process that turns young children from mark makers into meaning makers through drawing activity as well as on the ways that this activity supporting thinking and communication.*' (Papandreou, 2014, p. 97). This premise is further reinforced by Adams, (2017) whose research supports the ideas put forward by Vygotsky, (1962) that drawing research should always include both the *process* and the end *product*. Goldner and Scharf, (2012) are clear, for effective research into the process of drawing in the classroom that children often require more encouragement to stimulate their drawing than to be simply left to reflect on their own. Children are often given a picture to complete rather than a blank sheet of paper to fill, or a visual narrative to complete, for example, (Silver 2009, 2010). This is in contrast with the drawings collected by ethnographic researchers (for example, Barley 2014; Nutbrown, 2011) which are created by the children spontaneously with little or no input from the researcher. Furthermore, evidence is provided by Coholic, (2010) that drawing and arts activities in general are enhanced if a form of mindful attention to the task in hand is carried out beforehand, which reinforces the view that

*'children don't like having to **talk** about what they like and dislike'* (Coholic, 2010, p. 44, my

emphasis). In other words, according to Coholic, children are more likely to become

involved when asked to create drawings about their likes and dislikes, rather than be

simply asked to articulate this verbally.

Further understanding is provided by Lodge, (2007) who explored children's drawings of

themselves learning in the classroom. By using content analysis of the drawings, and

triangulating with photographs taken by the children attached to the topic 'learning in the

classroom,' Lodge, (2007) uncovered five overarching themes: first, a representative of self

in the drawings; secondly, the depiction of classroom activities; thirdly, the depiction of the

the physical environment of the classroom; fourthly, the depiction of learning behaviours -

for example right and wrong; and finally an analysis of the aesthetic content of the

drawings, for example showing mixed perspectives views from top and side, use of colour.

Lodge (2007, p. 156) concluded that '*we cannot assume that we know how young people view*

their learning, or that they share common views about it' and furthermore, that '*young people*

and teachers can use drawings as a very rich way of exploring understandings of learning.' The

first research question to be addressed for this thesis in order to increase an understanding

of their lived experience of learning Spanish should therefore include identifying a

suitable method for the analysis of children's drawings, which includes close listening,

close reading and conversation with the child.

2.7 Primary children learning a modern foreign language

Research into the modern foreign languages (MFL) at English primary schools has focussed on the implementation requirements of MFL in the national curriculum and on the overall educational aims for primary teachers, rather than the experience of children learning a MFL (Hunt, 2005; Woodgate-Jones, 2009). However, the positive effects of teaching a MFL in a primary school was demonstrated by Hood, (2006) who found that school-wide adoption of learning French contributed positively to the emotional well-being of the all the pupils learning French in the school. He concluded that '*language learning, if both embedded and if using an optimal methodology, can in certain aspects be a major contributor to the 'emotional landscape' of the school.*' (Hood, 2006, p. 12). This research observation is supported by the favourable involvement of teaching MFL experienced by the teacher-researcher in this thesis, as outlined in sections 1.2 and 1.3 above. Whilst an interesting and important aspect of children's lived experience at school, however, the specific concept of well-being is not an area which falls within the remit of this thesis.

Hong and Kellogg, (2016) describe the 'gold standard' method of teaching a second language, which encourages children to engage in learning by talking about their own life and personal experiences to learn, a concept also promoted in teacher training (Athey, 2007; Sellars, 2017). In their research of primary school children learning English as a second language in Hong Kong, the authors found that getting children to talk in English about their personal experiences was less successful than encouraging the children to use their imagination and talk in English about fictional situations and characters. Of interest

here, is the notion that using their lived reality was not as helpful for children learning a second language, as was expressing themselves using fantasy and imagination.

There is a clear paucity of research which captures's primary school children's perspectives of learning MFL. Liviero, (2017) in her research with MFL secondary teachers highlighted the importance of 'metalinguistic awareness' (p 26) in effective language education. This is relevant to the research for this thesis, by focussing on children rather than teachers, it intends to illuminate children's self-awareness and metacognition surrounding learning MFL. Research into the teaching and learning of MFL in primary schools has focussed on the *transition* between primary and secondary schools rather than focussing on MFL in primary school itself.   For example, Bolster et al. (2004) found that there exists an educational wasted opportunity, as children's achievement of learning MFL in the primary phase was not systematically built upon in the secondary phase.   This is relevant for this thesis as it focusses on increasing our understanding of children's experiences of learning MFLs in the primary classroom.

There exists more research into the learning of English as a Foreign Language (EFL) in non-Anglophone countries. For example, a two-year action research project on EFL in a primary school in Spain by Villacañas de Castro et al., (2018) provided insights into teaching English as a second language, with a particular focus on the effects of English linguistic imperialism. The use of collage created by the pupils provides some support for the use of drawing in this thesis, by providing '*art and multimodality as basic strategies*

to raise the intrinsic quality of the academic experience, precisely by opening multimodal paths for the learners' world to enter the EFL classroom.' (p 967). Villacañas de Castro et al., (2018) found evidence for the importance of image making in encouraging self-perception and increasing communication through the visual, particularly in the study of languages, noting, '*the students appeared to be much more engaged in what they were doing than they were in their regular morning EFL classes*', (p 956). Similarly, Inözü (2018) conducted research in Turkey using children's drawings to give insights into children's beliefs about learning English.   The researcher (not their teacher) asked a small group of children (14) to draw themselves as EFL learners. All the children, with the exception of one boy, drew themselves in school learning English. The conclusions, which are of interest for this thesis, revealed that the children drew their English teacher as the provider of language knowledge, specifically in the English classroom. Inözü, (2018) proposed that further research should included teacher narratives, and 'learning issues from varied perspectives'. This thesis aimed to not only address the insufficient number of research projects in the UK which focus on children's experiences of language learning, but also to contribute teacher-researcher perspectives on the primary MFL.

The idea that teaching a second language can be effectively learned through school pupils teaching each other was developed in the 1980s in Germany for the teaching of French by Jean-Pol Martin (Aslan 2015; Königs 2003; Stollhans 2016). The concept that traditional teaching is less effective for learning a language has gained momentum in recent years and has also been part of the pedagogical practice of involving students in reflecting and

building upon prior learning before any factual input by the teacher. This includes the move from the didactic teacher input approach to a student-centred project approach, (Ferguson et al., 2019). It is often presented that children are implicit language learners and have the advantage over adults learning a second language and furthermore, that the younger a child is the more likely the learner is to become fluent in the second language, Ellis, (2005). There is now an increasingly large evidence base that supports the view that adults are just as competent at learning languages as children, (Byrd et al., 2011; Lichtman, 2016; Molle & Lee, 2017). The practice of pupils teaching each other as part of an effective pedagogic practice is becoming more prevalent in the learning of a second language, (Hood, 2006). However, the research into the experience of second language instruction is almost exclusively carried out with secondary school or university students, (Stollhans, 2016) and this thesis addresses the paucity of research into the understanding of second language learning in primary school.

2.8 Visual research

According to Emmison, Smith and Mayall, (2012, pp 19 - 21) there have been no recent contributors to visual methodological research who have '*taken up the challenge to systematically develop*' what we understand to be 'visual' research. They recognised that the academic field of visual research is increasing exponentially. They have presented three typologies which gathered together the existing research, and are as follows: first, researcher-produced visual materials, used in ethnographic and social anthropological studies, where participants are invited to describe, or comment on visual materials given

to them, (for example visual storytelling methodologies used in health research); secondly, researcher analysis of existing visual materials, (for example, advertisements and/or more recently found in web-based materials); and finally, the use of visuals generated by video technology, (for example, in the ethnomethodological research capturing elusive details of social life), (see for example, Lomax, 2012b). In sum, the process of production, context and audience, in addition to the image itself forming part of the analysis is supported by these reflections of Garner, (2008, p. 25). '*Perhaps drawing research is 'making knowledge'. All of us will develop our own preferred strategy for this, through drawing, talking, reading, writing or any combination of these'*.

This review of the literature supports the concept of developing a holistic method of analysing children's drawings. A rich description of children drawing themselves learning Spanish can be developed by considering the drawing process, the context of production, including audience for the drawing, and the content of the drawing, including aesthetic aspects. Rose, (1996) provided an analytical framework, which forms a critical approach to the analysis of visual materials and offers some suggestions for analysing drawings, which have been a useful framework for this current research thesis. Rose's (2001) model of Critical Visual Analysis is shown in Figure 2.1. Rose as a social geographer, her work on critical visual methodologies was focussed upon 'found' images in the environment, for example: buildings, advertisements, works of art, and street furniture. In her review of the relationship between visual culture and methods, Rose, (2014) concludes that images are powerful communication tools and that the visual is a helpful tool to use for thinking. This concurs with recent pedagogical views of '*making thinking visible*' (Ferguson et al.,

2019, p. 36), which emphasises the challenges of visual data analysis and subsequent interpretation, whilst at the same time recognising the importance of the visual. This, Rose maintains, provides deeper insights into the lived experience, '*images tend to be deployed much more as communication tools than as representational texts.*' (2014, p. 24). Furthermore, Rose, (1996) provides a methodological framework that supports the position of recognising that all images are '*understood as constructed through a range of complex and thoroughly social processes*' (Rose 1996, p. 283). Mitchell, (2006) successfully adapted and utilised Rose's (1996) critical visual methodology, and investigated children's experiences of health and community by asking children to draw themselves and their homes. Mitchell's (2006) research also involved talking about their bodies and health issues associated with the community spaces present in their drawings. The research brought in effective scrutiny, not only of the content of the drawing but also the producer, its production and the audience of the image. As Mitchell, (2006, p. 70), states '*Through their drawings, children may make visible the details of place and self that have escaped the adult gaze.*' As the nature of classroom interactions can often be focussed on the adult's viewpoint, this is a compelling reason for using drawings in research with children in the classroom, as the children and teacher-researcher have specific roles that exist as every day practices.

As emphasised by Spyrou, (2011, p. 151) '*critical reflective researchers need to […] account for the complexity behind children's voices by exploring their messy, multi-layered and non-normative character.*' The approach taken in this thesis also finds support from Eldén, (2013) who accepts that in research with children '*the visual - and especially drawing - methods soon stood out as offering a different way of revealing experiences and perspectives*' (p. 68). When applying

a model such as Rose's (2001) for analysing children's drawings, in other words using a critical visual methodology, care needs to be taken to capture the child's lived experience in *'ways that allow messiness and multidimensionality to enter into the research practice'* (Eldén, 2013, p. 70). Rose's (2001) method of visual data analysis has been successfully applied by Mitchell, (2006) for children's drawings, and for this thesis the TAPTAS model has been adapted to include more of this 'messiness', in order to provide a detailed approach which considers the challenges of visual analysis. As the research for this thesis has Rose's (2001) model as a starting point for the analysis, this model will be considered in detail here. Rose updated her her model in 2016 to include a fourth dimension, namely, the site of circulation, this is in response to the increase in digital images and the importance of the site of the circulation of images to its interpretation. This updated model was not available in 2014 and 2015 when the research for this thesis took place, and the TAPTAS model was developed from Rose's 2001 model, as outlined on the next page. Rose (2016) has also included a discussion on the use of the visual to present research results. She indicates that the circulation of an image may also be affected by *'social, cultural, political and economic considerations that will influence its movement through the visual economy'* (Rose, 2016 p 37). Whilst an examination of how images are circulated could affect the production and thus the subsequent analysis of the drawings; for this thesis, the absence of the use of digital platforms for the drawings renders the additional consideration of the site of circulation present in Rose's 2016 framework of less importance to the subsequent analysis, and absence from the TAPTAS model.

50

2.9 Rose's (2001) model
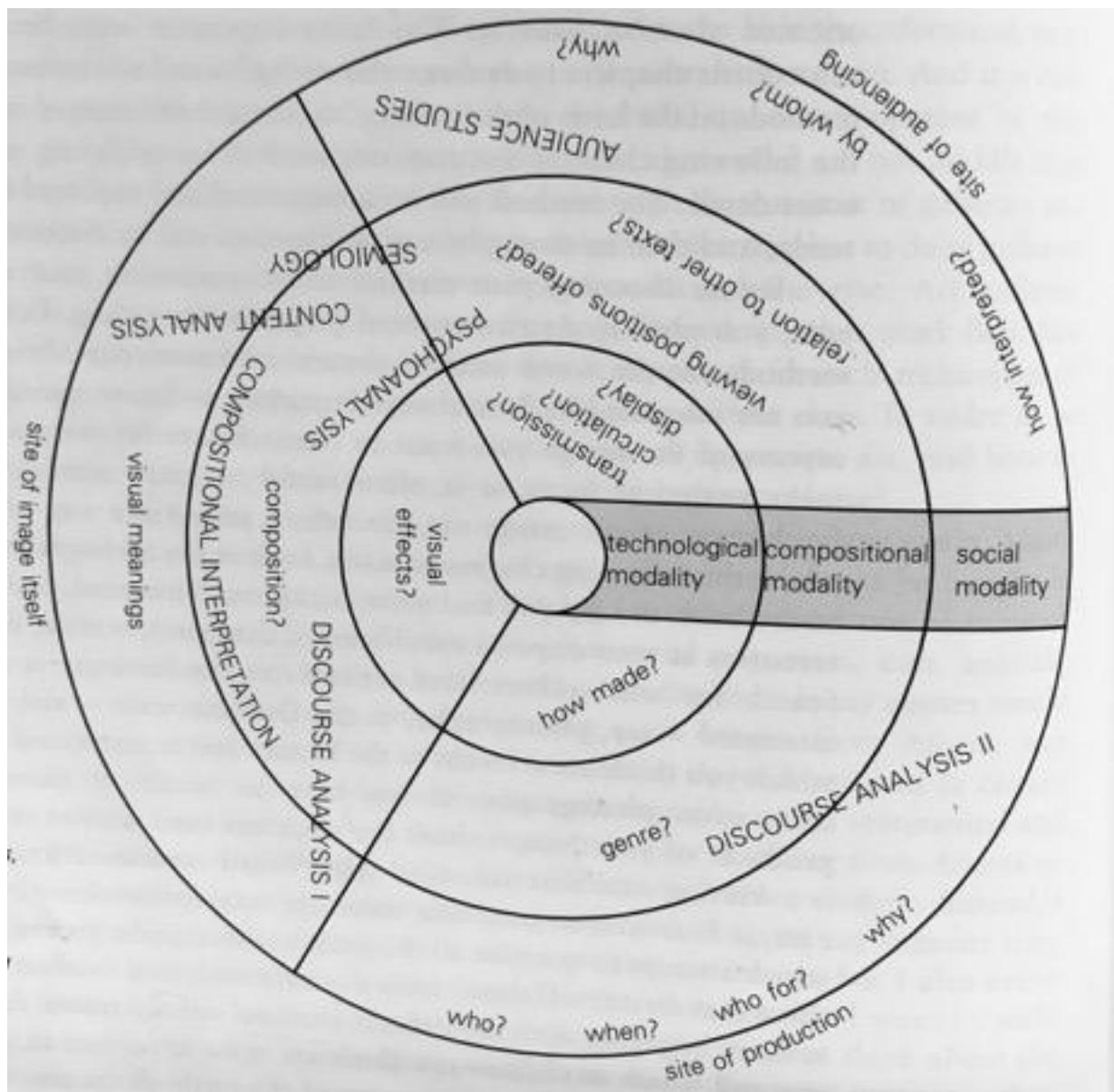
Figure 2.1 Rose's framework for interpreting visual materials (Rose 2001, p. 30)

Rose, (2001) considered visual images under three different *sites* namely the sites of

production of the image, the site of the *viewing* or *audiencing* of the image and the site of the

image itself. Rose (2001) suggested that each of these sites has importance for the visual

image researcher and that a consideration of which one of the sites holds most significance

is a theoretical choice that will generate critical analysis. For example, if considering the

site of the audience to be most critical for viewing the image, the researcher will then

consider theories around audience studies: how the image is to be interpreted, by whom

and why. Using the audience site will also consider the viewing position of the researcher,

and, for example, the relation of the image to other images, how it is displayed and the

interaction with other theoretical areas of study psychoanalysis and semiology. There are a

number of significant differences with the TAPTAS model developed and utilised, which

are outlined in the methodology Chapter, section 3.8.8 and conclusion chapter, section 6.2.

Rose's model also includes the concept of different modalities, which are technological,

compositional and social. For Rose, the technological modality considers the method of

production, for example oil or watercolour paintings, or the different type of camera or

film used, for example. The compositional modality for Rose considers the genre, for

example, the subject of the paintings. The social modality for Rose considers the social lens

through which the image is viewed, the political environment and how this influences the

meaning of the image. Each of Rose's three modalities are considered at the chosen site -

production, audiencing or image. Viewing an image therefore is interactive and has a

deeper multi-layered description associated with it; this is the case both for Rose's visual

analysis methodology and for the TAPTAS framework developed for this thesis.

An important aspect of any image is not simply the image itself, there are a number of elements that are of value in the analysis of images for this thesis. For example, Rose, (2001) considered a number of factors which are relevant when researching visual images, two of which are considered significant for this current research. First, that it is important to look very carefully at images as each image has its own visual effect, and furthermore, that these effects are not reducible to the *content* of the image. Secondly, that the audience of the image is crucial for the image itself. She utilised John Berger's phrase *ways of seeing* (1972/2008) to explain that '*ways of seeing'* are '*historically, geographically, culturally and socially specific'*, and moreover, that how one looks at an image is '*not natural or innocent'* and that therefore it is '*necessary to reflect on how you as a critic of visual images are looking'*, (Rose 2001, p. 16).

2.10 Conclusion: Chapter 2

Papandreou (2014, pp. 97 and 98) proposes that '[F]*or drawing activity to fulfil its potential* […] *children's drawing activity in classrooms as a means of communication and a way of thinking, need to become new research subjects'*. This thesis provides a new research endeavour into children's drawings, and gains the inspiration to develop and utilise a new framework for understanding children's drawings from the literature expounded in this chapter. It intends to explore how encouraging children to draw can create a deeper understanding of their learning, and how investigating drawings can be applied in teaching and learning. The research discussed in this Chapter 2, has illuminated historical use of children's drawings, which is still relevant today. For example, the work of Luquet, (1927/2001) who proposed an understanding that children often do not attempt to reflect their perceived

reality in their drawings, rather they often use drawings to communicate different ideas (for example, Arnheim, 1954; Cox, 1992). Furthermore, historically children's drawings have been utilised as tests for intelligence and stages of development, particularly by developmental psychologists who analysed drawings without the child being present, for example the Draw-a-Man Test, Harris, (1963). This contrasts with authors who have emphasised the significance of social and cultural issues in children's drawings, especially as tools for communication. This is highlighted by considering drawings from the perspective of art therapists (for instance Malchiodi, 1998) who emphasise the importance of taking the phenomenological stance of 'not knowing' and including conversation with children about their drawings in order to understand their lived experience more fully. The content of children's drawings has also been explored from the perspective of gender and research into the portrayal of colour, emotion and movement in the drawings of girls and boys has been found to be different (as illustrated by, Karniol, 2011; Matthews, 1997; Papandreou, 2014). There is a paucity of research into primary school children learning a second language at school, which this thesis aims to address, the literature discussed so far includes the pedagogical practice of children teaching each other a second language (for example, Aslan 2015). The lack of a succinct framework for analysing children's drawings has been highlighted by a number or authors, (for instance, Anning & Ring, 2004; Soundy, 2012; Thomas & Silk, 1990). This produced, as noted by Sparkes, (2003, p. 87), '*multiple, subjective realities […] in the form of mental constructions*'. Rose's (1996) model for visual analysis has been outlined as the inspiration for the basis of a new framework for analysis developed for this thesis. The aims of the thesis are encapsulated in the research questions which distill some of the issues raised from the literature review after identifying areas

that would benefit from further scrutiny. The three research questions for this thesis which arose from this review of the literature are as follows:

- **Research Question 1:** *How can a framework inspired by Rose's (2001) method of Visual Analysis deepen our understanding of the drawings produced by children?* There is a myriad of different methods of interpretation of children's drawings, and Rose's (2001) method provides an approach that is suitably comprehensive and flexible for adapting for use in this thesis. In addition, the foci of producer, audience and text have been identified as important to consider when studying children's drawings, coupled with the social, aesthetic and technological lenses can help to provide the richness of analysis required for a deeper understanding of the drawings.

- **Research Question 2:** *What is revealed, through drawing and conversation when two classes of 6-7 year old children are invited to reflect on their own learning of Spanish?* The literature demonstrates clear support for using drawing to enhance the communication between children and adults in the classroom and as a helpful tool, which furthermore, has the ability to generate rich data to increase an understanding of children's reflections.

- **Research Question 3:** *How might these new insights be applied to support teaching and learning?* This review of the literature substantiates the concepts of encouraging teacher-researcher reflection of insights gained from close listening, close reading and conversation with children drawing in the classroom.

In sum, the aims of this research to develop a framework, apply it to children drawing themselves learning Spanish and reflect on its applicability to classroom practice is

compelling particularly as currently there is no research which considers children reflecting on their learning of Spanish. Furthermore, there is a particularly pressing need, as primary school children are obliged to learn a second language, and to date research has focussed on the implementation, rather than children's experience, of MFL (modern foreign languages) as an aspect of the national curriculum. The development of a new framework to use with children in the classroom, which provides a helpful resource for the interpretation of children's drawings, is a worthwhile endeavour. *'Successful interpretation depends on a passionate engagement with what you see. Use your methodology to discipline your passion, not to deaden it'.* Rose (2001, p. 4). The next chapter outlines how the methodology for this thesis was developed and utilised.

Chapter 3: Methodology

3.1 Introduction

This chapter will outline the particular features of the method used to collect the data, including a detailed explanation of the TAPTAS (Text, Audience, Producer, Technological, Aesthetic and Social) model that was designed and used to analyse the data in this research. In addition, this chapter will provide an examination of the ethical considerations and researcher positionality in this research, together with a critical discussion of the use of visual methods. The ontological perspective of this research will be presented, which assumed that the social world of children was an entity that can be defined and therefore studied, (Mason, 2018, p. 10). The expectation of this perspective for the research was that children learning in school was a phenomenon that could be studied, and furthermore, the epistemological assumptions for this research were that children learning in the classroom, and the social interactions in the classroom could be knowable through an interpretivist paradigm, (Sparkes, 2003). The focus of the research was to use children's drawings as a methodological means of understanding their social world. The aims of this research were therefore threefold, to:

- Develop and utilise a new model for analysing children's drawings.
- Create a deeper, holistic understanding of children's learning through inviting them to draw and discuss their drawings.
- Explore how encouraging children to draw and reflect on their drawings can be applied in teaching and learning.

3.2 Qualitative research

As described in the previous chapter, there are two distinct epistemological approaches to understanding children's drawings, namely the quantitative and the qualitative. The quantitative approach considers the content of the drawings in isolation as specific entities and focusses on countable attributes of a large number of drawings, (for example, Kellogg 1959; Lange-Küttner et al., 2013; Naglieri, 1988; Picard, 2015). As highlighted in section 2.2 previously, this resulted in the development of empirical constructs such as intelligence tests involving drawing, for example the Draw a Person Test (Goodenough, 1926; Harris, 1971). In contrast to this, the approach for this thesis fitted the qualitative paradigm as in Mason's (2018, p. ix) words to define qualitative research '*is simply to say that it attends to the qualities of things*'. This thesis focused on exploring the activity of children drawing, through the ontological perspective of the social world of children learning. This ensured a qualitative methodology was best placed to gather meaningful insights through the gathering of rich data. As explained by Moser and Korstjens (2017a, p. 271) '*Qualitative research has been defined as the investigation of phenomena, typically in an in-depth and holistic fashion, through the collection of rich narrative materials, using a flexible research design'*. The investigations for this thesis were conducted in the naturalistic environment of a classroom lesson, and the data produced by the children was analysed inductively.

3.3 Phenomenology

The challenge for this research was how best to access and understand knowledge of the lived experience of children. Thomas Eberle, (2010) considered '*the relationship between the phenomenological life-world analysis and the methodology of the social sciences*' (Eberle, 2010, p.

123) to be central to developing an understanding of social phenomena. His position

reinforced the phenomenological approach of this thesis, which was to carry a qualitative

analysis of children's reflections on their learning through an analysis of drawings. Moran

(2013, p. 89) proposes that phenomenology is *'a descriptive science of conscious experiences as*

they manifest themselves to conscious, embodied subjects'. Thus, this thesis intended to

illuminate an understanding of children's unconscious experiences of the phenomenon of

learning as it becomes conscious when children draw themselves learning. The use of

phenomenology as a frame within which to understand this process was more helpful

than a scientific or empirical framework, as children's (and adults') experiences cannot be

brought into view without including a subjective element (see also intersubjectivity of the

classroom, discussed in section 3.5).   Thus, a key justification for the adoption of a

phenomenological approach for this thesis was to embrace the subjectivity of the

participants and the teacher-researcher.

However, there were challenges with this approach. Merleau-Ponty suggested that

*'Nothing is more difficult than knowing precisely **what we see.**'* (2012, p. 5, original emphasis)

and recommended that the phenomenologist starts with description in order to

understand more fully the world as it is experienced. The difficulties for a

phenomenological approach were encountered when analysing the data in order to

provide a new argument or discovery. This arose from untangling which descriptions

were able to reveal the most insight, in other words, which aspects were key to

understanding the phenomenon, and which were non-critical, and also understanding the

difference between the two. When researching with no hypothesis, being able to classify

the descriptions was crucial.   For this research, a new model (TAPTAS - Figure 3.1) was developed as a tool with which to describe the children's drawings in a number of different ways, this is outlined in section 3.8.7. This supported an approach to create new insights through structuring the descriptions available. Furthermore, encouraged by van Manen to ask '*what are the phenomenological meanings of that experience?*' (2016, p. 385); a model that promoted methods of data collection associated with an ethnographic approach was created which also utilised conversations and contemporaneous field notes. This illuminated some of the key suppositions behind children's drawings and learning experiences.

Using children's drawings to further an awareness of children's 'life-worlds' lent itself to a phenomenological approach. According to Merleau-Ponty (2012, p. 59) '*The experience of phenomena is […] not an irrational conversation, but rather an intentional analysis.*' The intentionality of the analysis was thus increased through the use of the TAPTAS model. This systematic technique was utilised in order to structure the phenomenological approach which increased an understanding of children through their drawings. Bogdan and Biklen (2003, p. 23) explain that '*Phenomenologists believe that multiple ways of interpreting experiences are available to each of us through interacting with others, and that it is the meaning of our experiences that continues reality.*' By considering all the elements in the TAPTAS model, the intrigue and meaning of each child's drawing was enhanced. Phenomenology is a philosophy which above all dignifies human experience (Merleau-Ponty, 2012), and was a powerful ethical reason why phenomenological enquiry was suited to the challenge of studying children through their drawings. The challenge for this

structured phenomenological research being to reflect on the multiple possible meanings of the children's experiences as they are lived, aided through elements of ethnographic research, which are discussed in the next section.

3.4 Ethnography

Having conversations and *not* interviewing children was part of the central ontological component of understanding the social reality for children. The critical review of the literature (see Chapter 2, section 2.6) highlighted that it is vital to have conversations with the children in order to understand fully how drawings yield the answers to the research questions. As stated by Coe et al., (2017, p. 85) *'ethnography has made a significant contribution to our understanding of participants' worlds, their cultures and subcultures, by offering in-depth insider accounts which cannot be gathered hurriedly'*. Ethnography was relevant to this research as the teacher-researcher for this thesis was '*immersed in the field*' and attempted to '*capture the reality as experienced by the participants*' (Coe et al., 2017, p. 86). Furthermore, ethnographic methods were employed such as taking field notes and having conversations with the children, in addition to analysis of the drawings.   According to Mason (2018), there are many variations in the way ethnographers approach the taking of field notes, and suggested that there are many different objectives for field notes. The purposes of the field notes taken for this research were twofold: first, as the teacher-researcher to produce a reflexive and reflective account of the context, and secondly, as an interpretive reading from both the conversations and observations of the children in the process of drawing.

There are differences between this research and a purely ethnographic one. First, research questions for ethnographic research are usually more open-ended, with an expected level of unpredictability for the research questions that was not present for this research. Secondly, this research was not designed as a case whereby '*the field influences the final focus of the research and the way in which it is written and presented'* (Mason, 2018, p. 87). There existed a distinct focus through the development of a model for analysis which also served as a research aim for this thesis, and which did not focus on using the participants as part of the design and presentation process of the research. Furthermore, although the research was conducted in a naturalistic environment, the teacher-researcher created a specific action to analyse drawings both during and after the activity, in addition to focussing on observing the children's contemporaneous natural behaviours. Nevertheless, the challenge for the collection of the drawings and conversations were similar to ethnographic challenges of including reflexivity for the analysis of the drawings, hence the inclusion of conversation and field notes in the model for this research. This was particularly critical when considering the issue of intersubjectivity, which is addressed in the next section.

3.5 Intersubjectivity

There was no attempt to become distanced from the participants in the research, and the teacher-researcher observations and influences were acknowledged as an important part of the analysis; this therefore necessarily contained a subjective interpretation. A critical aspect of this was the intersubjectivity of the teacher-researcher with the children in the class. As defined by Gillespie and Cornish, (2010, p. 19) intersubjectivity is the '*implicit and*

often automatic behavioural orientations towards others'. Clearly, in the classroom there existed

many different social contracts and relationships that had routine or symbolic elements.

As the research for this thesis attempted to uncover new insights, an appreciation of

intersubjectivity was important. According to Gillespie and Cornish, (2010, p. 22) there are

four methodological approaches to understanding and counter-acting the effect of

intersubjectivity on social research. They are: *comparative self-report, observing behaviour,*

analysing talk and ethnographic engagement. It was critical, therefore, that an ethnographic

element of this research was present in the analysis and was therefore included in the

TAPTAS model. There included data which was gathered to aid the interpretation and

provide rich description through the use of field notes, (*comparative self-report and observing*

behaviour) and conversation with the children (*analysing talk and ethnographic engagemen*t).

As a teacher-researcher there are thus multiple reciprocal influences on the relationships in

the classroom between the researched and the researcher; not only owing to the

researcher's position within the setting as a teacher, but also from the relationship to the

children and the research task. By using the ethnographic methods present in the TAPTAS

model, an attempt was made to highlight and address the influence of intersubjectivity on

the outcomes of the research.

3.6 Ontology and epistemology

The existence of multiple realities in the social world of children was a central ontological

basis for this research. Furthermore, this research supported the epistemological

assumptions that the interpretation of children's drawings, and having conversations with

them, would lead to a deeper understanding of the children's view of learning Spanish,

and the social world of the classroom. Garner, (2008, p. 25) proposes that *'Given our uniquely visual domain and our predominantly visual culture the various methods and procedures we devise for drawing research can make an important contribution to the arts and the sciences. Drawing research hasn't come of age yet, but it is maturing.'* The use of the different methods available in the TAPTAS model provided a diverse set of approaches to collecting rich data and deepening an understanding of children's drawings.

The child participants in the research for this thesis were encouraged to produce a drawing of themselves learning Spanish; the aim of this research was to pay attention to their drawings, and the drawing process, in order to further an understanding of this phenomenon as it occurred in each child at the time. The ontological position for this research, that children's lived experiences are best understood through the social construction of their learning, and the epistemological stance which concerns an interpretivist approach to understanding this social world. The ontological property that was most salient for this research was the understanding of the perception of children's knowledge of their learning. For this research, this was known through a deeper understanding of their social practices, which was discovered through their creation of images and understood through a phenomenological analysis, which incorporated the use of the model developed for the research.

3.7 Visual methodologies

As outlined in the previous chapter section 2.8, the use of drawings has a rich history and is an established methodology, as Mitchell (2006, p. 93) points out *'work with drawings*

within visual methodologies is economical as all it requires is paper and a writing instrument.'

However, an understanding for this thesis that '*there is no quick and easy way to map out the interpretive processes involved in work with visual research*' (Mitchell, 2016, p. 94) resulted in reasoning that a powerful, multi-layered tool was required in this research endeavour. This is especially true for one that attempted to tackle the complex challenges of uncovering, through their drawings, an aspect of children's lives, namely reflecting on how they learn Spanish. The inspiration for the method used in this thesis was from Rose's (2001) Critical Visual Analysis, her methodology is outlined in section 2.9 and illustrated in Figure 2.1. The TAPTAS model as developed and deployed in this research is shown in Figure 3.1. Rose's model for this thesis had been extensively expanded and amended from her methodology to include conversations with the children and contemporaneous field notes, in addition to a change in the application of some of the concepts and expansion of others which were initially outlined by Rose, (2001).

The research field of visual methodologies is popular with social scientists as recognition grows that it is a field that can begin to address the complexities of lived human experience. Pink, (2011, p. 274) proposes that by breaking down '*the binaries between image and text [researchers] can surely also create a self-critical and reflexive strand*' and furthermore, that by doing this '*research can indeed enable a greater understanding of practices, [and] experiences*' (Pink, 2001, p. 274). Whilst Pink (2001) focuses on ethnographic research, it was also acknowledged by Mitchell, (2006), that within the field of anthropology there has been an increase in the use of visual methodologies in social science research with children. She maintained that this was due to a shift in the perception of children as

agents of change akin to cultural producers, '*We have moved from thinking about children as individuals on their way to becoming adults and as mere reproducers of cultural knowledge to acknowledging that children are cultural agents and social actors in their own right'*, (Mitchell, 2006, p. 60). The purpose of the research for this thesis was to utilise effectively the visual data produced by children both as a *product* and as a *process*. Reflexivity on the part of the researcher was therefore critical in the interpretive process, as was the participants' own analysis of the images.

3.8 Method

The details of the method for collecting the data for this research considers the following factors, each of these bullet points will be addressed in turn.

- The school
- The researcher
- The pilot
- Sampling
- Classroom layout
- Data collection
- Tools of enquiry
- The TAPTAS model

3.8.1 Context - the school

The school where the research took place was an average sized (210 pupils on school role) with pupils aged 4-11 years old, on the edge of a large urban town in the county of Greater

Manchester. The school has strong links to the local Church of England church and is proud of its Christian ethos; having also received an outstanding inspection result from the Statutory Inspection of Anglican and Methodist Schools (SIAMS). The school's quota of free school meals is well below national average, and the clear majority of children come from white British families. The school was rated 'Good' in each of the previous two Ofsted reports. Mentions in the full Ofsted report of Spanish language in school include: '*Spanish is used frequently by all teachers, including Reception Class, in various lessons throughout the school and as the welcome in morning worship*'. The number of SEND pupils is below the national average and overall attainment levels in the school are well above the national average.

3.8.2 The researcher

Whilst undertaking the research, I was the school's year 2 teacher. I had worked at this primary school since qualifying as an NQT in 2004, and was the first Spanish co-ordinator for the school with responsibilities for the school's Spanish curriculum. I started the research after having worked there for ten years. Over the time spent working at the school, I felt my role as a primary school teacher change; the prescriptive nature of the statutory new curriculum and testing regimes meant that time spent with children exploring learning through different media, for example art and music became increasingly restricted. My overall ambitions for this research project were fuelled by a desire to make a difference to the lives of teachers and children in primary school by providing a careful analysis of the learning in my classroom, and reflecting on the lived experience of children learning Spanish through a drawing activity.

3.8.3 Pilot study

The pilot study consisted of eight children aged between six and seven years old, who were all in the after-school Spanish club run by the teacher-researcher. The aim of the pilot was threefold. First, to establish whether the children understood the task of drawing themselves learning Spanish and whether they were able to engage meaningfully with the activity and provide useful data. Secondly, whether the visual analysis model was effective in analysing the drawings and answering the research questions. Thirdly, to ascertain the effectiveness of the use of the introduction to the task. The pilot provided beneficial information that the children were engaged and interested in drawing and could provide worthwhile conversations and drawings to inform the research aims. In addition, a number of aspects of the research were altered following the pilot. First, the research questions were refined, and an increased emphasis on the model was given, and included in the model was the observation of the production of the drawings. Secondly, the wording of the introductory activity was changed to include questions which were asked of the children during the introduction, in order to engage the children more deeply. Thirdly, the model itself was expanded to include conversation and field notes, and to reflect the ability of the teacher-researcher to be present during the contemporaneous production of the drawings. The term *lens* replaced Rose's (2001) *modality* as the teacher-researcher was present during the analysis and the term lens more adequately reflects the scrutiny of social, technological and aesthetic aspects of the drawings. For Rose's (2001) model, the producer of the image was not available for scrutiny at the time of production, and *modality* referred to the different types of equipment used in production of the image, which was not appropriate for this research.

3.8.4 Sampling

All the children from the two different year 2 classes where the teacher-researcher was the class teacher were included in the research and can be identified as purposive, convenience sampling (Flick, 2009 p. 122). The first class's drawings were collected in June of my tenth year of working there, after the last half term at the end of their school year. The second class's drawings were collected in October, after the first half term at the beginning of the year. This was convenience sampling as the year 2 class was taught by the same teacher but the drawings were collected at different times in the school year. Thus, the time between the collection and analysis was reduced, and therefore, there was not a full year to wait in order to engage a different class. Both the classes were of 30 children, the first class contained 14 boys and 16 girls and the second class had 13 boys and 17 girls. The average age of the children in the first class was 7.49 years and in the second class was 6.84 years. The children started learning Spanish in the Reception class at school, when they were 4-5 years old, and were familiar with the concept when they came to year 2.

There were a number of children who completed more than one drawing during the lesson. In the first class, five children did two drawings, in the second class four children completed two drawings and one child completed three drawings. All the drawings were used for the analysis but the selection of drawings chosen to represent the findings were considered as outlined in section 3.8.7, below. The conversations with the children were recorded using a smart phone and the teacher-researcher wrote and also recorded on the smart phone field notes after the lesson and whilst transcribing the recordings. Both

lessons were on a Wednesday afternoon, which was the time allocated in the class timetable for Spanish lessons. In this case the sample was '*designed to provide a close-up detailed or meticulous view of particular units which may constitute cases which are relevant'* (Mason, 2018, p. 92). Crucially, this meant that the practical issues of engaging an entire class at one time and the necessity for the research to be non-intrusive, quick and easy to set up and could be accommodated, whilst demonstrating the phenomenon of interest was accessible and provided appropriate data readily and quickly. This raised some ethical issues surrounding ongoing consent, which are discussed later in sections 3.13, and 3.13.1.

3.8.5 Classroom layout

The children could choose to sit in their own 'friendship groups' for the drawing activity; this was an unusual occurrence, as for most of the lessons in their school day the children do not have a choice of where to sit. They had seats allocated for maths and English in the mornings and for the afternoon 'topic' lessons (which were science, geography, history, computing, PE, RE, Spanish, music, art, DT) in another set of different groupings. Occasionally they were given free choice to sit in their own friendship groups. The classroom was laid out in five groups of tables that sit approximately six children, with some spare chairs and tables attached to different tables to accommodate larger groups; the children were accustomed to sitting in groups of unequal sizes for different lessons throughout the week. For the research activity, the children were grouped in unequal numbers with different tables having between two and eight children on them.

3.6.6 Data collection

I devised and read out the following script:

I would like you all to close your eyes. Think about learning Spanish. Let us think about all the things that you can do when learning Spanish. Think: where are you? What are you doing? Are you in the picture? If you are, what are you wearing? What are you doing? Who is with you? What can you see? What can you hear?

I would like you now to draw a picture of you learning Spanish. Draw whatever you wish to draw. Whatever you do is correct. This is your picture. Your ideas. Your world.

Now, open your eyes. You have a piece of paper and all these (8) colours. Write your name on the picture. When you have finished, close your eyes again and see if there is anything else you can see. Make sure you have drawn everything you can see.

The children were provided with a set of 8 coloured pencils and an A4 blank piece of paper. The standardised materials for this thesis formed part of the research design as the model was used in a systematic manner and having drawings produced in this way with all children having access to exactly the same materials, was intended to make subsequent analysis easier; this approach was also used by Newton (1994). This was also a practical issue, given the time constraints for the research; the provision of the same materials for 30 children at the same time reduced the time that could have been spent by individual

children choosing their preferred materials, and encouraged them to start on their

drawings sooner.

After the children had started and were engaged in their drawing activities, I was then

able to go around the class and talk to different children, individually and in small groups

about their pictures. I deliberately held back from approaching the children until they had

started drawing. This was in order to limit my influence on their ideas; if they were

already engaged with their drawings this increased the opportunity for the children to

follow the instructions given to them and think about their own ideas, rather than asking

and then following mine. As demonstrated by Cox, (1992) whose extensive use of

drawing research also advocated asking children to talk about what was not visible in the

drawings. Freeman and Cox, (1985) found that children are able to discuss aspects of their

drawings that were not visible, but that they clearly knew existed, for example, drawing a

cup with the handle pointed away from them. In order to uncover aspects that were not

there, I also followed Coates and Coates, (2011) and Matthews, (2003), who found more

detail in their drawings by noting the conversations children made whilst drawing. I

asked questions for example, *"what is happening in the house?"*, *"Is there something going on*

behind that chair?", *"What is that person saying?"*, *"What can they see?"*   The responses were

noted and matched with the drawings. A smart phone was used to record the

conversations with the children, and was also used by the teacher-researcher to record

field notes and observations.

3.8.7 Tools of enquiry

The constructs, Text, Audience, Producer, Technological Aesthetic Social (TAPTAS), as outlined in the model, Figure 3.1, were used with which to interrogate the drawings, with the conversations and field notes answer the research questions. The TAPTAS model was applied to each drawing so that eight different considerations from every drawing was elicited for the 72 drawings gathered in this research with corresponding conversations with the children. Each of the 72 drawings was read closely using TAPTAS as described below in sections 3.9, 3.9.1, 3.9.2, 3.9.3, 3.10, 3.10.2, 3.10.2, 3.10.3. All the children's drawings were analysed using the TAPTAS model and those chosen for inclusion in the findings chapter were those that provided the clearest examples of one or more aspects of the TAPTAS model, including the corresponding conversations with the children and field notes. For example, as highlighted in section 4.2.1, a third of the non-fiction drawings depicted home. Figure 4.4 was included as an example of this, and also because it served as an example of the social lens of teaching pets to learn. This approach to the assessment and inclusion of images is supported other researchers (e.g. Anning & Ring 2004, Bland 2012, Lodge, 2009, Mitchell 2011).
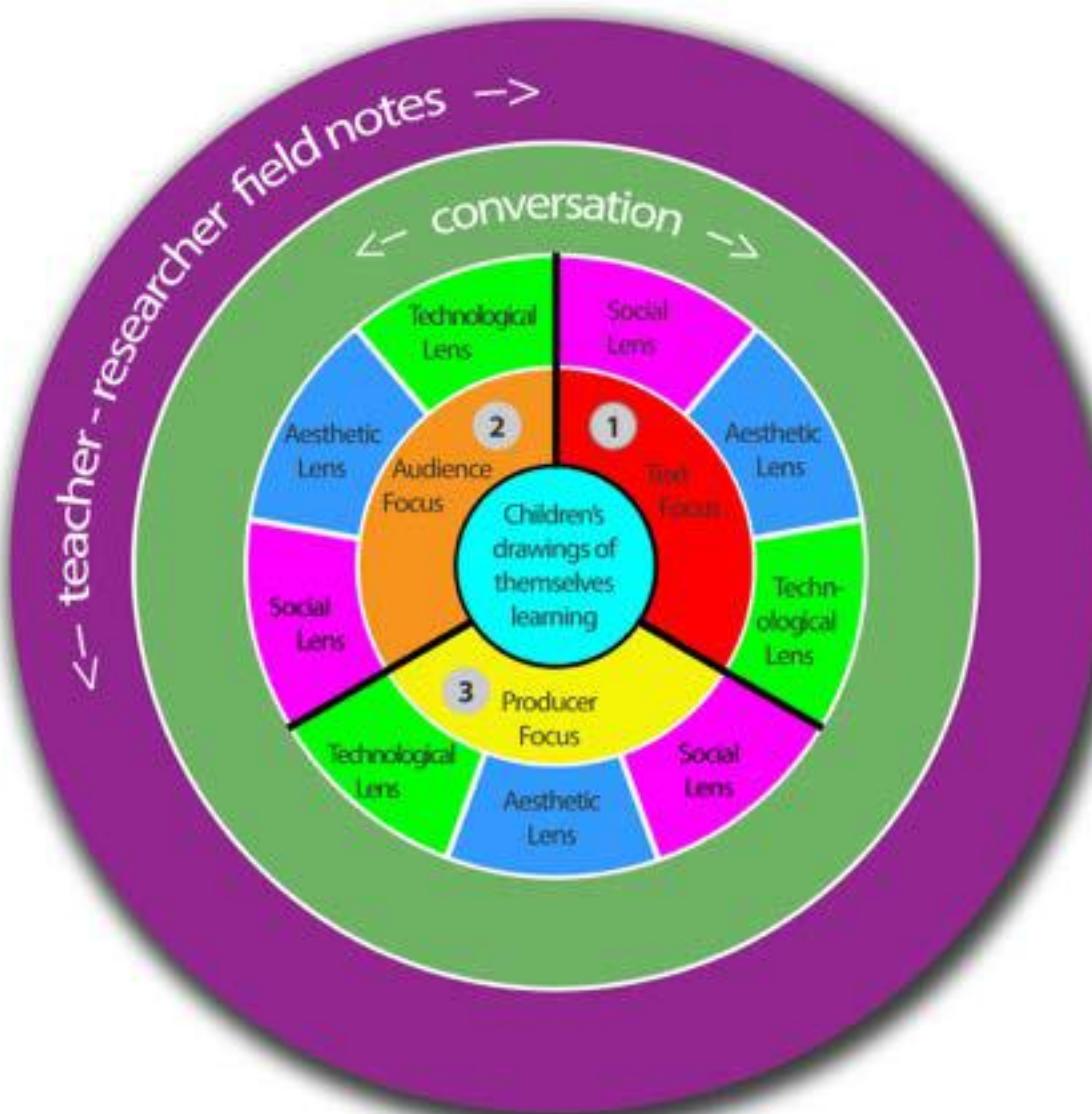
Figure 3.1 The TAPTAS model used in this research;

inspired by Rose (2001, p. 30), adapted and extensively revised

3.8.8 The TAPTAS model

See Chapter 2, section 2.9, provides a summary of Rose's (2001) ideas used for her critical visual analysis technique. Rose, (2001) suggested that researchers do not to adhere to her methodology slavishly as a practical method in itself, but that the researcher reflects on three important aspects of the visual, namely, the site of production, the process of creating and co-creating the image and the narrative behind the image. Each focus and lens offers a fluid interpretation and a dynamic interaction during the analysis, which she considers renders a 2D diagram of a model an insufficiently accurate description of the process. I understand and respect this position, but have nevertheless chosen to provide a diagram of the model which clarifies the analysis tool employed in this thesis, for a number of reasons. First, the model developed for this research was for a particular set of visual images, namely drawings produced by children, and not, as in Rose's case, for disparate groups of visual images available in the environment. This made having a structure in the form of a diagram desirable, as there was a relatively homogenous set of images to analyse, and the flexibility required of Rose's concepts for 'found' images was not required. Secondly, the context where the model was applied was much narrower; instead of Rose's wider application in the visual arena of social geography, the TAPTAS model was specifically designed to uncover the lived experiences of children in relation to an explicit phenomenon. Thirdly, the provision of a model increases the assurance that the drawings were looked at systematically, including two aspects which are absent in Rose's model, namely conversations, and field notes. By including the additional methods of data collection, Rose's (2001) original model was enhanced and extended to allow greater insight into the phenomenon being studied. For Rose's model the producer of the image

was not intended to be present, and thus these additional methods of collecting data which were not available for Rose are supplemental. Finally, providing a model was consistent with the view proposed by a number of qualitative researchers that the method of analysis should be as clear as possible, (For example, Creswell, 2009; Hopkins, 1989; Robson 2011; Silverman, 2010).

Summary: How the TAPTAS model developed from Rose's (2001) model.

- TAPTAS uses the contemporaneous production of drawings, not 'found' images for Rose (2001 and 2016).

- Field notes, conversation and observation forms part of the analysis for TAPTAS, not for Rose (2001 and 2016).

- Technological lens for TAPTAS redefined as technological *content* of the image rather than technology used to *create* the image.

- The influence of peers, and the contemporaneous social construction of the drawing for TAPTAS, not Rose's (2001 and 2016) audiencing notion of the spectator of the image.

- TAPTAS incorporates the simultaneous communication and conversation with the producer whilst the drawing is produced, rather than Rose's model which focuses on the image itself.

- TAPTAS: has 3 foci: Text, Audience, Producer – described in sections 3.8.8, 3.9.1, 3.9.2, 3.9.3

- Rose (2001) has 3 sites: Described in section: 2.9

    o i) site of the image itself, which includes, compositional interpretation, content analysis, semiology.

    o ii) site of production, which includes, what is the genre?, why, when, how was image made?

    o iii) site of audiencing, which includes, how and by whom is image interpreted?

- TAPTAS has 3 lenses: Technology, Aesthetic, Social – as described in sections 3.10, 3.10.1, 3.10.2, 3.10.3, below

- Rose 3 modalities: Described in section: 2.9, previously

    o i) Technological, what materials is the image made from?

    o ii) Compositional, relationship to other texts

    o iii) Social, discourse analysis.

The next section will outline the detail of how the TAPTAS model was applied for the analysis of the drawings.

3.9 How the TAPTAS model was applied to the drawings

The particular manner of analysis for this research using the three foci of text, audience and producer will be outlined in turn below.

3.9.1 Focus 1, text.

The drawings were first analysed using the text focus. The text focus involved the teacher-researcher coming to an understanding of the complexity of the children's learning through the drawing appraised as a text, or genre; essentially asking and addressing the question '*what is the drawing about*?'. Rose, (1996) suggests that this focus should consider the image as a text to be read. In order to understand the image as text, Rose, *(1996, p. 287)* suggested asking questions. For example: *What is being shown? What are the components of the image? How are they arranged? What is the vantage point of the image? What use is made of colour? What do the different components of the image signify? What is the genre of the image?* All these questions formed an important part of the analysis of the drawings in terms of the text focus. Looking closely at what was depicted in the drawings uncovered children's reflections on their learning; particularly the 'genre' or, as referred to in this enquiry, as themes which emerged from the collections of drawings. In the case of this thesis, the children's experiences and imagination were at work in producing different 'genres'. Rose (2001) considered that investigating the genre element or text focus of interpretation was particularly revealing of cultural encoding that is present, and emphasised the significance of the different components that are present in images which reflect symbolic meanings of social or cultural milieu. For this thesis, the children were encouraged to reflect on how they learn through the initial instructions which which was designed to inspire their imagination. During close reading of the drawing as text, Rose, (2001) also advocated asking where the viewer's eye is drawn to in the image. In the case of children's drawings, the effect of the image upon the researcher as a text has also been utilised in other areas, including for therapeutic and developmental purposes, (for example, Thomas

& Silk, 1990). This thesis focused on the phenomena of the children's referent systems as they relate to their own learning of Spanish. These referent systems included gender, social and cultural. In addition, this thesis explored the views of the producer of the image, together with the audience for the image, a discussion of which follows.

3.9.2 Focus 2, audience

The audience focus was utilised to identify different motivations for the children and to consider for whom the children drew their picture. The role of the teacher-researcher was also quite clearly to be that of audience for the children; the researcher element of the role creates a different audience from teacher, and was a role that the children in this class had not experienced before. Additionally, although the children were encouraged by their teacher to produce a drawing about themselves learning, the inspiration for this drawing was drawn from themselves. By exploring the drawings through the audience focus, by asking *who is this drawing for?* the motivations of the children were revealed. The awareness of intersubjectivity was critical here too, see section 3.5, as it was important also to note the teacher-researcher as 'reader' of their image as text was also a multi-layered and complex conception. Rose, (2001) when considering the audience focus emphasised the notion of the spectator as present as a component of the image. This was particularly evident in this thesis where the teacher-researcher could be seen as the audience, as the inspector of the visual image, and also depicted in part of the drawing itself.

The consideration of 'audience' as a social enterprise and the influence of peers on children also has a significant impact on children's drawings, (see also for example Cox &

Robinson-Pant, 2008; Lodge, 2007); this is also explored in the findings and discussion chapters. Rose, (2001) examined the meaning of the effect of the visual image on the audience, and whether there was a supplementary written text available to aid the audience's interpretation of the image. In the case of this thesis, there were three additional sources of interpretive information available for the audience focus. The first was the presence occasionally of written text within the drawing, for example labels, titles, sentences that were available for interpretation. The second was the teacher-researcher field notes taken at the time and reflections during and after the research. Finally, and probably most importantly, was the conversation between the child and the teacher-researcher that formed part of the research concurrently shedding important guidance on the interpretation of the child's drawing.

The ontological and epistemological assumptions of this thesis were that the social world of children are accessible, particularly the interpretation of the drawings from the audience perspective, which included my own positionality with reference to multiple frames of reference including my gender, class, social status, and experience. There was therefore a '*multi-dimensional, entangled and connective ontology*' (Mason, 2018, p. 43) associated with uncovering children's lived experiences which encompassed many axes of social construction and are ontologically critical for this research. This was achieved through the epistemological stance of considering teacher-researcher reflexivity, through field notes and the analysis of the drawings using the model, which also notably included contemporaneous conversations with the children. As an audience, the teacher-researcher in this investigation occupied a special position in respect of the children's experience of

the teacher. As Thomson (2008b, p. 153) points out '*the very considerable power imbalances between children and adult researchers, and the potential for coercion and second-guessing that this creates*' was critical. The children in my class did not have prior experience or knowledge of their teacher as a researcher and this also could affect their production of the image. As suggested by Mason, most qualitative researchers would agree that research data '*cannot exist in an uninterpreted or literal form*' (Mason, 2018, p. 226), but the epistemological stance taken for this thesis was that through generating drawings, having conversations and including reflexivity on the part of the teacher-researcher, more of the social world of the child can be understood. This was a central issue for the producer of image, which is the next focus to be addressed below.

3.9.3 Focus 3, producer

Using the producer focus revealed a deeper indication of the experiences of children as they drew themselves in their relationships. The producer focus asks the question: *what can we learn about the producer of the drawing, while the drawing is taking place?* Rose, (1996, p. 284) herself, used 'found' or pre-existing visual images, which means that the process of production could not be utilised in her analysis of visual images. A novel aspect in the research for this thesis, not present in the Rose model, was the observation of the production of the drawings, and conversations with the children about the process and content of their drawings were available. In addition, as teacher-researcher, I was able to imbue the field notes with ongoing knowledge of the personalities of the children in the class. This enhanced the reflections of the teacher-researcher and the children's response to the drawings' production, and further contributed to the richness of the overall data

obtained from this focus. Essentially, this was about what sense of the child emerged from their way of producing the image, which formed the ontological and epistemological basis of this thesis, namely, that some truth of the children's lived experience could be accessed through understanding their drawings. This included, for example, the social relations evident in the drawings and the corporeal aspects - the body - and how they represented themselves, as a key area to understanding their learning. Furthermore, the emotional experience of producing the drawing, for example, the delight or stress in finding specific colours was also a consideration of part of the process. Rose's questions to aid the analysis for this focus include: *Who made this image*? *When*? *Where*? *Was it made for someone else*? (Rose, 1996, p. 285). For this thesis, an important aspect for this focus was to question the deeper considerations of the relationship of the child to the drawing.   How do they have ownership of the drawing? And in what ways was the subject of their drawing freely chosen? Using the producer focus considered the children's mirroring or copying activity through their drawings and the influence of peers, which made it an important consideration especially given that it was produced in class. The ethical issues associated with this are outlined in section 3.13.

3.10 How the three lenses applied with each focus

Rose, (2001) identified and used three different aspects (which following the pilot were changed from modalities and termed lenses, see section 3.8.3) with which to uncover meaning for each focus. Each of the three different lenses, namely social, aesthetic and technological are considered in turn in the next sections.

3.10.1 Social lens

This lens considered the social world as seen where the image was embedded, for example institutional or cultural which included the situation, the setting, and the emotion present in the drawing. The social lens was also used in this thesis to reflect on how the children drew themselves, their peers and any other figures present within the drawings. According to Vygotsky, (2004), the nature of cognition, political and practical are all closely intertwined; and this included the importance of play and creativity in human development. Holzman, (2017) supported this view and emphasised the need to play with children in order to understand them. For the purposes of understanding the social lens, the child's lived experience during a drawing activity was considered when closely reading their drawings, in addition to reflections on their conversations.

3.10.2 Aesthetic lens

This lens focused on the drawings as an imaginative artistic endeavour, and looked at the nature of form and creativity. Rose, (2001) described the process of looking at the composition of drawings as using 'the good eye', meaning to look carefully at the drawing and interpreting what one sees in terms of a visual connoisseurship, whilst emphasising a descriptive vocabulary and a way at looking at paintings in particular as art. Eisner (1997, p. 221) in particular contributed to this debate by suggesting: '*one of the educational responsibilities of the teacher is to help students appreciate the character of their work';* and furthermore '*the evaluation of an art product can focus on at least three aspects of the work: its technical aspect, its aesthetic-expressive aspect and its creative aspect.*'. The drawings were analysed in this thesis in order to increase understanding of the child's lived experience of

learning Spanish, and the purpose was not to undertake an art criticism stance. However, by seeking a deeper understanding of the different aesthetic aspects of the drawings a greater understanding of the intentions of the child was uncovered. In order to develop this 'good eye' of interpretation, Rose, (2001) maintains that both context and knowledge about the artist is important. In this respect, the teacher-researcher was essentially placed as a knowledgeable interpreter of the artistic endeavour. The risk of unconscious bias undoubtedly existed through my previous knowledge of the children which could influence my interpretation, (Gross, 2010). However, a conscious consideration of the aesthetic focus as part of the analysis provided a central point for attention. As Thomson, (2008b, p. 15) pointed out '*even if we are using the visual as a medium of inquiry about something else, some understanding about the pleasures of its aesthetic dimensions is helpful'*. The importance of the aesthetic lens was supported by other visual research and thus had an important place in the model, as developed and utilised in the research for this thesis.

3.10.3 Technological lens

For Rose, (1996), this lens was used to analyse different visual images through understanding the technological equipment involved in creating the images, for example, for photographs the type of camera; for artworks, the type of paint and canvas used, and so on. For this thesis, the technology or equipment used was the same for each child (i.e. paper and pencils). This afforded the children with the creative possibility of choosing different colours in their drawings. The use of colour and perspective afforded by using pencil crayons was analysed using the aesthetic lens, in particular. See findings chapter, sections 4.2.6, 4.2.18, 4.3.6, 4.3.9, 4.4.3, 4.4.12. The use of pencil crayons rather than felt

tips, or paint, for example engendered a different production in the drawings. All the children utilised the same technology, a comparison between the drawings using the technological lens for this thesis was used in a different way to Rose's (2001) original explication of technological lens. Specifically, the drawings were interrogated to discover the *presence* (or absence) of technology, rather than the affordances of the pencil crayons, which were analysed using the aesthetic lens, and considered colour choices.

The TAPTAS model was developed from the ontological assumption that there exist multiple realities in children's social world. This provided support for a qualitative research study, as described in section 3.2. The examination of validity and trustworthiness for qualitative research methodologies was critical for the scrutiny of the epistemological contributions of research, and which is considered for the research for this thesis in the next section.

3.11 Validity and trustworthiness

Garratt and Hodkinson, (1998) suggested that it is '*both illogical and pointless to attempt to predetermine a definitive set of criteria against which all qualitative research should be judged.*' (p. 515). There are, however, a number of guides to quality in qualitative research methods that are helpful when considering the research for this thesis. Lincoln and Guba, (1985) proposed a parallel appraisal for qualitative research in place of validity, reliability and objectivity which exist for quantitative research; they proposed the concepts of credibility, transferability, dependability and confirmability. Silverman, (2013) suggests that for qualitative research, the quality of the research should be considered in terms of

credibility, or trustworthiness and proposed that taken together with the criteria outlined by Lincoln and Guba, (1985) provide a trustworthiness criteria which is not only applicable to qualitative research studies but enhances the debate as to the overall value of qualitative research. By utilising a model which engenders a structured approach to the analysis of children's drawings, the research for this thesis applied some consistency in approach in understanding the subjective element of analysis, which supported this concept of trustworthiness. In addition, the inclusion of the TAPTAS model in the form of a diagram supports the notion of credibility. The analysis of aesthetics and art is necessarily subjective and engaging the children in conversation about the meaning in their drawings was a process that goes some way to reducing the subjective adult interpretation. Thomson, (2008b, p. 10) emphasises that '*an image is not neutral. It is literally and socially constructed by a person or team of people'.* The drawings for this thesis thus led to a co-created reality, furthermore, the criticality of intersubjectivity of the child's and the teacher-researcher's interpretations was enhanced through the ethnographic techniques of reflexivity and conversation, (see intersubjectivity section 3.5). In addition, the notion that '*visual analysis requires the use of specific and explicit approaches which must be systematic, thorough and open to scrutiny*' (Thomson, 2008b, p. 10) was a key influence for the creation and utilisation of the model for analysis in this thesis.

Triangulation was also relevant to validity and formed an essential part of the research for this thesis through utilising data from three sources: the children's drawings, their conversations and the teacher-researcher field notes. For this thesis, the data in the form of children's drawings were analysed predominately through using the TAPTAS model; the

conversations and field notes provided triangulation in the method of collecting data. The three methods worked together to strengthen the findings. See also section 3.4 which outlines how aspects of ethnography, namely, field notes and conversation contributed to the depth of analysis required for this thesis.

3.12 Generalisability

As stated by Flick, (2009, p. 130) '*Studies with a sensibly limited claim to generalisation are not only easier to manage but also, as a rule, more meaningful*'. The generalisability considerations for the research for this thesis focused on two key aspects. First, that the research methods described in this chapter could provide a transferable research *process* in the form of the TAPTAS model, which could be used in another context or setting with different children. Secondly, however, as the rich descriptions that were generated from the adoption of the TAPTAS model for this thesis were specific to the time, place, people and other social contexts, the generalisability of the *findings* using the model are not as clear. The findings from this research were designed to be helpful in providing an illustrative understanding of complex behaviour, and thus provided meaningful descriptions of a particular context, whilst at the same time produced examples of how utilising the TAPTAS model was able to elicit rich data. The ontological and epistemological bases of this research were to '*generate insights that have a wider resonance*' Mason, (2018, p. 35), and the understanding that some of the findings described in Chapter 4 have been found in other studies of children's drawings is discussed in Chapter 5, section 5.4, which points to a qualified generalisability of the findings.

The limitations of the TAPTAS model itself are inherent in qualitative research, as confirmed by Mason who suggested that qualitative researchers are highly sceptical '*of the very concept of research instruments* (*implying as it does that such instruments can be neutrally applied*', (2018, p. 35). The TAPTAS model developed for this research was to aid a phenomenological analysis, it was not intended to be a stand-alone instrument with an empirical application. This was in part owing to the intersubjectivity of the relationship between the teacher-researcher and the children, in addition to the interpretation required of visual images (see also intersubjectivity section 3.5, audience section 3.9.2, and aesthetic section 3.10.2). The model was, however, developed to provide a new method with which to access children's drawings, with the possible application for use in other contexts than the one in which it was used for this thesis. As noted by Mason, (2018, p. 101) '*the richer and more multidimensional the creative data which you and your participants produce, the greater its potential to be more revealing and possibly also more intrusive,* […] *albeit may be more valid and persuasive*'. Ethical concerns formed a central part of the current research, specifically with respect to research with drawings, in addition to research with children. Considerations of this, and the other ethics procedures which were followed for this thesis are outlined in the following sections.

3.13 Ethical considerations

The principles of research for this thesis are summed up in the following value statement from the British Psychological Society's code of human research ethics, (British Psychological Society, 2010, p. 8): '*value the dignity and worth of all persons equally, with sensitivity to the dynamics of perceived authority or influence over others and with particular*

regard to people's rights including those of privacy and self-determination'. The importance of

continuous reflection throughout the research of the possible influences was always at the

forefront of the research for this thesis, especially as the role of teacher-researcher had

specific authority, power, and influence associated with it. Nutbrown, (2018, p. 167)

emphasises that ethical research with children is '*much more than rigidly adhering to a set of*

predetermined principles'. And that researchers '*must be continually attentive and reflective'*,

(Nutbrown, 2018, p. 167) in order to understand and respect children's vulnerability and

their positionality in the research process. The issue of trust and compliance, particularly

between the children in a class and their teacher had an impact on the data thus obtained,

and the impact of the dual role of teacher-researcher thus required careful scrutiny. the

ontological and epistemological basis for this research was that the children were

necessarily the experts in their own lived experience and, furthermore, that they were fully

supported in knowing this and the research that proceeded from this understanding.

3.13.1 Informed consent

Spyrou, (2011, p. 154) states succinctly *'Power mediates all research production, and child*

research is no exception'. My role as the researcher who was also the children's teacher

clearly poses an additional power dimension which requires mediation. By including a

reflexive element in both the TAPTAS model and as part of the research, which also

required the inclusion of an acknowledgement of '*the subordinated role of children to adults in*

the research encounter', (Spyrou, 2011, p. 154), This is an issue for research with children

and this thesis followed the advice of Thomson, (2008b) to the challenge of being authentic

with children by adopting the role of reduced adult-ness of interactions, for example by having conversations with the children that were not the 'usual' teacher-child interactions.

The importance of involving the children in discussion of the drawing activities, in addition to the analysis of the finished drawing formed an essential part of the interpretive process for this thesis. Many researchers seeking to understand data from visual images have engaged in similar conversations to ensure children's assent to the research process, (for example, Carothers & Gardner, 1979; Gallagher et al., 2010, Hargreaves, 2017; Lomax, 2012; Turner, 2016). Different considerations arose for the teacher-researcher, as in my role as their class teacher the children were habituated to the practice of someone in authority scrutinising their work, judging it and giving them feedback on it. This was particularly true in the Year 2 class as they prepared for their SATs, which involved them in producing work to be assessed on a weekly, if not daily basis. Gallagher et al., (2010) point out that children in a school environment are particularly vulnerable to 'evading teaching' where they give the pretence of listening and understanding the researcher, and thus consent is based on a desire to please or avoidance of adverse consequences, rather than consent based on a thorough understanding. Furthermore, Gallagher et al., (2010 p 472) consider the importance of '*promoting the ongoing, thoughtful consideration of the research process as it unfolds*' as a central tenet to establishing informed consent by children participating in research in a school classroom, which is in addition to the importance of reflexive thinking for ensuring the best ethical practice in research. As a researcher, it was important for me to take a step back and to recognise that my role of encouraging children to produce work for me which was to be taken away and analysed, though routine as a teacher, had very

different ethical considerations as a researcher. To go some way in ameliorating this I had conversations with the children, as part of the introduction to the drawing task, as outlined earlier, which clarified their role in the joint learning project; drawing and sharing ideas about learning Spanish with me. In addition, they were made aware that this project was to give me some ideas to write about in my book about children's learning, which could be perceived differently by some of the children than their usual class work. As in the pilot, the children were observed as generally enjoying the opportunity to engage in drawing; in addition to having the unique experience of their teacher-researcher having conversations with them about their drawings, this signalled their assent, if not automatically their consent. Key to this is '*recognising that children as agents means acknowledging their ability to exercise agency in unanticipated ways*' (Gallagher et al., 2010 p 479). Furthermore, Gallacher and Gallagher (2008) maintain that '*agency can be understood as the ability of an identifiable being to knowingly and deliberately use its willpower to achieve predetermined aims*', (p 502). For this thesis, some of the findings showed children making the task fit the teacher's instructions, (see for example sections 4.2.14, 4.2.17, 4.3.8, for discussion of drawings of anacondas, football, submarine in response to drawing themselves learning Spanish). Thus some of the findings of this research echo the findings of Gallacher and Gallagher, (2008) that children in research are '*far from docile*' requiring '*empowerment' from adult-designed 'participatory methods*', (p 503). Children decide for themselves whether to be active or passive research participants, and it is this sense of agency that the thesis intended to engage. As stated by Gallacher and Gallagher, (2008) '*what matters is not so much the methods used, but the ways and the spirit in which they are used*', (p 513). Thus, for this thesis by close reading of all the drawings and close listening of

drawing activity and including all data in the analysis. In addition, this has particular implications for the children in school based research, which affects their right to withdraw from the research and is discussed in the next section.

3.13.2 Right to withdraw

The British Educational Research Association (BERA) ethical guidelines (2018) state that *'researchers should recognise the right of all participants to withdraw from the research for any or no reason, and at any time, and participants should be informed of that right',* (p. 18). The data for this thesis research was gathered in the course of their school day in a lesson situation, and thus the children were not asked, or able to withhold their consent to take part in the activity being as it was directed by their teacher, (who was also the researcher). The children were not told explicitly that they could withdraw from the research if they so wished. This was evidently one of the ethical challenges with teacher-led research. As a researcher, their right of withdrawal at any time would be clearly stated and accepted; however, as the children's teacher in a 'lesson' these ethical considerations needed to be applied differently; see also the beneficence section, 3.13.5 for further discussion of this. The children were given an understanding that the lesson that they were taking part in was for a special project which had clearly different rules to their routine lessons, and their agreement was elicited and established before the lesson started, this was an unusual experience for them. This may have encouraged some of the children to approach the task differently than in 'normal' lessons where this permission before commencing, was not sought.

3.13.3 Insider researcher positionality

It was clear that more care was required in the ethical consideration of bias when conducting research as a teacher-researcher from within the classroom in which I taught. Macpherson and Tyson, (2008) suggest that working alongside children is a more ethically sound approach, rather than research that is 'done to' children. Children have a unique relationship with their teacher, the benefits of insider research were in this instance, that most children were pleased to be able to have conversations about their drawings, in particular with their teacher. That children respond well to being asked to draw and talk about their drawings has also been found in other research (for example, Clark & Moss, 2011). When discussing children's responses to drawing in visual research Spyrou, (2011, p. 153) found that '*children who experience difficulties in expressing themselves verbally or in writing may find that images allow them to express themselves more easily and make their participation in research more pleasurable, especially when they are involved in aesthetic creation.*' The research for this thesis takes this epistemological view of utilising children's drawings. Furthermore, Lodge, (2007) concluded that children's drawings and conversations about drawings provide beneficial ways of increasing understanding about the learning of children, which was key for this thesis.

In addition, I noted some of the challenges for the outsider-researcher (for example Lodge, 2007) were related to the availability of detailed information that as an outsider-researcher one does not know what one needs; difficulties that as a teacher-researcher in the class I did not encounter. For example, as an insider, I knew that the school held a Spanish Day every year where each classroom was transformed into different Spanish-speaking

countries. Furthermore, we engaged a Cuban salsa teacher for the day called Pedro, this was a name on one of the children's drawings, entitled 'A Spanish Man'. In addition to other whole-school initiatives, which might influence drawings and not be known by outside researchers, I was aware of details present in daily classroom life, (Hargreaves, 2017; Tangen, 2008; Walford, 1998). For instance, the weekly timetable, the narrative behind each of the wall displays, and personalities of the children; all of which formed part of the social influences on the children in the class, and which could be revealed in their drawings and interpreted differently according to insider or outsider understanding. The implications of this was recognised and acknowledged in the data gathering process, in the analysis, and in discussions concerning validity, which strengthened the interpretation and analysis of the data.

3.13.4 Beneficence and non-malfeasance

BERA ethical guidelines, (2018) state that *'ethical research design and execution aim to both put participants at the ease and avoid making excessive demands on them. In advance of data collection, researchers have a responsibility to think through their duty of care in order to recognise potential risks and to prepare for and be in a position to minimise and manage any distress or discomfort that may arise'* (BERA, 2018, p. 19). The question of the beneficiaries of the research was also a consideration during and after the gathering of the data, (for example, Neill, 2005). The majority of the children responded well when their teacher took an interest in having a conversation with them and listening to them when they described their drawings, and their thoughts related to the drawings and learning Spanish. A beneficence and not

merely non-malfeasance could have been said to have been demonstrated in this research,

(Hugman, Pittaway & Bartolomei, 2011).

However, an additional ethical factor to consider when using drawings as a research tool

was the possibility of uncovering difficult emotions in the children. Hammersley, (2017)

cautions that the risk of harm be minimised and outlines the different kinds and degrees of

harm that should be assessed prior to research being undertaken. Whilst there was no risk

of physical harm to participants, the potential for uncomfortable thoughts and feelings

being generated by the research activity was a possibility. Wimmer and others refers to the

'*emotional significance of drawing*' (Wimmer, 2014, p. 16). Indeed, the purpose of the

research tool using children drawing themselves learning was to uncover internal

processes that are otherwise absent when merely talking. As an experienced teacher, I was

alert to the possibility of the children drawing difficult images and if the children had

produced inappropriate or disturbing images, I would have assessed the situation

carefully and executed an appropriate response. For example, I would have quickly taken

them aside, had a private conversation, and explored their emotions, offering comfort and

help. In addition, there existed a number of different responses including the school's

safeguarding procedures, which would have been initiated. (This was not necessary, as

there were no such pictures or images produced for this research.) Furthermore, I was

alert to the emotive issue that some children might have had, of feeling that they are not a

learner, or someone who learns Spanish at all, let alone someone able to draw a picture

and talk about it to their teacher. There was an experienced teaching assistant in the class,

who provided an alternative adult with whom to confide in, and receive support as necessary, and could also have mitigated any emotion that arose from the drawing activity.

3.13.5 Academic approval

The academic approval processes also form an important part of ethical considerations. In order to comply with the University research ethics board - particularly as the participants were six and seven years old - written, informed consent was given by each child's parent or legal guardian in the form of a signed statement of consent, with information about the project, (see Appendix 1). School hierarchy and reporting systems were also an important consideration and the head teacher was consulted as she acted *in loco parentis* while the children are at school. Discussions with the head teacher took the form of ensuring the children and their parents were fully informed about the process. It was broadly true to say that the children were excited that their drawings were going to help me to write a book about their learning of Spanish. In addition, they were generally interested in thinking about, and discussing their drawings, both with both the teacher-researcher, and with their peers as they drew. The head teacher agreed to two, one-off 40-minute lessons during which the research data was collected. The children were all given pseudonyms to ensure anonymity throughout the research. The University Code of Practice on Ethical Standards for Research Involving Human Participants was adhered to, and after due consideration, the research ethics board gave consent for the research. Ethical considerations for the storage of the drawings ensured that only the researcher kept and transported the drawings and the names on the drawings were anonymised. The researcher kept the key to the names and cross-referencing with the spoken words safely,

in a locked drawer in the researcher's study, (Hammersley, 2017). The ethics review board of the University accepted all of these measures.

3.13.6 Unanticipated ethical issues

The ethical dilemmas that I had not anticipated arose out of giving the children a new experience that was generally perceived to be exciting and enjoyable. They encountered a unique lesson where unusually they spent time with their teacher drawing, talking about themselves learning, and crucially spending quality time having conversations, being listened to and being recorded talking. This experience was both unusual and not repeated in the same format. Time and curricula pressures meant that permission from the head teacher was sought, and not given, for another opportunity to gather data in this way. This had the potential to disappoint the children that enjoyed the experience and created the possibility of their being discouraged from any future participation in similar research.

3.14 Conclusion: Chapter 3

Each of the children's drawings used in the research for this thesis had a multi-layered description associated with it; there are few methods available with which to analyse drawings used in the way outlined in this chapter. Applying the TAPTAS model revealed fresh insights into how children see themselves learning Spanish. The contents of the drawing, (text), the circumstances of its production (producer), understanding who the drawing was for (audience), together with the technological, aesthetic, and social aspects of the drawings were explored. As recognised by other researchers, drawings in

themselves cannot provide an exhaustive account of children's thoughts on their learning, (Chang, 2012b; Copple, 1981; Foks-Appelman, 2007; Gardner, 1980; Hopperstad, 2008). This research recognised these limitations and so coupled the drawings with observation and conversations with the children about their drawings, along with reflections of the teacher-researcher. This thesis also asserts the importance of bringing the participants to the centre of the interpretive process, by giving children the opportunity to express themselves visually outside of their ability to express themselves verbally, Mitchell, (2006). As part of this interpretive process, the importance of both teacher and child reflexivity was critical to engaging with the close reading of the visual images produced by the children.

By using the TAPTAS model, structure and rigour was added to a phenomenological analysis of the drawings. Support for this process is provided by Eldén, (2013) when she argues that children's drawings *in themselves* do not provide the answers to understanding the 'authentic' voice of the child consciously or subconsciously. Rather, the analysis of drawings can only *contribute* to the vastly complex research area surrounding understanding children and their learning. Drawings, the drawing process, conversations with children about their drawings, and using the method as described in this chapter were all effective in addressing the research questions for this thesis. The findings from this process are outlined in the following chapter.

Chapter 4: Findings

4.1 Introduction

The TAPTAS model (shown in methodology, Figure 3.1) will be used to structure the chapter. The findings from each of the three foci, together with the analysis from each lens will be used to answer the research questions (outlined in introduction, section 1.4). These findings will be analysed and related to the literature in the next chapter, Chapter 5, Discussion. Throughout this findings chapter there will be indications of where the literature linking to the findings can be found in Chapter 5. Practical applications of these new insights will be addressed in Chapter 6, conclusion.

4.2.1 Findings focus 1, text: Introduction

The text focus of the TAPTAS model was used to sort the children's drawings into different themes. The themes were: Non-fictional places and companions school, home, Spain; fantasy places and fantasy companions, with a few pictures which were drawings of Spanish words only. These I categorised as outliers as they were words and not images. In this case, it is noteworthy that the outliers happen to be Spanish words, especially given that the children were instructed in the lesson to focus on their learning of Spanish. The children generally did not reflect upon their learning of Spanish by writing Spanish words. Their interpretations of the task were much broader than merely providing a demonstration of the Spanish words that they had learnt. In addition, there were two different types of non-fictional genres: non-fictional place and non-fictional companion. The non-fictional places included school, Spain, the church linked to the school, football pitches, a campsite and a road map. The non-fictional companions included pivotal

friendship groups of two or more girls together and friendship groups of two or more boys together. Finally, there were two different types of fantasy genres: fantasy places and fantasy companions. The fantasy places included Mermaid Land, Candy Land, inside a submarine, Zombie Land, and the African jungle. The fantasy companions included anacondas, mermaids, princesses, rainbows and a 'meat machine'.

When asked to draw themselves learning Spanish, the children more frequently chose to draw non-fiction over fantasy, with 50 of the 72 of drawings being non-fiction. These non-fiction drawings were split into approximately equal thirds of drawings of school, home or Spain. School was depicted in less than a third of the overall total number of drawings (20/72); this was somewhat surprising as an *a priori* consideration could be that the vast majority of children would draw themselves learning Spanish at school.

The number of drawings which contained a fantasy picture was also greater than could be expected from other research that asked children to draw themselves learning in the classroom, for example Lodge, (2007) and Hanke, (2000) both asked children to draw their learning and the majority of the drawings were depictions of learning at school. The numbers of children drawing fantasy pictures (place and companion) was approximately equal to the number choosing to draw themselves learning Spanish in school. Choosing to draw fantasy or non-fiction did appear to be a generally purposeful choice. This is substantiated with a conversation between two boys, revealing their knowledge about their choice of what to draw.

Adam: That's nonsense and that's real life.

Peter: That's Grand (sic) Canaria. They speak Spanish in Grand Canaria.

Adam: They speak Spanish in Zombie Land too.

*Peter: Well that's coz they're dead **and** alive.*

Adam: So they can speak what they want.

4.2.2 Findings focus 1, text (school): Social lens

Drawing that depicted school contained desks, chairs, whiteboard, the teacher, Spanish words, speech bubbles, the words 'Mrs Higgins'. Half of the drawings had the teacher present with the majority of these also having the words 'Mrs Higgins'. However, there was a large number (13/20) of these drawings that were clearly about school, and did not have desks and chairs with someone sitting at them. Exploring the drawings of school using the social lens revealed the importance for the children of depicting the groupings and their friends in school. The representation of the social order in the classroom was apparent also in these drawings of school. With 'Mrs Higgins' clearly at the front, in charge of the white board, with the children smaller and facing the teacher (see Figure 4.2). In addition, the knowledge of where children sit and groupings were shown to be important to a number of the children, (see Figures 4.10 and 4.11). Using the social lens the most clearly reproduced person is the teacher. Figure 4.1 shows the teacher, in pink, on her wheeled chair, the blue of the carpet is shown, drawn around the child and the teacher is speaking Spanish; learning in this case is seen as a social activity within the order of the classroom. It is clear from other drawings (see for example, Figures 4.3, 4.12, 4.20, 4.24, 4.28) that group working with peers is also an important aspect of the children's creative

understanding of how they learn. The aspect of social learning is something explored in further detail in Chapter 5, section 5.3.1

Me: Is anyone learning Spanish in school? (to the group sitting at a table)

Group: Yeah! (group enthusiasm)

Angela: We're drawing you!

Me: You're drawing me? Awww that's nice. You're drawing

Spanish in school? You're drawing me?

Yeah! (group enthusiastically)

Figure 4.1

Angela: You're the teacher and you're smiling.

Me: That's nice

Angela: I'm on the carpet

Me: Is that you on the carpet? Are you learning Spanish on the carpet?

The blue carpet of the classroom is also present in a number of other drawings. In this case, the 'insider' knowledge of the teacher-researcher is helpful as knowing that the carpet is blue helped to distinguish it from some pictures that could be interpreted as the blue of the sea. The significance of the teacher-researcher for insider research knowledge is also addressed in the methodology chapter, sections 3.5 and 3.13.4 and in the next chapter in section 5.7.1. In addition, the children also drew themselves learning at school, but in the playground rather than in the classroom. Children also took pleasure in drawing their friends.

Joan: I'm learning Spanish outside

Me: You're learning Spanish outside school?

Joan: I'm in the playground. So it is at school — but outside. In the playground
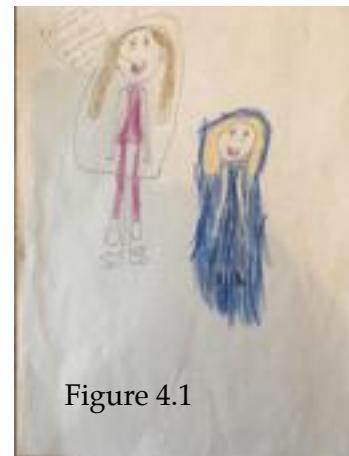
Me: At school but outside. Is that right, Joan?

Joan: I'm drawing Eleanor learning Spanish,

*Me: So you're drawing **Eleanor** learning Spanish? Where's Eleanor learning Spanish?*

Joan: errrr

Me: Where's Eleanor learning?

Joan: Errrr in the classroom?

The suggestion from this exchange is that for Joan, the important aspect of her drawing was that she was drawing Eleanor - and where she was was learning Spanish was of less concern to her. Thus, these drawings have been found to be used as a means of socialising, and forms part of the discussion surrounding social construction of learning in the classroom. Using the drawing as a communication tool is explored later in this chapter, in the audience focus sections, and in the next chapter sections 5.3 and 5.6.1.

4.2.3 Findings focus 1, text (school): Aesthetic lens

The overall aesthetic sense of the drawings depicting school is of children having conversations in Spanish, freely moving around the classroom, the classroom furniture, and the building. The classroom with the teacher and pupils on the carpet or at desks is the most popular theme, and the teacher is often identified by the wheels on her chair, with the label 'Mrs. Higgins' which is also a common occurrence. The producer focus, later in this chapter, highlights the 'mirroring' element of children's drawings as an important aspect of a deepening understanding of how children draw themselves learning.

Figures 4.2 and 4.3 shows the teacher as larger than the rest of the class, the children are depicted on chairs saying "I'm learning Spanish" and "I love it!" Also, the writing on the

Figure 4.2

Figure 4.3

white board is an example of the child learning by drawing, she was very insistent on writing, in Spanish, *"montar al caballo' ('I love riding my horse')*. Using the aesthetic lens, it is also apparent that the big, red heart at the centre is intended to depict love of learning, love of Spanish or love of the classroom. Aesthetically, the teacher is bigger than the children, as in reality, and this is shown in the perspective. Figure 4.3 shows the teacher on her wheeled chair, dressed in pink, in bird's eye view and the pupils in their blue uniform. It is common for children to draw perspectively impossible figures with a front facing face and side facing chairs, (for example, Matthews, 1997), and will be explored further in Chapter 5 section, 5.4.4.

4.2.4 Findings focus 1, text (school): Technological lens

Technology was present in the form of white board in 5/72 of the drawings, but there were no computers, CDs, iPads or videos in the school drawings. Certainly, as will also be discussed later in the producer section (see section 4.4.10), the technological lens served to highlight the lack of the depiction of anything technological. This is also surprising as the teaching of Spanish in the classroom utilised video, iPads, interactive whiteboard in addition to showing the recording from our Spanish link school of their Spanish friends who were their pen pals. This is highlighted in section 5.6.6.

4.2.5 Findings focus 1, text (home): Social lens

There are a number of drawings that depict learning at home, see for example Figure 4.4.

Henry: That's my dog. I'm teaching my dog to learn Spanish

Figure 4.4

The influence of home and the comfort children take from learning at home is important in this image, produced by Henry. Everyone in the window of his home is speaking Spanish, including his dog. They are sequentially counting. The window at the top left shows him on a bed saying '*uno, dos, tres*'; the second window top right '*quatro, sinco*'; (for cinco) the bottom left '*says*' (for seis*)* and the bottom right has his dog who can't speak Spanish yet. The look and feel of this picture shows a very sophisticated approach to learning Spanish at home. He is using his knowledge of Spanish taught in class, reproducing his home and showing that his dog can't understand Spanish as it doesn't have a speech bubble with Spanish numbers. Is this evidence of an innate pedagogical understanding of increasing one's own learning by teaching? See also, later Edwardo teaching his anaconda section 4.2.17. Chapter 5, Discussion, section 5.2.1 explores this possibility in this boy of 7 years old.

4.2.6 Findings focus 1, text (home): Aesthetic lens

The drawing in Figure 4.4 is typical, it shows home with its separate rooms and functions. The sky is blue and the sun is shining in the top left hand corner. This is a ubiquitous theme in children's drawings generally and will be outlined in the next chapter, section

5.4.4. The care that Henry has taken to reproduce the sequence of Spanish numbers is also prevalent in a number of the other children's drawings made for this research. Spanish numbers and colours are the most common theme, which can be attributed to the fact that Spanish numbers and colours are topics taught throughout Key Stage 1 at school. The children's drawings of home also typically included parents, siblings, pets and different articles of furniture in addition to themselves.

4.2.7 Findings focus 1, text (home): Technological lens

Interestingly, the depiction of different forms of technology was present in the drawings of home *'that's my X-box', 'I have an iPad at home'*. The technology was not mentioned or depicted initially as an aid to learning Spanish, but was structured into their conversations. For example, sport's contribution to an awareness of the countries of origin of players is a positive concept: '*FIFA have lots of good Spanish players', 'I pick Messi every time' ,'Barcelona are my favourite'*.   Furthermore, using technology encourages an increasing awareness of football teams and being creative with a certain fluidity of team and country borders that new technology enables, which enhances the conversations and children's experiences around sporting events.   In addition, there have been an increase in the number of technological aids for learning languages. For example, apps on iPads; a number of parents have indicated that they intended to or had already bought specific language learning apps, not only for Spanish but for maths and English too. This points to the presence of technology, although not a key aspect in the drawings, appearing to have an indirect influence on the children's learning of Spanish. See the discussion of technology in the next chapter sections 5.4.3 and 5.6.6.

4.2.8 Findings focus 1, text (Spain): Social lens

Using the social lens to reflect on the social experiences outside of school and in Spain highlights the children's knowledge, understanding, and enthusiasm for different countries.

Me: So what are you doing, Linda?

Linda: I'm doing a beach. I like holidays and I'm learning Spanish on holiday.

Me: And how are you learning Spanish?

Linda: Because I want to know what Spanish is for the beach.

Me: ahh is it a beach in Spain or is it— in England? where is the beach?

Linda: It's a beach in France.

Me: It's in France? so why are you learning Spanish on a beach in France?

Linda: Because…Well… my dad knows everything about Spanish but he doesn't know… eh…

Spanish about beaches, so that's why I'm doing a beach.

In this case, using the social lens highlights the importance of the relationship with her father and by teaching her father it appears that Linda wants to know the Spanish word for beach, even though the beach is not in Spain. Again, the innate pedagogy of teaching someone else to learn is also a possible interpretation, along with the conceptual understanding demonstrated that she is applying her learning of Spanish in different settings.

4.2.9 Findings focus 1, text (Spain): Aesthetic lens

The drawings of non-fictional places perhaps not surprisingly, showed sunshine and sand and a lot of seaside and water activities. The children also drew Mrs. Higgins on holiday with them. See Figure 4.15, the depiction of Spanish sunflowers in the drawings is also an indication of strength of experience influencing recollection. The number of drawings (approximately one fifth) that depicted their holidays in Spanish-speaking countries indicated that many of the children in this research were privileged to come from families that took holidays abroad. They were able to reflect on their holiday and their experiences and were subsequently keen to share their experiences. Section 5.4.2 explores the importance of children's experiences on their drawings.

4.2.10 Findings focus 1, text (Spain): Technological lens

For this focus, using the technological lens did not uncover many depictions of technology. The internet and television have had a widespread impact on their drawings, albeit it is outside of the classroom and therefore sometimes is a hidden influence from the teacher-researcher. Cheap international air travel has ensured that it is commonplace for children as young as six or seven to have travelled to many different countries on holiday and so Spain and other Spanish-speaking countries were depicted from the children at this school. The absence of technology present in the drawings is discussed in section 5.4.3 in the next chapter.

4.2.11 Findings focus 1, text (non-fictional place): *Social lens*

Figure 4.5 shows 'African Jungle' with birds saying 'cheep'. The following exchange with three friends shows a sophisticated knowledge of the learning process, it also involves a number of different concepts and shows a remarkable understanding of world affairs. It is also an example of 'parallel play' where the children were getting on with their own drawing activities, in contented companionship but asking and answering questions to no-one in particular, (for example, Hoyle & Adger, 1998; Einarsdottir, 2010).
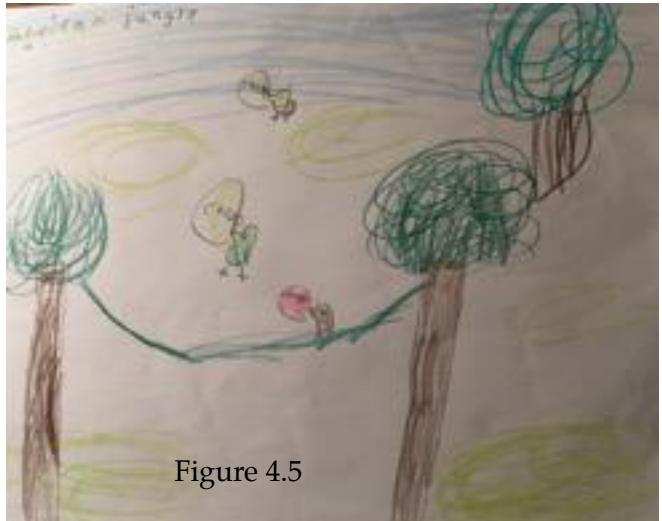
Figure 4.5

Roberta: What do they have in Africa?

Arran: Do they have trains and train tracks?

Nia: They have homeless.

*Roberta: They don't speak Spanish in Africa. They're learning; so they **could** be learning Spanish in Africa.*

Roberta has a logical approach to the issue and helpfully suggested for herself a link into her drawing of the task at hand, as she didn't get anything from her two companions that was helpful to her. Arran is interested in trains and wants to know if it is worth drawing something in Africa himself. Nia shows her knowledge of world affairs, although no-one takes an interest at this time. This is something that will be expanded when discussing how drawings can aid practitioners with their teaching in the next chapter section 5.7.2.

4.2.12 Findings focus 1, text (non-fictional place): Aesthetic lens

Using the aesthetic lens illuminated the presence, in non-fictional places, of a certain quality of precision about them. The children were keen to point out that the aspects of their drawings that related to what they were interested in, rather than what the nature of the task entailed, (see Figure 4.6).

Figure 4.6

Me: So what are you two doing Leslie and Terry?

Terry: I'm drawing like an academy

Me: For learning Spanish? Where is the academy?

Terry: In a… in a forest.

Me: Where is the forest? In England or Spain or somewhere else?

Terry: In Scotland.

Me: An academy for learning Spanish in Scotland. Brilliant!

Leslie: These are our swords

Terry: We're keeping fit

Me: …And learning Spanish?

Leslie and Terry: mmm.

The exchange above illustrates the typical interest that boys displayed in physical, joint activities and then fitting it to the task (see also the football drawing Figure 4.14). There exists a flexible boundary between fantasy and reality, with boys tending to draw

themselves and others in more active pursuits. However, both boys and girls drew social activities and expanded their brief to include their interests, which may or may not have been to do with Spanish. This is also considered in the discussion of gender difference relating to boys depicting more movement in their drawings, and girls drawing more for peers than for themselves, in Chapter 5, section 5.5.1

4.2.13 Findings focus 1, text (non-fictional place): Technological lens

The drawings included different technological artefacts: for example, swords, tents, cars and also the digital technology that interests them, for instance, X-box and Minecraft games, television. Again, the depiction and discussion of technology was a particularly gendered pursuit in this research, with almost exclusively boys and not girls referring to their digital games.

4.2.14 Findings focus 1, text (fantasy place): Social lens

Figure 4.7

The importance of listening to the child and to be able to interpret the drawing together is emphasised using the fantasy place and social lens as without having a conversation with the child a completely erroneous interpretation of the drawing by the adult teacher-researcher would have taken place. See Figure 4.7. Fred is enthusiastically colouring in the black square in the centre of the drawing.

Me: (slightly worried by the dominance of a black square in the middle of the drawing). 'Tell me about your drawing, Fred.'

Fred: 'Well. I'm learning inside a submarine, because I like submarines. And it's dark inside a submarine.'

Fred was another child who drew his favourite thing to draw and fitted this drawing to the task, with children clearly enjoying using their imaginations and choosing their favourite places to draw; some girls drew, for example Mermaid Land and Candy Land and some of the boys draw Zombie Land. The idea that they were drawing places in which to learn Spanish, however, seemed at times to be somewhat tenuous! They often seemed to fit in their answers to the teacher questioning on the spur of the moment, or even to include a picture of 'Mrs. Higgins' in Mermaid Land to ensure that they remembered the purpose of the activity, and complied with it. Child compliance in their learning in the classroom is discussed in the next chapter in section 5.2 and 5.2.2.

4.2.15 Findings focus 1, text (fantasy place): Aesthetic lens

The colours used by the children come to the fore by using the aesthetic lens. In Figure 4.7, as described above, the child's input was required in order to fully understand the drawing and the genre of the drawing. This is a further illustration of the problem with the 'adultist' and therapeutic interpretation of the presence, in Fred's case, for example, of a lot of the colour black. The use of colour and drawings for therapeutic analysis and consultation is explored in Chapter 2 Literature Review, sections 2.4 and 2.5. The importance of having a conversation with the children, and concentrating on the aesthetic qualities of the picture in this case prompted further discovery. By considering their drawing of subjects which reflect their own interests outside of the classroom, and which were also outside of the teacher-researcher's intentions for the activity in the classroom a

further appreciation of the nature of children's experience is revealed. This is discussed in the next chapter in sections 5.2.2 and 5.4.2.

4.2.16 Findings focus 1, text (fantasy place): Technological lens

Without access to books or technology, children would not be able to have images and knowledge of, for example, submarines. Children's access to other cultures and influences from television provides knowledge about submarines adding to their experience, knowledge and enthusiasm for submarines in order to draw them. The child is then uniquely involved in their own world, and in some instances technology has clearly augmented this world. The presence of technology in their fantasy places was another part of the findings.

4.2.17 Findings focus 1, text (fantasy companion): Social lens
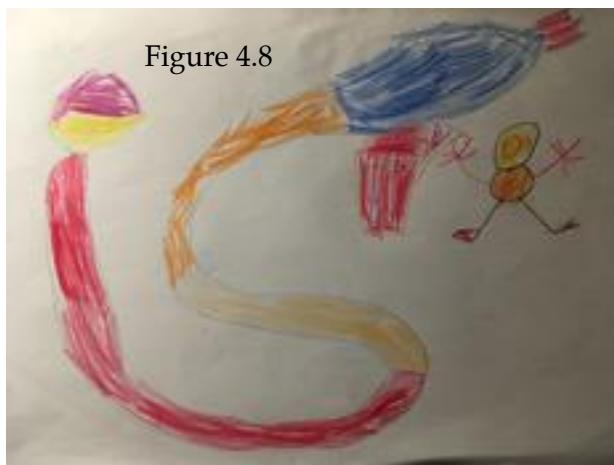
Figure 4.8

Figure 4.8 shows Edwardo teaching his anaconda, to learn Spanish. His narrative was displaying his knowledge about the anaconda and at the same time his wish to increase his knowledge about 'anacondas' and/or Spanish. He carefully explained to me that anacondas curl around you, slowly squeeze and then eat you whole. He told me they can live in places where there is Spanish, but he drew one because he wants to teach it Spanish, '*it's a friend of his*'. He said, '*I like anacondas because they aren't poisonous and don't bite me. The round bit at the end is an*

animal that it had swallowed, it will stay inside for weeks and that is why it is not dangerous.

Because it's not hungry.' Edwardo also assured me anaconda are multi-coloured and this is

a drawing '*of me with my friend, the anaconda*'. Again, this is a recurring theme of children,

the majority of whom were boys, teaching Spanish to their friends, pets, animals or

inanimate objects.

4.2.18 Findings focus 1, text (fantasy companion): Aesthetic lens

Using the aesthetic lens and looking closely at the anaconda, one can see it has a forked

snake tongue and is extremely long, curling around the page, again when talking with

Edwardo his knowledge of their length and strength was apparent. His knowledge and

obvious enthusiasm for anacondas had clearly influenced two class mates sitting next to

him. Individual differences were also clear, using the aesthetic lens a difference in detail

and colour is apparent. Polly told me that her drawing (Figure 4.9) is a picture of her with

an anaconda. She is also teaching the anaconda some Spanish. Edwardo had told her that

anacondas are green. This is factually correct, but

Edwardo's own drawing is multi-coloured and he

told me that anacondas are multi-coloured.

Unfortunately, I did not ask Edwardo about this

discrepancy and so don't have his answer. However

using the visual analysis alone and the audience

focus could be used to indicate that Edwardo is

Figure 4.9

drawing for himself and simply wanted his anaconda to be multi-coloured. It could

follow that Polly is drawing for her peers, or even the teacher and wanted her drawing to
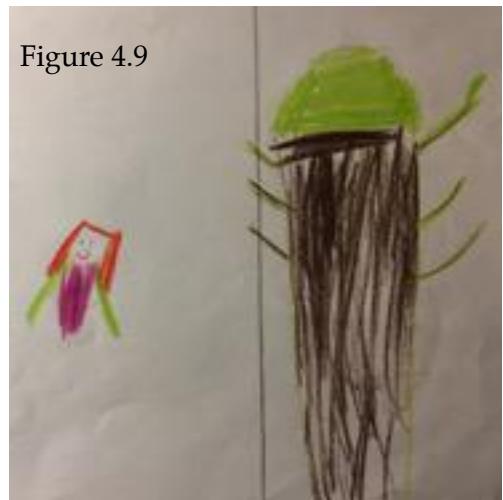
be more factually correct, although she included legs and when asked about them she simply said her anaconda had legs. She confirmed that she didn't much like anacondas and drew it away from herself, and included a wall in her drawing. Social influence on children drawing is further detailed in section 5.3.1 in the following chapter, as an example of socially constructed learning through the influence of peers in the classroom.

4.2.19 Findings focus 1, text (fantasy companion): Technological lens

That Edwardo knew a lot about anacondas is clearly a result of input from various possibly technical sources. Children who are in (home) situations are able to research for themselves, to pursue areas of personal interest outside of their everyday formal schooling, and are thus able to provide more detail that enthuses other children around them. There are many consequences of this, for example, children in this situation respond to their peers in ways that are different or perhaps absent when learning in class from their teacher. Again, this provides some evidence of peer influence in learning, and will be discussed further in section 5.3.1.

4.2.20 Conclusion: Focus 1, text

Findings from the different genres of drawings indicate a wide variety of subject matter that interest children. The link to their teacher's proposed activity of drawing themselves learning Spanish appears to be interpreted loosely, if at all, by some children. A key finding from focus 1, text is the importance of the social lens in understanding the perspective of the child. The interaction of the aesthetic lens when talking to the children about their use of colour and the influence of their environment as shaped by their access

to technology, holiday destinations and information texts all provide some suggestions concerning answers to the research questions. Therefore, it is possible/likely that children with different socio-economic and cultural backgrounds would bring different perspectives to their drawings.

4.3.1 Findings, focus 2, audience: Introduction

The second focus, audience, was then used to categorise the drawings (as before), following the analysis with focus 1, text. Focus 2, the audience focus was used to categorise the drawings in terms of identifying who the children were drawing for. The categories were identified as for their teacher, peers, for themselves, for their family. In order to reach this conclusion, the children were not specifically asked the question, '*who are you drawing this for*?' For three reasons, the first one being a desire not to confuse the children, as after having been asked, by their teacher, to draw a picture of themselves learning Spanish, then asking who are you drawing this for? They could have problems thinking about and answering such a question. Secondly, the complexity of the question determines a more thorough scrutiny than a simple verbal response from the children to the question would provide. The third reason is the time-related nature of drawing. The children often start off drawing with one audience in mind (or no audience at all), and this changes through the process of drawing, (Cox, 2005, and see Chapter 5 section 5.6.1). This focus intends to seek out the overall effect of the finished drawing and sort the drawings into different audiences, as they appeared to be present, and further scrutinised using the three lenses following the initial categorisation.

4.3.2 Findings focus 2, audience (teacher): Social lens

Using the audience focus and noting the words used in conversation, for example, '*We're drawing you, Mrs. Higgins!'* seems to indicate the purpose of the drawing for the teacher. (See Figures 4.10 and 4.11.) Certain table groupings were also important enough for some children faithfully to reproduce in their drawings. This was not a matter of looking round the classroom at the time, as the children were not sitting in these groups depicted for the

Figure 4.10
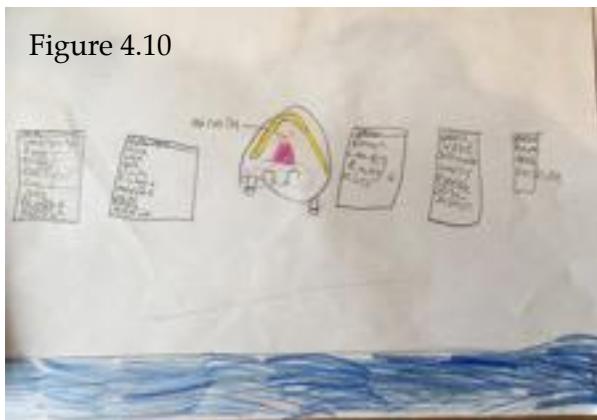
Figure 4.11
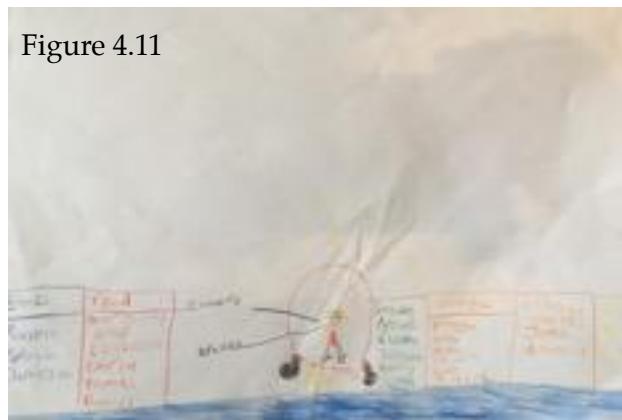
drawing activity. The children who wrote the names and groups showed the groupings from the literacy lesson, (each lesson had a different set place for the children). The faithful reproduction of the groupings could be seen as the audience being their teacher; this is corroborated with the conversations with the children, who exclaimed their delight in revealing that they were drawing the teacher. The use of the audience focus with social lens in this case helps to increase depth of understanding of the drawing, especially remembering the literal interpretation of the task - I had asked them to draw and therefore they were drawing initially in response to this request, and therefore for me.

4.3.3 Findings focus 2, audience (teacher): Aesthetic lens

When using the aesthetic lens, the attention is on the clarity of the production of the drawing, and includes aspects such as the layout and structure of the classroom, the impact of which is thus apparent on the child's drawing. It could also mean that they associate the classroom groupings with learning that takes place. This reproduction of the remembered layout of the classroom contributes to the understanding of the significance of classroom learning, see the discussion in section 5.4.1 in the next chapter.

Figure 4.12 is another example where the audience is the teacher. Danny is keen to show me how much Spanish he knew: in addition to his starting to recreate the Spanish flag in the top left hand corner, he showed the teacher, white boards, and the class. The amount of Spanish vocabulary is also a key feature of drawings for the teacher audience. The plan
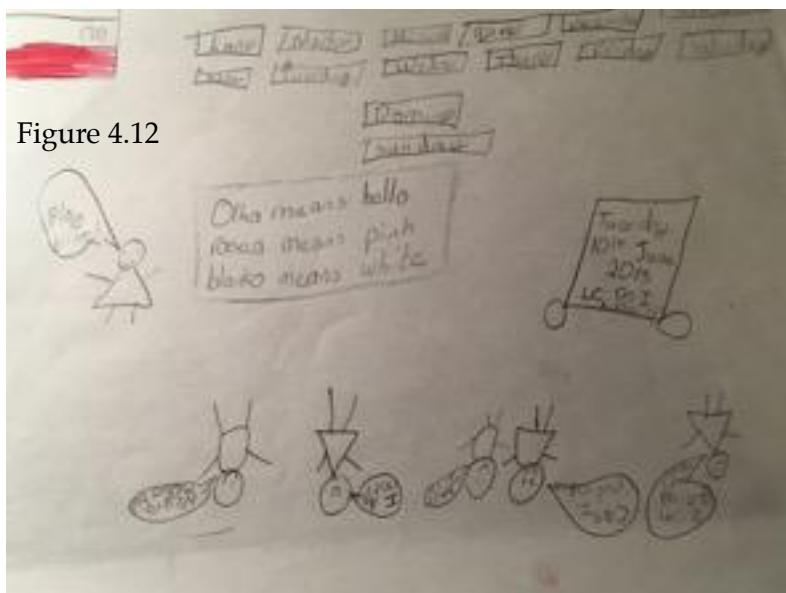
Figure 4.12

of the learning is indicated with the white board which has the date and the learning objective 'Do I know Spanish?' on it.' The children's speech bubbles with: "I'm going to Miss", "Can I put my", "Mrs. no" (sic), "I do not know", "negro means black".

The teacher is helpfully saying "Play time!". The Spanish labels on the walls accurately depicts some of the layout of the classroom. The conversations with the children form part of the audience focus for their teacher, where purposeful conversation indicates that

they are both keen to draw for the teacher, and also require support answers to the

questions including very literal comments of clarification, which are common in primary

classrooms, such as:

'Are you allowed to colour it in?',

'Miss, I'm going to change my picture'.

'Can I have another piece of paper'

'I need the red one now'

4.3.4 Findings focus 2, audience (teacher): Technological lens

The surprising lack of drawings with technology in them is also key for the audience

focus, teacher. Given that the use of technology in Spanish lessons is an important feature,

for example, the use of video, YouTube, iPads, vocabulary apps, CDs for singing Spanish

songs, the paucity of images containing depictions of this technology could lead to the

conclusion that children see the learning of Spanish as a more social activity, certainly

when asked to draw it they did not generally feel it necessary to include technology as an

important aspect of their learning. This will be explored more fully in section 5.4.3 in

Chapter 5.

4.3.5 Findings focus 2, audience (peers): Social lens

In Figure 4.13, Sally drew this picture ostensibly for her friend, Peta. She wants to show

their friendship and that they are learning Spanish using a Spanish dictionary (sic

dicshanrey) and are lying together on a beach in Spain. Sally is keen to point out that this

is a drawing of her and Peta. By drawing them together in the picture she is able to go

Figure 4.13

where Peta is sitting and show her the scene and talk to her about her narrative whereby they are going to Spain together to learn Spanish. In this instance, the drawing activity is also used as a social emollient and a talking point for Sally to cement her friendship. This is an interesting example of the importance of peer interaction to children and an extension of the language and communication in the activity in the classroom by Sally to use for her own social means.

4.3.6 Findings focus 2, audience (peers): Aesthetic lens

Using the aesthetic lens, as shown in Figure 4.13 we can see that both girls are dressed identically with hearts and stripes on their dresses, they have the same hair colour and style and they have a dictionary each. They are lying under a red sun umbrella on a beach. With the teacher's knowledge of the two girls in question, I know that in reality, they have different hair colours and that Sally is keen to get Peta to be her friend. The aesthetic element of the picture in this instance is used to enhance the social purpose of the drawing activity.

4.3.7 Findings focus 2, audience (peers): Technological lens

Looking at Figure 4.13 through the technology lens, it appears that the audience in mind for Sally is multi-faceted. It could be that with the teacher in mind, she included the Spanish dictionary. However, the social subtext is important for overall purpose of her

drawing, which could have been to win the friendship of her friend, or to include her

friend in the ongoing social activity in the classroom. The importance of peer interactions

in the classroom is a clear theme emerging from this research and is considered in the

Discussion Chapter section 5.3.1.

4.3.8 Findings focus 2, audience (self): Social lens

Len wants to draw about his favourite pastime, he is pleased to be able to draw whatever

he wanted and is another example where the child seems to have made the instructions for

the task fit his drawing. *'This is Messi. He's Spanish'*, (Figure 4.14). Using the social lens, it

was clear that Len wished to discuss his drawing with his peers and indeed they were

observed having a conversation about football, but primarily it appears that the drawing is

for himself. There are a group of boys passionate about football in the class and a number

of them drew football pitches. The influence of Len on the other boys was clear during the

activity as they also followed him in

drawing football.

Figure 4.14

Me: What are you drawing, Len?

Len: Football.

Me: Are you drawing Spanish on the football

pitch?

Len: Err.

Me: Where is the football pitch?

Len: err In Barcelona.

This is an example of Len understanding the class rules and expectations but for him drawing learning Spanish appears to be secondary to his desire to draw a picture of Messi, and he cleverly links it in in this way.

Me: In Barcelona? Very nice! Are you on the picture?

Len: Yeah.

Me: Are you going to be learning football Spanish? Football Spanish?

This exchange illustrates something that was present in a number of the drawing situations, particularly with the boys. They seemed to be keen to draw for themselves. Their teacher encouraged them find the connection with the task, i.e. drawing themselves learning Spanish. Len, and others who drew for themselves, were happy to draw about something they were passionate about, namely football, and they hadn't paid much attention to the instructions at the beginning of the lesson. During the conversation, Len subsequently had with his teacher, he was able to provide links with the task after the event, thus justifying his drawing of football and relating it to Barcelona and learning Spanish. At times, children pay attention to what they want to hear and make the task fit their own enthusiasms, particularly as this was not a routine occurrence in the class. Also, as we do not fully understand how children learn, these potential links provide some intriguing avenues to pursue. This is also pertinent to the teacher-researcher, insider research issue, see sections 3.13.3 and 5.6.8.

4.3.9 Findings focus 2, audience (self): Aesthetic lens

Len carefully coloured in the grass and made an accurate representation of a professional footballer. His figure of Messi is cheerful and has the characteristic hair of the professional

footballer in question. These details reflect the importance of knowing, and thus depicting

the correct haircut, what 'real' footballers look like. The portrayal of a single figure

identified as Messi, and no other person could reveal the importance of the footballer to

this child.   There is also a lot of sunshine in the picture, possibly identifying the situation

as being in a sunnier clime, reinforced or influenced by the contemporaneous

conversation. By paying attention to the aesthetics of the picture more is revealed of the

social learning of the boys who drew football scenes, (no girls drew football). This also

suggests a gendered aspect to drawing, that there are different purposes and different

audiences for boys and girls. This possibly hints at different ways of learning, see

discussion sections 5.7.1, 5.5.1 and 5.5.2.

4.3.10 Findings focus 2, audience (self): Technological lens

Although technology is not apparent in this picture, technology was needed in order for

the child to have drawn a picture of Messi. At the very least, football and the international

teams have been shown on television and have influenced children's perceptions of the

world. The group of boys sitting together discussed at great length the FIFA X-box games

that they play, and how they choose their dream teams, comprised of international players

from around the world. That children are influenced by technological advances in

communication is clear.

4.3.11 Findings focus 2, audience (family): Social lens

See Figure 4.15: Freddy was keen to tell me about his picture and explained that this was a

picture with his family and best friend, Hector, on holiday in Spain. This was one of the

few drawings that had 'mum' and 'dad' clearly labelled. He wanted to talk about his

holiday with sunflowers and the amazing house with a loft room where he slept. As

Freddy has no brothers or sisters, he was hoping that his mum would let him bring Hector

with them next next time. Drawing for his family, the audience for his picture also could

have included an element of 'wishful thinking' on his part, in that he would like to bring

Hector with him next time. By drawing Hector there and showing to his mum and dad,

the social element, in addition to being a picture for his mum and dad, had an additional

purpose, that of also indicating that he desired

his friend to be present and therefore for them to

develop their own future plans together. This is

similar in purpose to Sally's drawing (Figure

4.13), although Freddy wished to influence his

family rather than a peer.

Figure 4.15

4.3.12 Findings focus 2, audience (family):
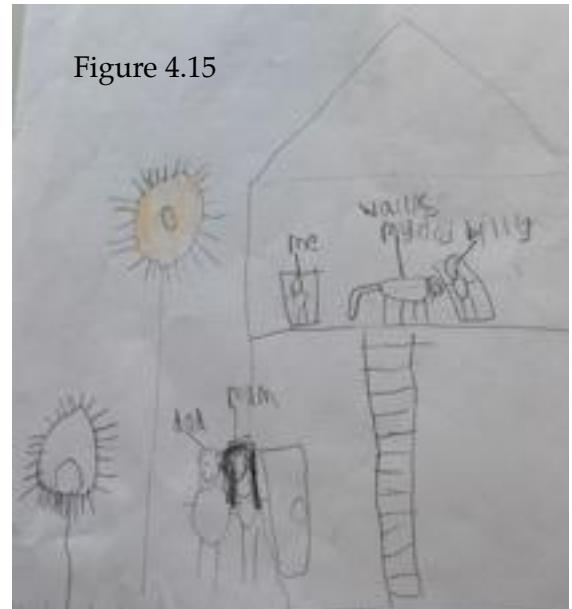
Aesthetic lens

The dramatic sunflowers are a key element for this drawing, indeed other drawings in this

research especially from drawings of their holidays, which also contained specific

elements, like these sunflowers, which had clearly been part of their holiday experience

and had remained with them. This links with theories on learning by considering children

drawing what they experience, and also with emotional aspect of drawing and is relevant

to their learning through this heightened awareness created through emotional connection

with the topic, thus exploring children's creative stories can engender learning. See section 5.4.2 for a discussion on this aspect.

4.3.13 Findings focus 2, audience (family): Technological lens

Although the use of the audience focus uncovered conversation about X-boxes, televisions, ipads, DVDs etc, their presence in the drawings was minimal. Children talked about games and their travel experiences, all of which indicated that children were exposed to different cultures and the use of technology as an important aspect of this subject in their lives. In addition, cheap flights and other technological advances which enable easy travel to different countries in the lives of those children in the class privileged to experience these adventures, influenced the children's drawing activities and conversations surrounding the drawings. In sum, there is a social and cultural dimension here which is reflected in the drawings.

4.3.14 Conclusion: Focus 2, audience

The second focus, audience, links particularly with attempting to access issues surrounding the children's motivation for their pictures. They appear to have drawn for four different audiences, namely for their teacher, their peers, themselves or their family. Further scrutiny with the three lenses on each of the four different audiences revealed the socially dynamic nature of their drawing and the purposeful communication present when drawing. Perhaps not surprisingly given the circumstances of the production of the drawings, the biggest group of drawings (34/72) are discernible as for the teacher. The presence of Spanish words learnt in class and the label with the depiction 'Mrs. Higgins',

and attempts to copy classroom layout, all indicate the audience was for the teacher. In addition, a love of learning (See Figures 4.2 and 4.3) and an indication of how much they know about Spanish, and an indication that Spanish was learnt or was in the process of being taught, all formed aspects of drawing for the teacher. However, 38 of the 72 drawings are for another audience which is not the teacher and include peers, family and self; this could indicate the importance of different social and cultural aspects to children's drawings of themselves learning Spanish, not simply drawing for the teacher because she asked them to do so.

There also appears to be a gender difference present in the chosen audience for girls and boys. Girls were more likely to involve their peers and more boys drew for themselves. The impression given by the boys' drawings in the audience focus was that they were amusing themselves by drawing, for example, football training academies, zombies, meat machine, anacondas. However, they went on to explain their drawings in detail through conversations which highlighted the complex nature of their drawings and furthermore, took pleasure from the fact that the drawings needed an explanation in order for the teacher to understand. This could also be possibly because they were involved in making links to the task, which made for a convoluted explanation. This finding regarding the influence of gender on children's drawings is discussed in sections 5.5.1 and 5.5.2 in Chapter 5.

The audience focus brought into light the social nature of peer interaction in the classroom and particularly using drawing and the drawing process to influence peers as Sally did

(see Figure 4.13). It is this aspect of the audience focus that sheds potentially significant new findings for children's classroom interactions: the utility with which some of the children used drawings to help the creation of different social relationships, either to forge new friendships or to engage in manipulations or predictions of wish-fulfilment. See section 5.2.2 for further discussion of this phenomena.

4.4.1 Findings focus 3, producer: Introduction

The producer focus encourages the close reading of the drawings from the perspective of the child, and after carefully looking through all the drawings from this perspective, it became clear that the relationships were of keen importance to the children while drawing themselves learning. This links to the related issue surrounding mirroring or copying each other as they drew. The drawings analysed in this way revealed a richer indication of the experiences of children as they drew themselves learning Spanish. In particular, the drawings when looked at through the producer focus reveal differences in the children's inspiration for their drawings, in particular different social relationships.

The producer focus was utilised to reveal more detail about the children, the producers of the drawings, including the corporal aspect of their drawings, paying attention to people, how they are drawn, and what emotion is present. This was distilled into looking at the concept of relationships in the child's drawing. The social, aesthetic and technological lenses were then used to amplify what could be uncovered from each of the relationships. In addition, the producer focus uncovers more about the production of the drawings and

reflects the inspiration behind the relationships that the children have in the classroom and the influences on their drawing, and indeed on the life in the classroom itself.

15 out of the 72 drawings were identical and a further 48 were directly influenced by their peers. This clearly reflects the shared experience in the classroom and is an important finding which is discussed in Chapter 5, section 5.3.2.

4.4.2 Findings focus 3, producer (mirroring peers, identical): Social lens

It can be discerned from a number of pairs of drawings throughout this chapter, (see Figures 4.2 & 4.3, 4.10 & 4.11, 4.16 & 4.17, 4.20 & 4.21) that drawing provides evidence of intense social activity. The majority of drawings that are produced by pairs or groups of children that are very similar in theme or identical in nature. The influence of peer interaction is strong: close cooperation, mirroring and expanding on each other's ideas, thoughts and creations was apparent throughout the activity. Mirroring as a concept in this research has a different status in the class to copying, especially as the activity is drawing, the notion that 'to copy is to cheat' was not considered by the children, as it might be in other subjects. The mirroring drawings as identified during the analysis could also point to the different status assigned to producing the same drawings. Although Figure 4.17 has the words 'a Spanish man', which is an indication that the task was considered; in almost every respect it is identical to Figure 4.16 in concept and imagery.

Figure 4.16

Figure 4.17

From a production point of view these drawings were not produced for the teacher, but for themselves. The relationship apparent in drawing process was of contented production, with each boy happy to interact and negotiate what goes where and what to draw next. Using the social lens, the influence of peer interaction is clear, the children talked together and got ideas from each other. There was much negotiation about colour and clouds and what each drawing meant. Following questioning from the teacher Angus wrote 'A Spanish man' as an after-thought and, one might postulate, as a justification for the drawing linking it in some way to the task. The two boys were discussing each part of the drawing with Angus being the leader and stipulating which bit of the drawing they should do next. Simeon also made suggestions as they went along; the enterprise was noted as a jointly run activity. They were keen to point out to the teacher that they *weren't* copying and it was after the exchange with the teacher that Angus wrote 'A Spanish Man'. The feeling was that to be copying was seen as wrong, a common understanding amongst children at school. This is discussed further in section 5.3.2, Chapter 5.

4.4.3 Findings focus 3, producer (mirroring peers, identical): Aesthetic lens

The colours of the striped roof were exact mirrors of each other's colour schemes although Simeon (Figure 4.16) was unable to negotiate use of the sharper green pencil. The figure on the chair is in the exact same repose and both have red bodies with big smiles on their faces. They are small in relationship to the chairs and have a mix of perspectives. In conversation with the children they pointed out that there is a path that leads to the houses and the path is made of bricks with holes in so that '*you can jump from one hole to the other without falling in*' and '*the house is in the sky that's why the clouds are close by*'. From an aesthetic viewpoint, the drawings indicate the whole story and a narrative that is at the same time dynamic, interactive and exclusive to the children drawing. The process of drawing was both precise and necessary to have the same features including colour in order to preserve the meaning for both children.

4.4.4 Findings focus 3, producer (mirroring peers, identical): Technological lens

Using the technology lens in the producer focus was limited to looking for the technology present in the creation of the drawings themselves. See for example Figures 4.16 and 4.17. The children discussed the features of the house and the path, when questioned they are able to describe the physical make-up of the building they are drawing. They think about how the building is produced, and described in detail the nature of the bricks for the path and the holes that were necessary to jump from to get into the house. In addition, I observed the children describing the difference in building materials in Spain compared to England. For example, children who have experienced a holiday in a hot country were able to talk about how they needed '*a box which blew cold'* (air) inside their holiday home.

Examining the drawings and the conversations with the children using the producer focus

encourages a deeper scrutiny of the child's perspective. If children had not been on

holiday it is doubtful that they would know about air conditioners. The conclusion that

children need to experience some technology in order to know about it can be suggested

using this perspective. Certainly, children experience films, television, iPads, interactive

whiteboards, laptops, and computers at school and those experiences were not replicated

in their drawings, although their conversation contained references to this aspect of

technology.

4.4.5 Findings focus 3, producer (mirroring peers, similar): Social lens

Figure 4.18

Figure 4.19
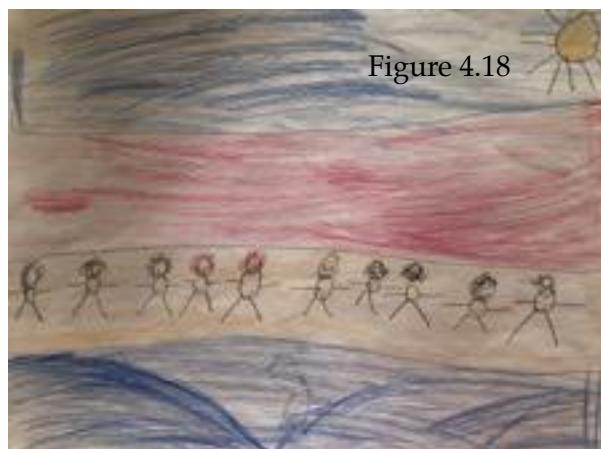
There were a number of drawings that depicted different relationships. The children were often dawn in their friendship groups, and drawings that showed groups of people that did not seem to have any connections with each other, for example see Figures 4.18 and 4.19.
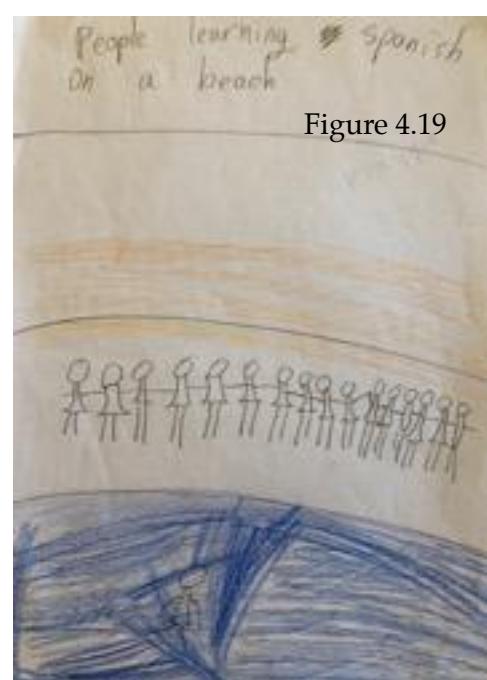
Although they were drawn close together and connected in some way, the overall image is

of a multitude of people on a beach in Spain with one person in the water swimming. This

could be reminiscent of holidays abroad where everyone is packed together on a beach but

are not connected with relationships, unlike in Figure 4.20 where it is clear that although in

a fantasy depiction, there appears to be a relationship between the children/princesses,

even though they are further apart from each other than the people on the beach in Figures

4.18 and 4.19.

Me: What are you doing Karl?

Me: What's that?

Karl: Learning on a beach. […] I've wrote (sic) my name. Learning Spanish on a beach.

4.4.6 Findings focus 3, producer (mirroring peers, similar): Aesthetic lens

The colours in the drawings along with the smiling expressions present on the faces of the

figures demonstrate a clear emotion of happiness present in the drawings. This is

included in the aesthetic lens analysis of the production of the drawings. The princesses in

Figure 4.20 all have speech bubbles with Spanish.

Tracy: That's you, Mrs Higgins. You've got a crown. We're learning Spanish in Princess Land.

Mary: That's the same as me. We're all in Princess Land.

Penelope: Me too! The princesses are all learning Spanish.

Figure 4.20

Figure 4.21
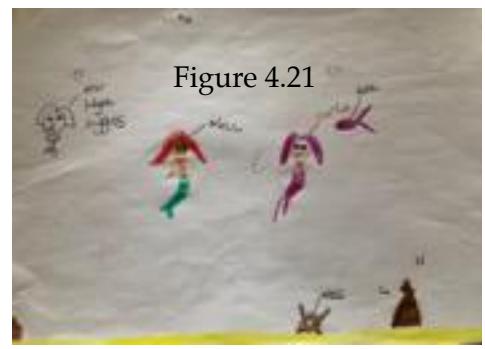
The largest princess is Mrs Higgins with the bubble '*Hola means hello in Spanish*' and the

other princesses are saying '*uno, dos*'. The girls clearly enjoy drawing and working out

their narrative together and imagining themselves and their teacher in a different place.

The details of the crowns and the clothing is important to the portrayal. *'I drew a rainbow because I want to know the Spanish for rainbow,'* explaining their choice of rainbow to please the teacher. Again, there is a sense, therefore of making the drawing 'fit the request,' and this is an important socio-cultural finding as discussed in section 5.2.2. Drawing is only part of the experience of learning, the narrative here is perhaps equally important. This is discussed further in section 5.3.1, where the importance of communication is highlighted.

4.4.7 Findings focus 3, producer (mirroring peers, similar): Technological lens

Following the exchange about the academy in Scotland, described earlier, section 4.2.17, (see Lesley and Terry Figure 4.6), there were certain technical aspects to boys' drawings and interactions that were generally not present in the girls' conversations. Some of the boys enjoy having different props that have specific purposes than the girls' more generalised, fantasy drawings. The presence of cars, swords, and training academies in boys' fantasies is as themes in their drawings is discussed in section 5.5.1.

Larry: I'm drawing, like, an academy. I'm trying to train to, err, to trying to train for, like, to be really big and strong how to, like, learn Spanish and be big and strong and learning Spanish.

Gus: I've done, like, a Ferrari in the academy.

Larry: That's me and Gus, we've got swords just in case they want to break us (laughs).

4.4.8 Findings focus 3, producer (mirroring teacher): Social lens

Figure 4.22

Figure 4.22 shows Henrietta's drawing of Spanish words. There were a few children who displayed their knowledge of the Spanish language that we had learnt together, colours and numbers being in the majority of the pictures that contained Spanish words. This was an unusual drawing, as it did not have a person in it, and was considered an outlier, 70 of the 72 drawings contained pictures of people. Section 5.3 in Chapter 5 discusses the importance of social learning which is highlighted by the number of drawings that contain a social element. Using the producer focus, figure 4.22 shows a drawing that could depict an aspect of the child's relationship with her teacher. Henrietta is a child in class that usually displays a willingness to concentrate on the task in hand. She was overheard discussing the Spanish colours with her peers and is careful to start her drawing using the correct colours to which each of the Spanish words corresponded. (For example, writing the word 'rojo' in red, 'rosa' in pink, 'azul' in blue, 'verde' in green and 'amarillo' in yellow). She then arrived at 'blanco' (white) and gave up her system and continued with the reset of the list in pencil. An understanding and experience of the children in the class is helpful at this point as this attempt by Henrietta to provide systematic knowledge of

Spanish was a reflection of her intense effort. She utilised wall displays and asked questions of the teacher in her determination to get this right. This could also be an indication of the level of Henrietta's socialisation in the classroom and her ability in focussing on pleasing the adults around her. That schools are highly socialised spaces is an important aspect to furthering our understanding of children's behaviour and learning. This is further discussed in sections 5.3, 5.3.1 and 5.4.1 in the next chapter.

4.4.9 Findings focus 3, producer (mirroring teacher): Aesthetic lens

The colours in Figure 4.23 are important to an understanding of the producer of the drawing, the systematic effect of translating knowledge of Spanish and the desire to link with actual colours. The use of colour is also significant in a number of
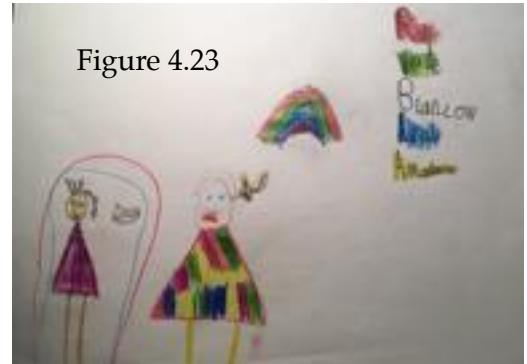
Figure 4.23

drawings similar to Figure 4.23. On discussing her drawing, Fiona asked me the Spanish word for rainbow.

Me: *Why you doing a rainbow to learn Spanish?*

Fiona: *I'm going to tell my dad about Spanish and how to say a rainbow.*

Another typical response is I*'m drawing a rainbow because I like rainbows.* Rainbows occur in children's drawings often. This is discussed in Chapter 5 the presence of recurring themes in children's artwork, section 5.4. Fiona is insistent, however, that she was drawing a rainbow primarily because she wants to know the Spanish word. She managed to intertwine her desire to draw a rainbow into the task at hand. This is also further evidence

for the practice previously noted in a number of drawings, namely, children drawing what they wanted to draw and then after the fact providing a link for the teacher. The relationship with the teacher is prevalent in a number of drawings and through the producer focus in interpreting the drawing, the influence of other children on the production of drawings looking through the aesthetic lens is clear in choices of subject and colour.
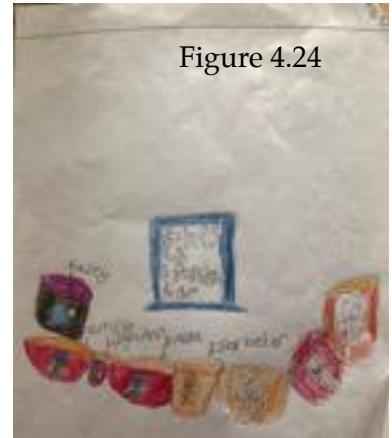
Figure 4.24

4.4.10 Findings focus 3, producer (mirroring teacher): Technological lens

The children did not draw a great deal of technology in their drawings and conversation about the technology in their drawings, although present, was not a key theme. From the perspective of the producer focus and the production of the drawing, the features concerning technology were limited to conversations about technology, for example, the iPads or X-Boxes at home rather than the presence of technology in the drawings themselves. Figure 4.24 shows the classroom digital whiteboard, which did occur in a number of the children's drawings and was the most significant piece of technology drawn.

4.4.11 Findings focus 3, producer (individual): Social lens

Jerome wanted to get my attention during the production of the drawing, in Figure 4.25, but at the time of the following exchange the drawing was at the beginning of the process with the central area being described in the following interaction.

Me: What are you doing Jerome? that looks interesting what is it?

Jerome: its a mmmm (indistinguishable)

Me: It's a what?

Jerome: It's a sausage mobile.

Me: A sausage mobile?

Me: Are you learning Spanish on a

sausage mobile?

(ignores)

Figure 4.25

Me: Where is it?

Jerome: There.

Me: I know, but …

(Interrupted) Me: What's that Raymond?

Raymond talking…

Me: Get another piece of paper, Donald.

Me: A what? (to Jerome)

(interrupts) Jerome: There's the meat ball part.   There's the meat ball part.

Me: What's that got to do with Spanish?

Jerome: It's a meat ball. There's the meatball part.

Me: Where are they teaching Spanish?

Jerome: In the meatball part.

Me: They're teaching Spanish there are they? In the meatball part?

*Jerome: Yes (laughs) It's the meatball **cart**. Yeah AND…*

(playfulness, enjoying the activity and 'messing' with the teacher - could this be Spanish

meatballs?)

The producer focus concentrates on understanding the child and their production of the picture, the individual drawing in the instance described above seemed to be in order to get the teacher to generate a dialogue and to interact with her. The production, in this case, of a picture as a tool for communication (and have some fun by exploring boundaries). Jerome went on to label the drawing 'soopermarket', 'pool' and put numbers and people in the drawing. This became a scene from his holiday, and the temporary nature of the meat machine, becoming perhaps the hotdog cart in his mind which lead to the depiction of a (perhaps more) plausible place to learn Spanish. The influences of teacher input, the use of drawings as communication and as a process of learning is explored in the discussion in the next chapter, section 5.4.1.

4.4.12 Findings focus 3, producer (individual): Aesthetic

Figure 4.26 shows an example of an individual using their favourite characters in the classroom and writing nonsense Spanish on the board and is an example of an individual using drawing as emergent writing, in this case, emergent Spanish rather than English. He has labelled the sky and carefully put letters

Figure 4.26

horizontally and vertically on top of each other. This use of drawing as emergent writing is outlined in section 2.2 in the literature review, and is a well-documented use for drawing for pre-schoolers.
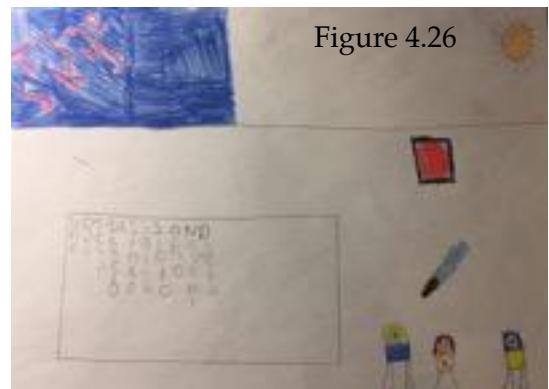
4.4.13 Findings focus 3, producer (individual): Technological lens

The influence of Xbox, and in particular, 'Minecraft', as depicted in Figure 4.27 is evident.

Imagination seems to have brought the

fantasy part of the drawing into school. The

merging of fantasy and reality is another

form of the evident 'mirroring' that is

explored in more detail in the next chapter

in relation to learning. In this instance,
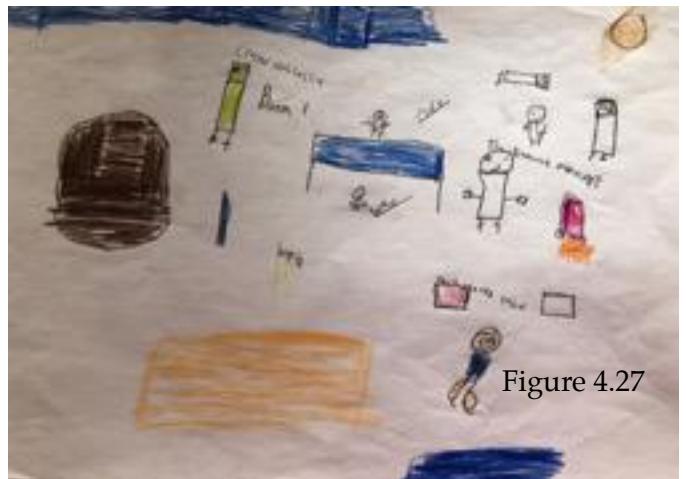
Figure 4.27

technology in the form of digital games has served in encouraging children's imagination.

Whether this is in order to engage children in their learning of Spanish, in these findings or

simply by increasing their enthusiasm for creating different texts or genres, and is

considered further in the discussion in section 5.4.3. This was also revealed through the

use of the TAPTAS model, which highlighted the lack of depiction of technological images

and conversations around use of technology for learning. This provides further discussion

of the role of the teacher, particularly as there appears to be an increased emphasis in

technology in primary classrooms throughout the country, (DfE 2013, Ofsted 2015).

4.4.14 Conclusion, Focus 3, producer

 The producer of the drawing is the child, for the purpose of this analysis and considers

the child and their relationship to 'mirroring', and how this relates to the social

construction of knowledge. As a pedagogical issue and a route into understanding more

deeply the learning and interactions of children in the primary classroom, examining

children and their mirroring is a useful tool with which to shed light on the social

interactions in the classroom. The findings in this research support the notion that children mirror each other's drawings freely. The situation that exists at school surrounding the 'rules' against copying in general, will be explored in the next chapter, section 5.3.2.

4.5.1 Introduction: Field notes

The field notes taken at the time of the drawing activity have been structured into the three different foci for the purpose of fitting into the TAPTAS model for analysis. Some of the notes I took are included below (in italics), and will also form part of the discussion in the next chapter. The notes that I made often focused on the child and my reflections on our interactions.

4.5.2 Field notes: Text focus

notes: *slightly worried by the dominance of a black square in the middle of the drawing.* I clarified this with Fred (see section 4.2.14, Figure 4.7) and am struck by the importance of conversation to establish the nature of the drawing. It is thus possible, by paying attention to children's interests and extending their learning to, for example, understand their need to know the Spanish word for rainbow. Similarly, this is also the case for the boys, when drawing their submarines, football, and meat machine. Whilst the girls draw rainbows, mermaids, and princesses. This could lead to the conclusion that it is not so much the drawing itself that is of importance to the child, rather the teacher's questioning and interest. The drawing, perhaps, is not a direct reflection of themselves learning Spanish (in this case) but a manifestation of a more complex relationship between their learning, the

teacher, and their own interests. It could also be an indication of what they would wish to learn in Spanish. This will also be explored in more detail in sections 5.2.2, and 5.7.1 in the next chapter.

4.5.3 Field notes: Audience focus

notes: important location for the child, are they drawing to please me? It's important that they tell me where they are and what they are doing. Do the children see this activity not as learning, as they are not in their literacy places and that is where learning takes place? Could learning be a product of the environment or vice versa?

I am struck by the importance children hold with the location of their learning. That I asked them to draw themselves learning Spanish gave rise to a wide variety of locations. It is not clear if this is the nature of the task, i.e. drawing themselves learning Spanish, or if this would become part of their creative imaginations for learning other subjects. This is discussed further in section 5.4.

notes: changing their drawings and seeking permission from me whilst also informing me that I am going to like the change.

The nature of the conversation and interactions surrounding the drawing process was complex and involved me as their teacher and the need of the child to not only justify, but also include, the teacher in their drawing *process* as much as the finished product. This is discussed in section 5.2.

notes: on my teacher talk: reflection: encouraging but also interested Not as much positive praise, more enquiry-action, task-in-hand, task-oriented rather than exploration. Still very teacher-led. I'm using Cox's 'motherese' unconsciously repeating phrases back to the children. Reflection on assumptions, tell me more, rather than prescriptive questions expecting an answer, or rather implying some sort of anomaly.

notes: I feel that Jerome is pulling my leg, extemporising but also testing me, will I take his idea seriously? I know Jerome is bright and also I have had problems with his behaviour in the past. I want to encourage him, he seems to be enjoying this task and exploring his ideas, but is it a to-and-fro with the teacher or genuinely him thinking about where he'd like to learn Spanish? or both?

 I am trying to hand over power of production to the children, whilst at the same time being aware of my use of language, as part of the teacher-researcher role it is difficult to avoid the usual teacher role. Use of language is discussed in the next chapter, section 5.2.

4.5.4 Field notes: Producer focus

notes: Laura seemed to be confused by my asking her to clarify and wanted to 'give the right answer' this influenced her, however, the influence of peers in their learning and social context, wanting to draw their friends in their pictures and use to talk to their friends is an occurring theme) is it significant that Laura is drawing Eleanor and not herself? This has occurred with another pair, (see section 4.3.5). Laura later draws herself with Eleanor.

notes: reflection: is this conversation linking to theory we have covered in RE lessons about homelessness and it being a question we discussed? Or is this related to geography and the perceived poverty in Africa? We haven't specifically covered this in class.

The children's conversations cover much more than drawing themselves learning Spanish and as in the case above especially the fantasy drawings which indicate a more eclectic mix of ideas and influences. As a teacher-researcher, I was interested in whether their topics of conversation originated at school or elsewhere. This is also discussed in section 5.4 Chapter 5.

4.5.5 Conclusion, Field notes

The findings of this research has highlighted the importance of field notes as part of the reflectivity of the teacher researcher improving communication. This is not only for the improved understanding of the teachers activities which could then lead to a change in practice, but is also important for the continuous improvement of relationships with the children, through increased knowledge of their personal interests and personalities.

4.6 Conclusion, Chapter 4

The first research question: *How can a model inspired by Rose's (2001) method of Visual Analysis deepen our understanding of the drawings produced by children?* concerns the use of the TAPTAS model developed for this thesis and I trust this chapter successfully outlines not only the unique insights obtained from using the model, but the utility of the TAPTAS model itself which supports the collection of rich data from children's drawings. The second research question: *What is revealed, through drawing and conversation, when a class of 6 - 7 year old children are invited to reflect on their own learning of Spanish?* addresses the data presented in this chapter, the ontological basis of this research, the social world, the lived experience of the children in my class, and has provided a contribution to knowledge

supporting the social construction of their learning. The third research question: *How might these new insights be applied to support teaching and learning?* highlighted the importance of conversation with the children, in addition to the role of the teacher in providing opportunities for children to draw and reflect on their learning. The findings from this chapter will be analysed with relation to the literature in Chapter 5, Discussion, which follows.

Chapter 5: Discussion

5.1 Introduction

The findings from this thesis, as outlined in Chapter 4, contribute a particular understanding of how children make links in their learning, through the specific task of drawing and talking about their drawings. This has helped increase an awareness of different concepts involved in learning Spanish, and crucially, the importance of social interactions in the classroom.   The significance of communication is a key thread that runs through the findings of this thesis, which corroborates and extends the special understanding of children's drawings provided by a number of researchers. This chapter will provide a link between the research questions, the findings and the previous research in the field. In addition, although more research is needed, suggestions will be considered for how the TAPTAS model could also be used to inform some teaching practices.

5.1.2 Summary of the key findings from this thesis

- Insights into children's learning, which show:

    - Children teaching others to learn;

    - Children making the task given by the teacher to fit their own interests.

- Insights into social interactions present in classrooms, which show:

    - Children using drawings to form and cement social relationships;

    - Children mirroring each other's drawings.

- Insights into the different themes created in children's drawings, which show:

    - The importance of the context;

- Children drawing their experiences;

- Drawings of technology largely absent;

- Use of colour and perspective similar to other research findings.

- Insights into differences in the drawings of boys and girls, which show:

  - Boys drawing activities, swords, cars, trains, and girls drawing socialising, princesses, rainbows, and mermaids;

  - Boys drawing for themselves; girls drawing for peers.

- Provision of the TAPTAS model (adapted from Rose 2001) for the analysis of children's drawings, which shows:

  - Use of the 3 foci (text, audience, producer) and 3 lenses (technology, aesthetic, social) together with conversation and field notes provide rich data for analysis.

- A practical application of the TAPTAS model, which:

  - Provides fruitful data to increase understanding of children learning in the classroom;

  - Provides new ideas for learning support and enrichment.

I will address each of these bulleted points in turn.

5.2 Insights into children's learning

The research findings from this thesis can be distilled into two particular insights that can

increase teacher's understanding of how children learn. These are: first, that children

often produced drawings that depicted them teaching others to learn; and secondly, that

children frequently made the task given to them by the teacher fit their own particular

interests. These two insights are discussed in the next two sections.

5.2.1 Children teaching others to learn

A critical finding from this research indicates the significance of social learning, where

children often involved their peers in the process of drawing and the depiction of drawing

of learning. A key example of this is where their drawings included representations of

teaching others to learn Spanish. In this way, the research for this thesis provides support

for the concept of learning by teaching. That children's learning is a social process is not a

new concept, (Bruner, 2006; Barley, 2014; Faulkner & Coates, 2011; Hoyle & Adger, 1998;

Lange-Küttner & Edelstein, 1995; Wood, 1998; Papandreou, 2014), and the research for this

thesis provides support for social learning by finding that some of the children drew

pictures of themselves teaching others Spanish. They drew the teaching of Spanish not

just to other people, but also to their pets, and their fantasy companions. See for example,

Henry teaching his dog (section 4.2.5); Edwardo teaching his pet anaconda (section 4.2.17),

and Sally and her friend Peta, with a dictionary on the beach (section 4.3.5). Learning by

teaching as a pedagogical method for teaching foreign languages is discussed in the

literature review chapter section 2.7, and is a method that has been established in

Germany for foreign language teaching for secondary school pupils, (Königs, 2003;

Stollhans, 2016) and is advocated by Aslan, (2015) for improving 21st century skills for high school pupils. Where hitherto research into teaching each other to learn a second language was limited to secondary school children, the findings from this thesis provides some support for its inclusion in a primary pedagogy.

The children in this primary class, as in most primary classes, are accustomed to working in groups, also in mixed ability groups, but they have not been specifically encouraged to teach their peers Spanish. Despite this, this thesis highlights the propensity for some of the children to draw themselves teaching others, as a response to drawing themselves learning. A possible explanation for their drawing of teaching in order to learn, could be that children have a certain amount of exposure to teaching both in class and at home, and are comfortable with the concept. They could be replicating their everyday experiences, or there could be an instinctive drive to teach. By including this practice in their drawings, they are also providing corroboration for teaching as an approach to learning. This research contributes further support for practitioners to encourage children to adopt a teach-to-learn pedagogical method, in addition to support for working in groups, (Pollard & Bourne, 1994). Whilst there needs to be some knowledge of Spanish in order to teach it, the findings here indicate that children are happy to teach as a pedagogical approach.

There exists some received wisdom regarding the social order in the primary school classroom where the teacher is seen as the provider of knowledge and the children as recipients, (Ferguson et al., 2019; Hong & Kellogg 2016). The findings from this thesis indicates that something else is also happening; children are clearly contributing their own

creative ideas to the social world of the classroom. Whilst I do not claim that this finding is limited to when children draw, the use of drawing in this instance has highlighted the importance of the social world of children in the classroom. However, a drawing activity as part of an afternoon research undertaking has a demonstrably different emphasis than, for instance, a morning lesson writing activity for English lesson or a maths problem solving activity. Nevertheless, this research activity found that children's imaginative drawings of different partners to teach, which included fantasy situations, and with imaginary creatures also support Vygotsky's assertion that creativity and imagination are a source of cognitive abilities. The findings also support the assertion by Vygotsky, (1967/2004) that creativity and imagination underpin children's learning. '*In actuality, imagination, as the basis of all creative activity, is an important component of absolutely all aspects of cultural life, enabling artistic, scientific, and technical creation alike*' (1967/2004, p. 9) and furthermore, '*One of the most important areas of child and educational psychology is the issue of creativity in children*' (1967/2004, p. 11). The examples of children's imagination being used to create drawings of themselves teaching to learn is a profitable area for inclusion in teaching strategies.   It could be a way to master learning, reinforce and practice learning, and possibly as a more focussed extension activity than as a 'holding' activity - drawing while waiting for the next teacher input, as noted by Anning & Ring, (2004).

5.2.2 Children making the task fit their own interests

The findings of children making the task fit to the instructions are supported by both Luquet's (1927/2001) understanding that children are unimpeded by adult suggestions and can draw whatever they want to draw (see section 2.2), and Vygotsky's (1962) ideas of

verbal creativity and language development. The social constructivist theories of Vygotsky require clarification, as Bruner (1962, p. viii) remarks '*Vygotsky's conception of intelligence as a capacity to benefit from instruction and his radical proposal that we test intelligence accordingly*'. It can be argued that the children who made their drawing fit the given instructions could be seen as displaying a higher level of cognitive abilities, as they interpreted the instructions to meet their own interests. Additionally, they also displayed creative verbal skills, as when I asked how the picture supports the instruction to draw themselves learning Spanish, they were able to provide some justification. This also supports the view that at least some of the children in this research were less influenced by their teacher's request than by their own interests at the time. As an illustration, see Jerome's sausage machine, (section 4.4.11) or Fred's submarine, (section 4.2.14), or Tracy's princess land (section 4.4.6). Children's compliance in the classroom is an issue that is much debated in the literature, (for example, Cohen, 2008; Cox & Robinson-Pant 2008; and Hargreaves 2017); and this research contributes to the debate the findings that at a time when they have been given the opportunity to draw, some children are able to pursue their own interests. The findings from this research thus attest to the notion that drawing empowers children in ways that enable them to act on their own ideas and to respond to teacher instructions in a creative way, rather than being merely acquiescent to requests. This tells us perhaps, as emphasised by Cox, (2011, p. 114), that children's communication activities through drawing '*contribute to the collective activities and thinking within that community helping to make it what it is*' and furthermore '*what the child experiences as a member of a community is integral to their learning*'. This also links with social cultural learning in context, which is addressed in the next section.

5.3   Insights into the social interactions present in classrooms

The insights into the powerful social interactions present in the classroom provided from

this research can be identified as fitting into two areas. Specifically, children using

drawings to form and cement social relationships, and children mirroring each other's

drawings.

5.3.1 Children using drawings to form and cement social relationships

This research finds overwhelming support for the aspects of learning which include social

relationships, especially the interactions of children with each other in the classroom. The

use of producing drawings in order to influence both creating and cementing friendships,

and in the negotiated mirroring of drawing tasks was particularly salient for this research.

The appreciation of peer interactions was as noteworthy an area for analysis as the

drawings themselves. According to Bogdan and Biklen, (2003, p. 25) '*the meaning people*

give to their experience and their process of interpretation are essential and constitutive not

accidental or secondary to what the experience is.' Thus, in some way, the activity of drawing

and discussing learning Spanish not only gave meaning to the experience but also

influenced it. For example, Peta's interpretation of the task (see section 4.3.4), she drew

herself together with her friend, Sally, in order to influence the friendship. This created a

unique social experience, which gave it an important meaning to her that was not part of

the original intention of the research; namely, to create an experience to influence Sally into

becoming her special friend. Greig et al., (2007, p. 187) propose that '*Children are not mere*

recipients of their environment, but they influence what goes on within their worlds and are active

in making the environment what it is.'   Understanding this, through employing the audience

focus of the TAPTAS model, and also conversation with Peta at the time of drawing

enriched an appreciation of the social world, and of the lived experience of the child, in

addition to enhancing a consciousness of the importance of social relations in the

classroom. From this point of view, it is therefore clear that children's social interactions

have an importance for the children in their learning environment that is perhaps

overlooked or underestimated by teachers and classroom practitioners.

5.3.2 Children mirroring each other's drawings

The children mirrored each other's drawings for both the content and style, and

influenced each other in distinct ways not anticipated at the start of the research. As an

illustration, see section 4.3.2, two girls' drawings of the classroom layout; section 4.4.2 two

boys' drawings of a Spanish house, and section 4.4.5 two boys' drawings of similar

beaches. Whether this mirroring is more apparent because the classroom activity is

drawing rather other learning activities, for instance writing or calculation, is a possible

area for future research to consider. What is clear is that this thesis provides some

evidence to substantiate the social aspect of children's learning in the classroom. This

mirroring was present in equal measure for boys as for girls, and indicates the direct

influence of peers to produce drawings of similar or identical images. The different

themes present in the drawings created from their life experience is a key concept, which is

explored in the next section.

5.4 Insights into the different themes created in children's drawings

The different themes created in the drawings in this research can be identified as fitting

into four areas. First, the context of their drawings; secondly, children drawing their

experiences; thirdly, the lack of technology present in their drawings, and fourthly, the

nature of colour and perspective in their drawings. This research has highlighted the

importance of children's experiences, which were present, for example, in their drawings

of the classroom layout, and in the discussions of their experiences and interests. The

general absence of depictions of technology in the children's drawings was also an insight

provided by this research. The use of colour and perspective highlights some of the

similarities in the nature of children's drawings found both in this research, and in other

research findings. Each of these areas are discussed below.

5.4.1 The importance of context

The research for this thesis found that children provided accurate depictions of the

classroom layout. The representation of the teacher's chair, and the table layouts for the

children who chose to draw the classroom were unmistakable features of their drawings,

(see sections 4.2.3, 4.3.2, 4.3.3). The significance of the children's environment was

emphasised through the detail present of classroom layout, labelling groups of classmates

and including them in their assigned places. That the children also reproduced the

classroom with an eye for detail is also replicated in other research in classrooms, for

example, Lodge, (2007) found that children often draw a detailed reproduction of their

classroom environment in response to questions about learning. For this thesis children

drew pictures of themselves learning Spanish in a wide variety of contexts, and many of

the children chose not to include the classroom in their drawings. The inclusion of the teacher in many of the drawings both at school and in fantasy places was also an indication, perhaps, of the role placed by the children of a significant adult in the room. This is supported with research by Lodge, (2007, p. 155) who found that '*dominant and frequent images included by the children in their drawings have suggested that they are indeed drawing on common cultural texts about learning, teachers and classrooms*'. Furthermore, that children '…a*re using their own experience (in the present as well as remembered) and their own preferences in meaning making*' (Lodge, 2007, p. 156). This is also supported by Faulkner and Coates, (2011) and Cox, (2011) who highlighted the importance of the teacher-researcher, particularly their relationship with the children, which also helps to provide an understanding of some of the perhaps more difficult to access features of classroom life.

There is an advantage for the teacher-researcher who knows the classroom and the children. An example from this current research is that drawings which included the blue of the carpet and the teacher's chair being detectable by the teacher-researcher (see figure 4.10 and figure 4.11), which would not necessarily be known by a researcher outside of the environment. Teacher-researchers are thus able to understand more of the details of the drawings, in addition to having an established relationship with the children. It is also possible that the children's relationship with the teacher-researcher during this research meant that the children felt comfortable enough to extemporise on their drawings of themselves learning Spanish and include the many different themes present. A clear finding from the variety of drawings from this research is that children often followed their own inclinations at the time of drawing, and that their experiences were often key to

the content of their images. Perhaps with an outside researcher they would have felt more constrained in their choice of topic for their drawings.

5.4.2 Children drawing their experiences

Children's encounters outside of school were also reflected in their drawings; that a child's home-life experiences affect their learning in school is well documented, (for example, Nutbrown, 2018). The findings from this thesis contribute to this body of research by demonstrating that children use their experiences to augment their classroom learning. This was highlighted for this research not only through their drawings, but also through conversation and observation, and demonstrated in drawings that featured for instance, the children's families, their (Spanish) holidays, (see Figure 4.15) their pets, (see Figure 4.4), and their knowledge of topics not on the curriculum (for example the homeless in Africa, section 4.2.11; anacondas, section 4.2.17). From the perspective of the teacher, therefore, attending to the context of the children's experiences in the classroom, coupled with the process of paying attention to the child's conversations during the drawing activity, can serve to enhance the data available from the drawings alone. Therefore, perhaps if more attention was paid to children's drawings, teachers could develop a fuller understanding of how children are learning and might be able to use this, so empowering the children in the learning and teaching of Spanish.

5.4.3 Drawings of technology largely absent

The drawings of the classroom itself depicted a number of key features for the children, which included pictures of the interactive whiteboard, but not the use of technology such

as DVDs or CDs or computers, iPads and video cameras. This was surprising, because this technology was used in the Spanish lessons, and they had interacted with it to record themselves singing and dancing in Spanish. Children's drawings reflect the cultural times in which they inhabit, so for example, historically as trains and cars became more prevalent in society, so children's drawings featured proportionately more examples of these modes of transportation, (Deguara, 2018). However, whilst the drawings produced for this thesis did not contain pictures of technological hardware, other than interactive whiteboards, they did contain pictures of characters from the computer games that they played at home. As there is an increased emphasis on teaching using technology in primary classrooms, (DfE 2013, Ofsted 2015), the general absence of technology depicted in the children's drawings could indicate that their attention is more focussed upon entertainment. In this research, the children depicted a number of digital games, for example, the Minecraft characters, seen in Figure 4.27. Thus, the social, or play aspects which have become available with new technology have a role, rather than the use of new technology in the classroom. Whilst for this research it is noteworthy that many children have not drawn any technology, perhaps this is due to the children's acceptance of the presence of technology in general. The inclusion of a technological lens followed Rose's (2001) model, and it is possible that for this thesis too much emphasis has been placed on technology; that it is a tool which is taken for granted by the children and so not included in their drawings. Furthermore, this could mean that technology is a lens that does not particularly augment the findings, which points to a possible revision of the future inclusion of technology lens in the model.

5.4.4 Use of colour and perspective similar to other research findings

There are a number of common themes in the drawings that were generated with this research that are also found in other research. For example, Matthews, (2003) found that young children, especially girls, often enjoyed drawing rainbows, which is also a theme uncovered here (see Figure 4.23). The presence of sky as a line at the top and a strip of green grass at the bottom is common in children's drawings and was also found for this research, (Copple, 1981; Cox, 1999; Foks-Appelman, 2007). The drawings showing two different views at the same time, for example bird's eye and eye level perspectives were present in the drawings for this research see Figures 4.3, 4.12, 4.27, and are usual for children of this age, (Kress & van Leeuwen, 2006). These provide illustrations of the nature of children's drawings, although common themes are present, the interpretations of the drawings for this research provide a richer set of data offering a different perspective to those of other researchers. The ontological basis of this research that social learning is a key aspect to children's life in the classroom insight into which is provided through using the TAPTAS model, which facilitated a deeper analysis of the drawings. The powerful social interactions in the classroom could account for the themes created in children's drawings, and that these themes are also present in other research points to the effective use of the TAPTAS model.

During this research, the children also drew pictures of their interests, for example football, (Figure 4.14), exotic animals (Figure 4.8 and 4.11) and princesses (Figure 4.20). This could provide an illustration of the importance of creativity and imagination as discussed in section 5.2. An additional aspect of the drawing process is the time-related

nature of children's drawings. Throughout this research, the children sometimes started drawing one thing, with a specific image, content or audience in mind, and then changed their ideas a number of times throughout the drawing process. This is consistent with the findings of Cox and Robinson-Pant, (2008) and points to a social constructivist interpretation, (for example, Bruner, 1996). The way in which the children represented their own learning of Spanish is through the *process* of drawing with their peers and in conversation, and not by fixing on the end *product* when they start drawing. In other words, that learning is a process has been illustrated through these drawings, which furthermore, supports the concept of the social learning of children, using their creativity and imagination as part of this learning process.

5.5 Insights into differences in the drawings of boys and girls

Whilst there are many subtle and complex reasons for the differences in the drawings of boys, compared to girls, the research for this thesis found that more boys' drawings consisted of activities, and contained depictions of swords, cars, and trains. Whilst girls' drawings were of less active pursuits and contained more socialising, and included depictions of princesses, rainbows, and mermaids. Use of the audience lens found that boys were more likely to draw for themselves, whilst girls included more drawings for peers. Each of these findings are discussed in turn below.

5.5.1 Boys drawing activities, swords, cars, trains, and girls drawing socialising,

princesses, rainbows, mermaids

Gender variations were demonstrated through the findings of different content for some of

the children, and are consistent with other studies that reveal gender differences in

drawings. For example, boys drawing themselves in active pursuits more often than girls,

(Cox 2005; Matthews, 2003). Boys drew themselves in specific activities with the

appropriate accessories, for instance with action figures depicting active movement using

swords, cars, and trains. This suggests that boys, more than girls perhaps, expressed their

wish to capture movement in their drawings as an extension of their desires to be physical

themselves. This finding is consistent with the research of Matthews, (2003) who

suggested that *'children are interested in marks and movements for their own sake, as well as their*

representational possibilities.' (p. 63). The understanding from this aspect of learning for

boys is thus more situated in activity, in movement; in other words, boys' drawings of

movement indicate that they prefer to be active, and furthermore, that their learning

experience could involve more movement in order to fulfil these desires.

The importance of not reinforcing stereotypical behaviours in the classroom, however, is

beholden on the classroom practitioner. Meyer and Gelman (2016, p. 419) found that

'gender is a particularly salient and immediate basis on which [children aged 5-7] frame their own

preferences and behaviours'. This is supported by Taylor et al., (2009) who found that

younger children tended to reject environmental influences on gender and to hold strong

beliefs regarding the existence of physical and behavioural gender differences. Meyer and

Gelman suggest that parents and practitioners should provide children with *'an alternative,*

new way of thinking about gender differences' (2016, p. 419) through making children aware

that the roots of gender differences are not essentially biological but are social, cultural and

historical. The role of the classroom practitioner in providing this potential role of

'*reminding children that gender-linked patterns do not necessarily reflect inborn, immutable*

differences' (Meyer & Gelman, 2016, p. 419) could be a beneficial future application of

conversations with children about their drawings. Furthermore, uncovering differences in

children's preferences through their drawings, coupled with the conversation about their

drawings, could be a helpful method to increase an understanding of the personalities of

the children in the class. This, whilst being mindful of the potential of negative

stereotyping, has the potential to augment practitioners' teaching and learning strategies.

The powerful social interactions in the class were also present as both boys and girls often

created pictures of their friends in the drawings. Girls and boys equally talked about

activities, although girls tended to draw and focus their conversations more on the people

in the drawings, which included princesses and mermaids, in addition to peers. Boys

tended to focus more on the activities, the noises, and the movement shown in their

drawings. This is also consistent with other research findings (Hallam et al., 2011).

Children's interests are reflected in their drawings, and the advantage for teachers in

looking at the drawings of the children in their class is that particular interests could be

discerned which could enable meaningful teaching and learning interventions.

5.5.2 Boys drawing for themselves; girls drawing for peers

The research using the TAPTAS model identified the use of peers as an audience for girls more than for boys, this finds support in other research, which submits that girls demonstrate more sophisticated social skills than boys do. Eriksson et al., (2012) conducted a large scale cross-continent research that found girls developed and maintained language skills sooner and quicker than boys. The findings from this thesis that more girls' drawings were for their peers, or the children sitting next to them indicated support for the gender differences proposed by other researchers. Although both boys and girls discussed their drawings with each other, and with the teacher-researcher readily, the key finding for the research for this thesis was that there were a greater number of boys whose audience for their drawing was not obviously for anyone other than for themselves. This was augmented through the observations that found more boys occupied in drawing and verbalising to themselves throughout the activity, and not involving their peers with their verbalising. This finding is also echoed by Marjanovič - Umek and Fekonja-Peklaj, (2017) who found a similar difference in the play behaviour of boys and girls.

5.6 Provision of the TAPTAS model for the analysis of children's drawings

The contribution to new knowledge provided through the development and utilisation of the TAPTAS model for analysis is fundamental for this thesis. By combining a number of different entities for analysis into one analytical tool, the TAPTAS model provides a dynamic new perspective on the analysis of drawings. The eight different research areas developed and used for analysis in this thesis through the model are considerations of the

following: Text focus, Audience focus, Producer focus, Technological lens, Aesthetic lens, Social lens, (which make up the acronym TAPTAS), together with contemporaneous conversation, and teacher-researcher field notes. Each of these eight different aspects of the model are explored below, with links to the relevant literature.

5.6.1 Audience focus

This is a key motif for Rose, (2001), who used the term 'audiencing' (p. 188) for her model; she proposed that the interpretation of images is deeply affected by the relationship between the image and its viewers. '*This is the most important site at which an image's meanings are made*', and also '*the term audiencing is used to refer to the process by which a visual image has its meanings renegotiated, or even rejected, by particular audiences watching in specific circumstances*'. (Rose, 2001, p. 25). For this thesis, the focus on audience created an understanding of children's perceptions of for whom they were drawing; the viewer of their drawings was the teacher-researcher, but their drawings also appeared to be drawn for different audiences, for example their peers, and not exclusively for the teacher-researcher. Some of the drawings exhibited an audiencing purpose of complex social interactions of strengthening friendships and influencing others, (see for example Sally and Peta section 4.3.4 or Freddy and Hector section 4.3.11).

Analysing the drawings from the audience focus provided a richer understanding of their motivations in drawing, which provided an understanding of the sophisticated nature of children's social relationships in the classroom. Rose, (2001, p. 192) points out that '*audiences actively respond […] to an image's meaning, bringing their own experiences and*

knowledges to bear on it'. This is particularly important to consider when a teacher-researcher is interpreting the drawings of the children in her class; clearly my viewpoint as an adult, my knowledge of the particular child, and my understanding of the particular task are some of the many factors that will affect the analysis of the drawings. In the view of Mitchell, (2011, p. 125) '*We need to pay attention to the ways in which children construct their world as children, experiencing the particular pressures, pleasures, capacities, […] of being children among adults and other children in particular circumstances.*' From the audience focus of the TAPTAS model, a key finding in terms of gender differences was that in this study, boys drew for themselves as an audience more often than girls did. The girls produced drawings for their peers, but both genders drew for their teacher in approximately equal measure.

The findings from this thesis indicated that having conversations with children about their drawings goes some way in understandings the 'life-world' of children as they draw themselves learning Spanish. In practice, this might translate into proposing that teachers encourage children to draw themselves learning, and providing different learning environments or 'hooks' for their learning. Separate from the understanding of audience, or who the children were drawing for, the the analysis using the TAPTAS model sought to uncover the content of their drawings and the themes that emerged from this analysis of the text, or genre of the drawing, is developed in the next section.

5.6.2 Text focus

Much of the quantitative research on children's drawings focuses on the content of the

drawing, and often involves the researcher in counting what is there, and noting what is

missing, (for example, Cox 1992; Freeman & Cox, 1985; Harris 1971; Kellogg 1959).

Examples from this thesis of the findings of the content of the drawings have been

discussed earlier, sections 5.4, 5.5 and Findings Chapter. The epistemological stance for

this research on the content, or text of the drawing followed van Manen's question '*does the*

text show reflective allusions and surprising insights?', (2014, p. 355). This is reflected in the

phenomenological process of exploring the rich descriptions that arise from a close

reading of the content of the drawings. Key findings from the analysis of the content of

the drawings demonstrated learning beyond the classroom, in addition to the need for the

teacher-researcher to seek an understanding of what is hidden in the drawings, and how

this reflects on the child's thinking and learning processes, which relates to creativity and

imagination, as highlighted in section 5.7.2.

5.6.3 Producer focus

One of the biggest departures from the Rose model was the consideration of the child and

the process of drawing production. This was utilised by Mitchell, (2006) who also found

that the undertaking of the production of drawings was a crucial part of collecting data

from the drawings. Understanding the process of production of the drawing enhanced the

interpretation of the images by providing a context and commentary for the drawings. To

give an illustration from this research, the importance of closely reading a drawing from

these different perspectives is highlighted when considering Jerome's drawing of a

sausage machine, for example, (section 4.4.11, Chapter 4). He started out with the idea of a playful exchange with the teacher, and then revealed his knowledge of a Spanish speaking country and developed his sausage machine into the picture of the high street he had experienced, with the sea, a pool and 'soopermarket'. Without the interactions outlined in section 4.4.11, the producer of the image would not have been considered and the colourful addition to the teacher-researcher's understanding of the child drawing the picture would be lost. The importance of the child producer is highlighted using the TAPTAS model and leads specifically to discoveries of different social constructions, as discussed in section 5.3. Again, for quantitative research of children's drawings a consideration of the producer, which is dissociated from the product (namely, the drawing), and crucially reduces the richness of the available data. The epistemological stance of not solely focusing on the drawing, and considering the information collected from child producer at the time of the drawing activity is thus an essential part of the analysis. The TAPTAS model is significantly different from that envisaged by Rose, (2011) which does not consider contemporaneous conversation and production of images. Coates and Coates, (2011, p. 100) provide endorsement of the approach taken for this thesis '*although the quality of the drawings enabled them to be appreciated as works in their own right, it was the talk that revealed the depth of children's understanding*'. Their research illustrated '*how inextricable are the visible and the audible to our complete understanding of the experience being described.*', (Coates & Coates, 2011, p. 101). The TAPTAS model not only supports the analysis of drawings through each of the foci of audience, text and producer, but also the research process involved illuminating each of the three foci through three different lenses. Each drawing was considered through the social, aesthetic and

technological aspects, further corroboration from the literature for the application of each of these lenses in the model is outlined below.

5.6.4 Social lens

The findings from using the social lens are outlined earlier and underline the ontological and epistemological basis of this thesis that the social constructivist view of learning was demonstrated, and reinforced through looking at the drawings through a social lens.   This position is sustained through the research of several scholars (for example Anning & Ring 2004; Coates & Coates 2011; Thomson, 2008a). The notion that drawing '*is a complex process, in which thought, body and emotions are in constant interplay with each other*' (Deguara, 2018, p. 2) suggests that social interaction is pivotal in deepening our understanding of children's drawings, and potentially how they learn.

5.6.5 Aesthetic lens

Eisner, (1996); Karniol, (2011), and Matthews, (2003) provide an argument for using this lens, which has provided insights into, for instance, the themes, perspectives, and colour of the drawings. See section 5.4 which discusses the findings from the application of the aesthetic lens.

5.6.6 Technological lens

This is a significant departure from Rose and the *depictions* of technology rather than the *use* of technology. The influence of technology in this thesis echoes that found in other studies, (for example, Deguara, 2018), and was also considered in section, 5.4.3.

5.6.7 Contemporaneous conversation

This is not included in Rose's model, and is a critical area for this research, which provided new insights into the meanings behind the drawings created. Whilst having conversations with children in order to understand more fully their drawings is not a new concept in visual research, (for example, Coates & Coates 2011; Cox 2005), this research shed light upon the important social relationships in the classroom and the conversation in class. Conversation helped the children to make the explicit link to learning when asked by the teacher, where being left to produce drawings alone would not provide these insights. The emphasis of talk in today's classrooms tends to be on the pedagogical use of conversation: by including purposeful, directed conversation on the part of the teacher, with the aim of imparting and considering the knowledge of curriculum content, (for instance, Pollard & Bourne, 1994). The research for this thesis highlighted the importance of different aspects of social learning, which included understanding more about the personalities and interests of the children in the class, which added to the resources available to the teacher-researcher for the engagement of different learners in the future. This is also demonstrated by Faulkner and Coates, (2011) who found children's narratives while drawing to be essential to the interpretation of the drawing process.

5.6.8 Teacher-researcher field notes

The reflective and reflexive practice of teachers is encouraged in both initial teacher education, (for example, Glazzard, 2016; Sellars, 2017) and qualitative research reflexivity *'thinking critically about what you are doing and why, confronting and often challenging your own assumptions'* (Mason, 2018 p. xi). Teacher-researcher self-reflection is important in not only

furthering an understanding of how the presence of the teacher could influence an 'adultist' interpretation of the drawings, but also in including considerations of how the process can be mediated. This contributed to the findings of this research through a consideration of the conversations with the children and the reflective thoughts of the teacher-researcher before, during, and after the drawing activity. Pring, (2000) argued that a personal approach by each insider-researcher is required as each research situation is unique. Additionally, insider knowledge is utilised for the interpretation of data, supporting the view of Sikes and Potts, (2008) who suggest that insider research facilitates the provision of excellent opportunities for research not possible for outsiders. Challenges for outsider research is illustrated by Lodge, (2007) who was unable to investigate the meaning of certain drawings from the classroom wall following her research as she was not able to return to the classroom to inquire,' s*adly, I didn't notice Chloe's picture until several months after […] I was not able to raise the question of its significance with the children or their teacher'*, (2007, p. 151). For this thesis, the input of the researcher who was also the class teacher affected the research in a number of ways. For example, the knowledge and understanding of the classroom layout aided the interpretation of the drawings of the blue carpet, the wheels on the teacher's chair, and the children's command of the accurate depiction of learning places. The field notes for this research provided an additional layer of information for the observations of the drawing process and the conversations with the children, which also helped to address the issues of intersubjectivity in the child-adult interpretation of the drawings.

5.7 A practical application of the TAPTAS model

The recommendations for the practical applications of the new model are outlined in the next chapter, section 6.6. The employment of the TAPTAS model enhanced conversations between children and their teacher, and thus provided rich data to increase understanding of children learning in the classroom, which is a source of the provision of new ideas for learning support and enrichment.

5.7.1 Providing fruitful data to increase understanding of children learning in the classroom

Greig et al., (2007, p. 184) state that '*Undertaking research with children requires special tools just as it requires special skills*'. The TAPTAS model could provide the tool with which to augment the skills of researchers, teachers and teacher-researchers in their research environments. By looking at the drawings from the different perspectives as outlined in the model and described in Methodology sections 3.8.8 and 3.9 the teacher-researcher was encouraged to view drawings from different frames of reference, which created a wealth of rich data. It is possible that practitioners can be encouraged to facilitate children to draw rather than to write about what they know, and to utilise the TAPTAS model to assess their drawings, and through this, their learning. That young children know more than they are able to express through writing has been established by a number of authors (for example, Arnold 2015; Athey 2007; Bruner, 2006; Daniels 2016; Pritchard 2018) and it is access to this aspect of children's hidden abilities and knowledge that could be retrieved through the use of the model as developed for this current research. Furthermore, the suggestion that constructive information can be gleaned from children's drawings by having

conversations with them during the drawing activity augments how the drawing is viewed. Had the drawings produced for this research been analysed in isolation without applying the TAPTAS model, a very different set of conclusions could have arisen, as illustrated, for instance by the discussion with Fred about learning Spanish in his submarine, see section 4.2.14.

Addressing the research questions for this thesis, specifically our understanding of how children who participated in this research learn Spanish, the teacher-researcher insights would be very different without the use of conversation and field notes. A proposal for further investigation is to use the TAPTAS model in the classroom in order to assess learning in other areas of the curriculum.

Children with communication difficulties who are encouraged to draw what they understand have been shown to benefit from the introduction of drawing activities in their learning environments (Papandreou 2014; Tangen 2008; Whitburn 2016). This suggests that the TAPTAS model could also be used effectively in other classroom situations, furthermore, using the TAPTAS model could provide insights into children's drawings that would not otherwise be available. Berger (2016) urges us to go deeper into our understanding of drawings when he says that to truly understand an image one needs to understand '*what lay behind the words of the original text before it was written*' (Berger, 2016, p. 4). The reflective nature of the drawing process and the process of drawing undertaken during this research provides further support for the argument to involve drawing as a learning tool, particularly if viewed using the TAPTAS model. The multi-factorial nature

of the model sanctions the many different experiences of children drawing, which includes

who they draw for, what they are drawing about, and the process of drawing itself.

Giving children the opportunity to draw and have conversations, while reflecting on

drawing demonstrated the breadth of their learning, what they already know and not just

from school. Nevertheless, it is important to recognise the existing potential barriers to

this approach which include, amongst others, the availability of time in the increasingly

burdened curriculum.

5.7.2 Providing new ideas for learning support and enrichment

Drawing is not currently used routinely in the classroom as an aid to learning. The

findings from this research support the concept of more widespread use of drawing and

conversation about drawing for use in other curriculum areas as an adjunct to learning,

and to be part of the teacher's professional practice in the classroom. Furthermore, using

the TAPTAS model as developed for this current research could be helpful in providing

more structure for the teacher with which to utilise and analyse children's drawings, and

thus to enhance an understanding of their social and learning needs and attributes. In

other words, using the TAPTAS model provides a support for further insights that merely

looking at the drawing. In addition, the model aids the teacher-researcher to seek an

understanding of what is behind the drawing and how this reflects on children's thinking

and reflecting activities. This is particularly relevant as the research process involved

encouraging the children to explore their ideas and their thoughts about learning Spanish

before, during and after drawing. This concurs with the findings of Adams, (2017) whose

work built upon Vygotsky's ideas, and proposed that there exists a critical concept of

drawing in order to learn. Using drawing in this way in order to learn, rather than simply being asked to reflect on their learning, builds on the body of work on creativity and imagination as an important part of learning, (Anning & Ring, 2004; Arnold, 2015; Bland, 2012; Bruner, 1986; Faulkner & Coates, 2011; Vygotsky, 1967/2004). The current research endorses the view of drawing and learning as a process, by providing an experience for children to draw, talk, and reflect on their learning rather than as an end product in itself. Thus, by advocating the opportunity to enhance learning opportunities, particularly social ones, this research is able to defend a social constructivist approach to learning (Bruner, 2006; Daniels, 2016; Vygotsky, 1967/2004). Conversation with the children and the field notes taken are important aspects of the use of the model. Children drawing with practitioners, working one-to-one or with small groups of children could enrich assessment and learning support by developing an interactive use of the TAPTAS model.

5.8 Conclusion, Chapter 5

As observed by Vygotsky, (1962, p. 9) '*a child is not a miniature adult, and his mind not the mind of an adult on a small scale*', thus children have a unique place in the research domain, and by the same token, research with children and their drawings requires specialist tools, (Greig et al., 2007). The aims of this current research were threefold: first, the creation of a new model for the analysis of children's drawings; secondly, to create a deeper understanding of children's learning by inviting them to draw and discuss their drawings, and finally, to provide new insights for teaching and learning through the application of the designed TAPTAS model. The research with children's drawings for this thesis played a part in enhancing the understanding between the teacher-researcher and her pupils. As

a teacher-researcher, I had specific knowledge of the children from a unique perspective and the relationships with the children were necessarily complete with their own particular emotions, cognitions, and personalities. The findings, although specific to the time and place of the research, and the unique relationship between the teacher-researcher and the children in her class, provided a new way of looking at drawings through the development and use of the TAPTAS model. Using the model's three foci (text, audience, and producer) and three different lenses (technological, aesthetic and social) provided a rich description and appreciation of these different ways of seeing (Berger, 1972/2008). Insights into the lived experience of the children included the use of drawings to create and influence friendships, to engage in their own topics of interest, acknowledge gender differences, recognise the influence of mirroring each other, and to using drawings to teach others.

The first research question: *How can an adapted form of Rose's (2001) method of visual analysis deepen an understanding of the drawings produced by children?* addresses the tool created as a method of generating a rich description of children's drawings. The first aim of this thesis by developing TAPTAS, provides a new model for analysis which explores how encouraging children to draw, and reflect on their drawings has been undertaken, although further research is required concerning the findings and the generalisability of this knowledge.

The second research question: *What is revealed, through drawing and conversation when two classes of 6-7 year old children are invited to reflect on their own learning of Spanish?*. The

findings from this thesis has provided some exciting new insights into children's

behaviour in the classroom, for instance, children creating drawings in order to make

friends, or creating fantasy companions with whom to teach Spanish, and having

intriguing conversations about the homeless in Africa, and why anacondas are not

dangerous if they have already eaten. All this rich data arose from a drawing activity

where the children were asked to draw themselves learning Spanish. The findings from

this research support the argument put forward by Vygotsky, (1962) that art and thinking

mutually reinforce each other, and furthermore, that art is an advanced form of thinking.

In addition, this thesis supports the inclusion of drawing as a source of visual thinking,

which has been proposed by a number of researchers including Arnheim, (1954/2004),

whose propositions have subsequently been supported by a number of researchers, (for

example, Golomb, 1993; Kennedy, 1980; Kesner, 2014). Van Manen's suggestion that

'*products of art are, in a sense, lived experiences transformed into transcended configurations*' (van

Manen, 2016, p. 74), is reflected in the aims to uncover children's lived experience of

learning Spanish in the classroom. Providing the particulars for the third research

question: *How might these new insights be applied to support teaching and learning?* will be

continued in the following Chapter 6, Conclusions where recommendations for practice

and suggestions for future research are outlined.

Chapter 6: Conclusion

6.1 Introduction

This research has contributed new knowledge through the close reading of children's

drawings provided by the TAPTAS model, developed for this thesis.   Children's drawings

have provided rich data through analysis using the model's three foci with its three lenses.

Future practical applications of the TAPTAS model, together with recommendations for

further research will be outlined in this chapter. The strengths and weaknesses of my

research, otherwise known as the 'particularities' (Thomson, 2008a) will also be

considered. The chapter will end with an autobiographical reflective piece, which contains

concluding remarks. The aims of the research were as follows: first, to develop and utilise

a new model for analysing children's drawings; secondly, to create a deeper, holistic

understanding of children's learning through inviting them to draw and discuss their

drawings, and finally, to explore how encouraging children to draw and reflect on their

drawings can be applied in teaching and learning. I will start this chapter by addressing

each of these aims in turn.

6.2 The TAPTAS model for analysing children's drawings

This research provides a contribution to the field of visual analysis, specifically through

the TAPTAS model, which was developed for this research to assess children's drawings,

and to uncover insights into children's learning of Spanish. The model, as shown in

Chapter 3, Figure 3.1, was inspired by Rose's (2001) model of visual analysis. Each of the

three foci (text, audience, and producer) were effective at engaging with different aspects

of interpretations of the drawings, which led to a deeper, richer understanding of children's approach to their learning of Spanish in the classroom. For example, using the text focus enhanced the understanding of the different genres of drawing; namely the content of their drawings, which included fantasy places and characters in addition to school. Whilst the audience focus revealed for whom the children were drawing, including drawing peers to influence friendships. Furthermore, by utilising the producer focus, an understanding of the nature of children mirroring each other drawing in the classroom was revealed.

The research for this thesis shared an epistemological similarity with other studies that focus on the content of drawings, and considered the contemporaneous production of the drawings and interactions with the children, (for example, Anning & Ring 2004; Elden 2013; Faulkner & Coates, 2011). Whilst those authors included conversations and observations of the children drawing, they lacked an audience focus, which is a critical aspect of the model developed and utilised for this research. The audience focus is a requisite area for Rose, (2001) and although Mitchell, (2006) used a form of Rose's model, she considered the producer focus to be key. The TAPTAS model created for this thesis also included several other unique features, which are not present in Rose's model, and are listed below:

- the contemporaneous production of the drawings rather than analysis of 'found' images;
- contemporaneous conversation with the producer of the drawings;
- teacher-researcher field notes;

- consideration of technology as content rather than part of the production of the image.

A significant departure from the Rose (2001) methodology is provided by this research as the TAPTAS model is interactive and interpretive and utilises aspects of social constructivism in the Vygotskian sense of supporting creativity within a structure, (see for example, Brooks 2009a, Daniels 2016, Petrová, 2013, Vygotsky1962/2004). Using the three foci of text, producer and audience, and the three lenses of social, technological and aesthetic, revealed several new contributions to knowledge concerning the nature of children's interactions in the classroom. Using the model for this research addresses the first research question: *How can an adapted form of Rose's (2001) method of visual analysis deepen an understanding of the drawings produced by children?'*. Whilst the creation of the TAPTAS model provides a contribution to knowledge, the findings from using the model also provide unique insights and are discussed in the following sections.

6.3 Understanding children's learning

Inviting children to draw and to discuss their drawings and then looking closely through each of the three foci and lenses further facilitated the uncovering of meaning, and the answers to the second research question: *What is revealed, through drawing and conversation, when a class of 6 - 7 year old children are invited to reflect on their own learning of Spanish?* For this thesis, the findings included, for example, children using drawings to form and cement social relations; the enhancing of conversations between children and their teacher; the importance of children's experiences; gender differences, and children teaching others to learn. The social lens was used to uncover a richer understanding of the social

communication and integration into learning that underpins life in the classroom,

(MacBlain 2014; Van Oers & Wardekker 1999; Vygotsky 1962/2004). Looking closely

through the aesthetic lens revealed distinctive qualities present in the drawings, which

aids the interpretation of the drawings, (Eisner,1998; Handler Spitz, 1985; Hopperstad,

2010). For example, the differences between the drawings of boys and girls and the precise

nature of the mirroring of each other's drawings. What is significant about my findings is

that I found that children used their social skills in their drawing activities to effect change

in their social relationships, in other words to influence friendships by drawing them and

holding conversations about their drawings with these peers within the larger task in

class. This suggested that there was a stronger motivational factor in children's peer to

peer interactions than has been hitherto acknowledged.

Addressing the third research question: *How might these new insights be applied to support*

teaching and learning? It is clear from the findings, that encouraging children to draw and

by having conversations about their drawings is helpful in understanding more of the

lived experience of children in the classroom. This in turn could aid practitioners involved

in teaching and learning in the classroom through using the model to deepen an

understanding, particularly of the social learning of children, in the following three ways.

First, by encouraging practitioners to use the model in order to enhance classroom practice

through developing a richer understanding of children's learning processes. Secondly, by

increasing deeper communication between teacher and child, through the reflective

practice encouraged by using the model. Finally, by building on the research findings of

young children's creativity in their approach to reflecting on their learning. This is

expanded and contextualised in the next section.

6.4 Implications for teaching and learning

By exploring how encouraging children to draw and reflect on their drawings can be

applied in teaching and learning, this thesis has provided some propositions for classroom

practices. The classroom is a practical place to observe the drawing process and analyse

children's drawings, not only through the close reading and listening to the children as

they draw, but also through using the TAPTAS model, which provides a structure for the

reflective process. As a teacher-researcher, I have discovered that closely reading their

drawings has changed my understanding of some of the children in my class. This

research supports the concept that teachers spending some time in reflection and deeper

understanding of children, through focussing on conversations about drawing has the

potential to support teaching and learning for children in their class. Encouraging

drawing, reflection and conversation enables children to share more of their interests and

pre-occupations, whilst also enriching the learning and communication processes.

Assessment for learning is a key activity for all teachers and their learners, TAPTAS could

be used for assessing children's drawing as an additional tool to be used alongside, or in

some instances to replace assessing children's learning, and is another development for

this model. In other words by encouraging teachers to facilitate children to draw, rather

than write about what they know, and use the model to assess these drawings will

consequently improve knowledge and understanding. That young children know more

than they are able to express through writing, has been established by a number of authors, (Arnold, 2015; Athey, 2007; Bruner, 2006; Daniels, 2016; Pritchard, 2018) and access to this aspect of children's hidden abilities or knowledge could be enhanced through the use of TAPTAS. Furthermore, children with communication difficulties who are encouraged to draw what they understand have been shown to benefit from the introduction of drawing activities into their learning environments, (Tangen 2008; Papandreou 2014; Whitburn 2016). The suggestion is that following the findings from this research, drawing and using TAPTAS for analysis could also be used effectively in other classroom situations.

This research shows that peer copying or 'mirroring' is a major influence on children in their drawing activity. This suggests that there is a stronger motivational factor in children's peer-to-peer interactions than has perhaps been hitherto acknowledged. This is critical, because teaching and classroom culture can emphasise the individual performance of children, especially during the standardised testing in reading, writing and maths. Children are influenced at an early age by this culture in education, and the knowledge that copying is somehow cheating is an early truism for children in primary schools, (Cox, 2011). The findings of my research provide support for increasing peer-to-peer collaborative learning in classrooms, whilst this is already a technique utilised in teaching, the incorporation of mirroring as a pedagogical practice is a new addition to the tools available for teaching and learning, and one the findings in this research found children adopt to readily.

This research found that much constructive information could be gleaned from children's drawings by having conversations with them during the drawing activity, which also augmented how the drawing is viewed. Had the drawings produced for this research been analysed in isolation from the child, (in the quantitative paradigms, such as the DAP Test as outlined in section 2.2), a very different set of conclusions could have arisen, as illustrated for example, by the conversation with Fred and his submarine, Chapter 4, Findings, section 4.2.14.

6.5 The particularities of my research

According to Selvi (2008, p. 49) '*children have a phenomenological way of thinking* [which] *requires the investigation of meaning by focusing on the description of a thing*'. This research has at its core a phenomenological investigation, which focusses on understanding rich descriptions of the children drawing themselves learning Spanish. The use of TAPTAS has supported me in my endeavour to be authentic and meticulous in my research and to provide as accurate a representation as possible. My research into the lived experience of the children focused on describing an essence of their experience, and did not strive to provide generalisable findings. The rich descriptions that arose from the research enabled me to uncover the different personal meanings for each pupil as they were encouraged to draw themselves learning Spanish. The findings provide a complex, and necessarily 'messy' interpretation of the lived experience of the children in this particular class of children, using their drawings as a pathway to my understanding of their reflections of learning Spanish. However, this is not to say that the findings will be different if collected from a different class of children, as some of the findings for this research do echo those

found in other studies. However, the intentions of this research from the outset were to find a particular, rather than a universal truth for the children in my class. The ontological basis of this research is a rejection of the belief that there are any detached, objective observations that can be made regarding the nature of the phenomena of children learning Spanish. Rather, the research is an observance of the subjective findings that come from using the TAPTAS model developed for the research. The aim of this research has been phenomenological and thus to produce *'an interpretation of reality that is useful in understanding the human condition'* , Bodgdan, (2003, p. 22).

The adult-child power imbalance is particularly relevant in research led by a teacher in a classroom. In an attempt to provide some counteraction for this, the research for this thesis included reflective activities on the part of the teacher-research through field notes. As the children in my class had not ever been given the task of drawing themselves learning, the research design encouraged new thoughts and ideas which the children became aware of, along with an understanding of the importance of their own creation of knowledge based on their experiences. The subjective element of this research remains a central particularity of this small scale phenomenological study, the findings will always need to be understood with the intersubjectivity of the teacher-researcher and pupil. The drawing and reflection activity proved to be popular with the children and productive for me to expand my understanding of the children in the class, and subsequently became one that I intended to repeat.

The class logistics affected this research and, in particular, the data collection aspect could have been strengthened by focusing on a small group, rather than the whole class. As a teacher, there were a number of class management issues that distracted my focus during the research/drawing activity. I felt that insufficient time was spent on listening to each child as an individual. In addition, if I were a researcher, without the responsibilities for the overall class management, I would have been freed from the constant interruptions that are part of being a class teacher, and able to focus more on collecting data, and not have been distracted by the other 'teacher' activities. If I were to do this research again as a teacher-researcher, I would arrange the research so that I could focus on one group of children, rather than the whole class at the same time, thus increasing the richness of the available data with fewer children to hold conversations with, and observe drawing.

Using the TAPTAS model in this research unquestionably deepened an understanding of the drawings produced by the children and provided a unique addition to the canon of literature on visual research methods. However, the TAPTAS model is a very detailed and labour-intensive way of analysing the drawings, which, as discussed in methodology section 3.7, would not be practical for busy teachers to use as a tool in its entirety for a whole class. This is owing to the phenomenological, multifactorial, and interactional nature of the analysis, in other words, the responses were not always distinct or unambiguous. In addition, for this thesis there was some additional data produced using the model which proved not central to the analysis, for instance, using the technology lens. Suggestions for future use of TAPTAS could be to identify different research aims which

relate to the specific parts of the TAPTAS model that would be most beneficial, rather than utilise the whole model. The suggestions for a more teacher-friendly data collection from the TAPTAS model include utilising the conversations with the children through close reading of the drawings through the text focus, and paying attention to peer interactions using the social lens. In addition, rich data will be provided by considering the audience and the producer foci as critical information that can be gathered to support the findings from the initial text or content analysis.

6.6 Recommendations for practical applications of the TAPTAS model

 Understanding children and their learning is clearly vital for educators. This research provides support for the recommendation that more attention be paid to how classroom practices and curriculum changes have affected children and their learning. In addition, a recommended course of action following the results of this research is to introduce new practices that increase communication between teachers, children and peers through drawing and having conversations in the classroom about drawing. Further investigation using the TAPTAS model in the classroom could be done in order to assess learning in other areas of the curriculum. In addition, I propose the following three suggestions for using the TAPTAS model in the classroom. First, in order to engage the children in their learning as an aid for reflection and increased ownership of their own learning. In other words, the possibility that drawing can support children in finding out more about how they learn. Secondly, to stimulate children's drawing in order to support their learning

about difficult concepts, and thirdly, as an activity for teachers to use in their assessment for learning in the classroom.

By developing the TAPTAS model, inspired by the work of other visual methodologies, this thesis demonstrated a method that is effective in deepening our understanding of children and their approaches to learning. In addition, the TAPTAS model proved to be part of a productive method for uncovering the answers to the research questions in this thesis. My findings suggest that the use of the TAPTAS model for other educational research endeavours using children's drawings would be profitable in uncovering more about the lived experience of children, through the close reading of their drawings.

In light of the practical implications alluded to earlier, and given the complexity of the model, and shortness of teacher time, I would recommend that the model is simplified for use in class. The TAPTAS model has been demonstrated in this research to be a significantly useful instrument albeit limited by the time taken to analyse a drawing in eight different ways. The TAPTAS model possesses enough flexibility to ensure that when using it practitioners would be able to quickly ascertain which aspect of the model is most useful and adjust accordingly. This, I hope, will attract the interest of other teachers and researchers who wish to further their knowledge of the impact of close listening, close reading and observation of the production of children's drawings into the wider arena of other educational practices at school.

6.7 Recommendations for future research

As detailed earlier in section 6.5, this research provides rich data from a small-scale research, namely two of my classes. I welcome further research and investigations into children's drawings, and how TAPTAS can reveal other children's lived experiences in the classroom. In particular, I suggest that a longitudinal research enterprise is undertaken. As my data provided a snapshot in time, there is potential for further research to capture children's drawings, for example, at the start and end of term, and could contribute an understanding on how children's reflections on their learning changes over time. In addition, I consider that I could have prepared the children for the research, and conducted a series of lessons prior to the data collection activity, by exploring with the children, for example, the concept of reflecting on learning. If the children were prepared in thinking about how they learn, and in drawing their thoughts, the emerging themes could well have been different, and affected the findings in key areas. This is a productive area for future research to consider, as it builds on Vygotsky and Cole's (1978) ideas of developing higher cognitive processes by focussing on metacognition.

My finding that there was a wide variety in the children's responses to the task of drawing themselves learning Spanish surprised me. This finding warrants further investigation as it is supplemental to the research of others, which has shown older children draw with less variety in their content, (for example, Bosacki,Varnish & Akseer, 2008; Coholic, 2010; Goldner and Scharf, 2012; Thomas & Silk, 1990; Turner, 2016). It is clear from the research for this thesis that engaging children to draw themselves learning Spanish encouraged

their creativity. Would this be the case if they were asked to draw themselves learning maths, for example? Future research using TAPTAS to investigate children's lived experiences of learning other subjects could uncover other utilisable factors, which in turn has the possibility of influencing future teaching and learning activities in the classroom.

 As acknowledged in Chapter 1, my original intention was to carry out a comparative research with the Spanish children in our link school. Another avenue for further study would be research into a comparative study, which could investigate for example, how Spanish children draw themselves learning English. Pedagogical resources for language learning could then be developed by paying close attention to how children think about drawing, creativity, and their learning of MFL in both countries.

A further extension of the use of TAPTAS concurs with the findings of Adams, (2017), Chang, (2012a) and recently Ferguson et al., (2019), who also built on the work of Vygotsky (1978) and propose the concept of *drawing in order to learn*. Using drawing in this way namely, in order to learn, rather than simply being asked to reflect on their learning, builds on the body of work that creativity and imagination are an essential part of learning, (see also Bruner, 1986; Burton, 2009; Faulkner & Coates, 2011; Gardner 1980; Golomb, 2011). The approach which encourages using drawing as a pedagogical tool to give children time to process their cognitions and creativity through drawing, and in so doing support their learning is a recommendation for further research which arises from this thesis.

6.8 Autobiographical reflection and concluding remarks

This thesis arose out of a desire to assuage a rising tide of educational initiatives that I felt pressurised me and other practitioners to focus their teaching and learning on core curriculum subjects, namely maths, English and science. Drawing and Spanish are two special subjects in my view, and as they are not part of the national testing regime they attract a somewhat lower status, and subsequently less time is allocated to them in the primary school timetable. Fred and his submarine, (section 4.2.14) inspired the title for this thesis. The interaction with Fred, like many others throughout this research process, increased both my awareness of the amazing creativity of children, and also my understanding that their explanations of learning journeys can easily be misinterpreted by adults. In addition, I was struck by the lack of close listening that I was able to do with children in my daily interactions, and like many other teachers I saw drawing as supplemental to the main focus in school. I had been somewhat embarrassed by my lack of attention to the drawings of children in my daily classroom teaching activities. This research process allowed me to develop some key ideas, as well as a model for analysis that can help to develop professional practice. This means not merely focussing on what children draw *about*, but also includes asking questions about what they *do* whilst drawing, and who they draw *for*.

My current research journey ends with this chapter; I anticipate that it is merely the start of other research journeys, certainly my own; and I hope will also inspire other researchers to use TAPTAS to investigate the rich world of learning, children, and their drawings.

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218

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Appendix 1:

Parent/Carer Consent Form

Dear Parent/Carer,

I am currently studying for a part-time Doctorate in Education at the University of Huddersfield. As part of my studies I have to do a research project. I am fascinated by children's drawings and am interested in doing my research in this area. To this end, I would like your permission to analyse a drawing by your child. I would be very grateful if you would read the information and if happy to consent, sign the consent form below.

Project title: **How can the analysis of children's drawings deepen an understanding of how children learn a foreign language? A comparison of English and Spanish primary schools**

Postgraduate Student: **Clare Higgins.** Name of Supervisor: **Dr Helen Jones**

Overview of Research Project

As the Year 2 teacher and as part of the course of an art lesson, I want to talk to some of the children about their drawings and to take colour photocopies of their art work for analysis later.

I want to find out if there are any hidden meanings in children's drawings. I will be carrying out the same research in a Spanish primary school and will be investigating any differences in the drawings from children in the two countries.

The study will be kept completely confidential, all the children and the school will be anonymised and unidentifiable. All children's data, the drawings and analysis will be used purely for the purposes of this EdD study. Any transcripts or recordings will be securely and anonymously stored according to the requirements of the Data Protection Act and will be used for the purposes of this EdD research only. The participation in this study is voluntary and you and your child are free to withdraw at any time, without giving any reason and without professional work or legal rights being affected. There are no significant risks to the children or the school and the study will be subject to a rigorous ethics procedure at the University Ethics Board, to ensure that there is no disadvantage to taking part. A copy of any data collected from your child will be available immediately after it has been collected upon request and a copy of my final research document will also be available in the future, if you were interested.

223

Some of the possible benefits of taking part in the study include: deepening understanding of children's drawing and language development as part of child development; identifying the benefits to teachers of listening to children talk about their drawings; furthering research into comparative studies of Spanish and English primary schools.

Thank you very much for your support.

Best wishes,

Clare Higgins.

I confirm that I have read and understood the Overview of Research Project

information above and I am happy for my child _____

to participate in the research as outlined above.

Signed Parent/Guardian:_____ *date:*_____