In my last blog I talked about intent and curriculum from the perspective of the teacher. In this blog I’d like to again give some interpretation of what we do and how we scaffold learning in the atelier.

The documentation below is a proposal, which we have been cycling through in the studio. This provocation was designed with these goals in mind:

**Have the children connect their previous experience in the studio to a new one**
(Using the drawing materials, children look at the photographs they have taken and think about which drawing tools would best represent the lines in their photo’s, thick, thin, etc.

_H-My photo has thick lines._
_T-So what drawing material will you need?_  
_H-Definitely the brush marker, that is the thickest one!_  

**Have the children connect the media of photography and drawing media**
(All things including photographs are made up of lines, looking at this concept with drawing and tracing can help the children make a mind and body connection to what they see and feel, and which supports a foundation and base knowledge of both media.)
**Sensitizing eyes to able to look closer and allowing for interpretation**
**What do children see?**
(encouraging the child to revisit, notice more closely and develop a sense of interpretation.)
WHAT DO CHILDREN SEE, and How do they make meaning of what they see? From an adult point of view, how would you trace the lines from a photograph? What would you see first?, How would you interpret the lines you see in new ways? Could you be inventive in your thinking?

What do the children discover?
As this group begins, they develop a way of finding lines together. One child marks the end of line for the other, helping his friend understand where the line ends.

At the end I asked R. who had traced the photo of the Legos what he had noticed.
“I see circle lines and regular lines.”
“Regular lines? Like straight lines?” I reply.
“Yes, straight.”
“Are you sure?” I gently lay R’s lines over P’s lines, who had made straight lines (below)
“Oh, no, they aren’t straight.” says R.
“Are they more diagonal? I ask.
“Yes, that’s it!” R. replies

My questions have had R slow down and look a little closer at what he had originally dismissed as something that he always sees. (at right, after the studio R. wondered out into his classroom and began this drawing, something I had never seen him do, multiple connected diagonal lines.)
This next documentation is very interesting, in regards to how children see very differently. Much like if I gave you all the same math problem, your strategies for getting to the answer would all slightly differ. I think this is why we highlight these differences. We all learn differently, see differently and this is wonderful. As you see below we can share how we think and see with our peers and help them to see from a different perspective, broadening the way they see and learn about their world.

Look carefully at what K. draws first or what she notices first.

Notice how K only notices the largest space or negative space of the photograph and traces it.

Now look at what her partner C. traces and notices first, not any of the large lines like K., but only the tiny details.

This contrast in perception led to a beautiful teachable moment where the children could discuss how each child noticed something completely different and in turn could strengthen the way these children see.
Depending on how you look at something, it can change the way it can be interpreted and perceived.

This is also a wonderful way to develop inventive and creative thinking. If a child can understand many ways to interpret something, there are endless possibilities.

After S. traced the above lines she said, “It looks like the ocean coming in.” I gently turned the paper and asked S., “What if I turn the paper this way, is it the same?”

“No it’s like squiggly!”

Then I turned it another time, she said, “Now its kinda like circly.”

This small scaffolding moment had S. rethink and add to the way she saw and interpreted something. Wonderful!
Two different children, same photograph, but two different ways of looking and two different strategies of tracing.

W. notices the lines and creates squares, while L. first notices the squares themselves. L. adds an idea that perhaps all the thicker lines could make a sound while his thinner lines would make quieter ones. Wonderful interpretations. At the end, I shared with the children the way that other children had traced their photos as a way to have them think in a different way or from another perspective.

I leave you with this thought. Look at the picture on the right.

See that there are three different examples of the way the children saw this photograph. Think about the way you see what you notice and how you learn. Each child and adult has their own way of processing and understanding what they see. That is why it is so important to offer many ways of seeing and understanding our worlds.

(PRESENT WEEK WE WILL BE HAVING ATELIER OUTSIDE, STAY TUNED FOR MORE.)