The Pedagogical Effects of Drawing Prompts for Facilitating Imaginative Expression

Diana Sena Avoke
Department of Art Education
University of Education, Winneba
dsavoke@uew.edu.gh
+233509583019
(ORCID no. https://orcid.org/0009-0007-1012-9384)

DOI: 10.64712/ijeccer.v3i2.1046

Abstract

This study highlights the pedagogical effects of drawing prompts as a classroom strategy to promote creative drawing practice and imagination among basic (primary) school learners at a selected school in Winneba, Ghana. Although many children enjoy drawing, this does not always translate into creative outcomes in the classroom. This study used Vygotsky's Zone of Proximal Development (ZPD) and Lowenfeld's stages of artistic development as theoretical foundations. As an action research study, the design aimed to improve learning conditions through an activity plan that included creative drawing prompts, with a class of 32 pupils selected through purposive and convenience sampling. Data-gathering methods included class observations, interviews, and pupil drawing samples, which were analysed using content analysis and the Test of Creative Imagery Abilities (TCIA) to interpret findings. The results indicated that creative drawing prompts helped learners reflect on their experiences and observations, create mental images from open-ended instructions and themes, and make their own creative decisions confidently. The prompts also encouraged learners to use colour, line, shape, form, and space, and to experiment with spatial organisation, perspective, and representational and non-representational forms. In line with Vygotsky's ZPD, the prompts supported learners beyond their current level of learning while challenging them to explore and construct meaning through imaginative play. The accessibility, transferability and cost-effectiveness of drawing prompts make them applicable across classroom formats, especially where instructional resources and support are scarce. The study suggests that teachers expand on this concept by combining theoretical content from within and outside the creative arts subject with drawing prompts to improve learners' visualisation, critical thinking, engagement, and creative development.

Keywords: drawing prompts, children's drawings, concept-building, imagination

This work is licensed under a Creative Commons Attribution-ShareAlike 4.0 International License (CC BY-SA 4.0): https://creativecommons.org/licenses/by-sa/4.0/. Authors retain copyright of their work.

1.0 INTRODUCTION

Open-ended drawing prompts are generally associated with unique imagination, cognitive engagement, creative expression, critical thinking, creative reflection, and innovative meaning-making. As drawing is known to be a sign or mark-making process that links a child's external world with their inner imagination (Nero, 2011), it is therefore assumed to be an engaging activity, mostly enjoyed by children (Burkitt et al., 2010). However, learners, in particular, sometimes struggle to navigate the drawing process when generating creative ideas. In these situations, learners may view drawing as unexciting and demanding. Jolley et al. (2010, as cited in Hallam et al., 2014) note "a lull in the development of expression in children's drawings during the primary school years" (p. 196).

Consequently, limited drawing practices in some classrooms often prevent learners from reaching their full creative potential. This is usually attributed to a lack of initiative and understanding among facilitators to develop inventive approaches and strategies that can be integrated into classroom activities to meet learners' needs. Another drawback is imitation, which can hinder learners' imaginative development and originality. This has reached the point where learners assigned to drawing or creative tasks struggle to generate ideas, become highly dependent on reference materials or copybooks, and produce monotonous representations that lack innate meaning.

Given the factors that constrain the classroom drawing experience, we need new ways to stimulate learners' imagination and receptiveness to drawing. One possible way is to introduce alternative approaches that do not replace traditional classroom activities, but improve them. An effective alternative is using drawing prompts, which foster creative independence, critical thinking, and imagination by encouraging free-flowing ideas through creative play with instructions, cues, and themes. Nevue Fine Art Marketing (NFAM, 2022) explains that drawing prompts are "ideas or tasks you can use to inspire your artwork." They can range from simple sketch exercises to more complex challenges designed to push learners beyond their comfort zone. Depending on the type of prompting exercise, which may focus on themes such as the environment, history, or story-building, learners can work independently or in groups, with instructor facilitation, to achieve positive outcomes. Drawing prompts are intended to serve as an instrument and potential gateway to broadening children's imaginative thinking and expression.

The study therefore shows how drawing prompts are designed as exercises to spark interest and motivate learners to draw confidently.

Types of Prompts

According to Lynch (2021), a prompt is generally a set of instructions that helps individuals with learning difficulties or improves specific learning skills within a given field. Most prompts take the form of a demonstration, a sign, a signal, or even a physical touch to elicit positive responses.

In the area of Applied Behaviour Analysis (ABA), prompts are categorised under response prompts (verbal, physical, model/demonstration) and stimulus prompts (movement, positioning, redundancy) (Davis & Akers, 2023). These prompt categorisations also apply in art, particularly drawing.

This work is licensed under a Creative Commons Attribution-ShareAlike 4.0 International License (CC BY-SA 4.0): https://creativecommons.org/licenses/by-sa/4.0/. Authors retain copyright of their work.

1.1 Delimitations

The study covered only learners aged 7 to 9 years at the basic school level. The prompts were designed specifically for the basic-level Creative Arts class, at the schematic stage of artistic ability. The drawing activities were directed to the classroom context and excluded learners outside the study's selected age group, subject area, and advanced drawing skills.

1.2 Theoretical framework

To build relevant theories that support the topic, the literature synthesised key theories to address the classroom approach to this activity. The study used Lev Vygotsky's theory of the Zone of Proximal Development, developed in the early 30s, and Viktor Lowenfeld's Stages of Artistic Development (1947), which highlights six essential stages of artistic ability that children typically go through, helped ground and direct the work. The Zone of Proximal Development (ZPD) describes the gap between a learner's prior knowledge and what they can learn or acquire, mainly with the direction or guidance of an instructor or teacher, parent, peer, device, or prompt (Shabani et al., 2010).

1.3 Statement of the problem

Based on diagnostic measures conducted during the study's initial exploratory stage, the study observed the following causes, effects, and evidence of the situation before introducing the drawing prompt intervention.

As drawing is an important component of Creative Arts education, classroom observations revealed several challenges affecting learners' performance in imaginative drawing activities. The main issues included learners' doubts about their drawing ability when given the freedom to draw imaginatively and the lack of drawing materials needed to support active participation in class. Furthermore, an examination of learners' previous drawings from earlier observations also suggested the lack of originality and diversity in their visual responses, as most works appeared generic or repetitive, and seemed to be taken from reference materials such as textbook illustrations and copybooks. This pattern may be linked to the limited range of themes and inventive approaches needed to encourage drawing practice.

Although drawing prompts offer a unique take on imaginative thinking, the available literature on their use within Ghanaian basic-school Creative Arts context remains underexplored.

1.4 Primary Objective

This study aims to highlight the pedagogical effects of drawing prompts as alternative teaching and learning aids for stimulating imaginative responses among basic school learners in the Creative Arts classroom.

1.5 Research Questions

1. What are the nature and benefits of prompt instructions for learners at their specified stage of artistic development?
2. How do drawing prompt exercises and creative tasks impact learners' imaginative responses in the classroom?
3. What are the educational implications of drawing prompts as teaching and learning aids in the classroom?

This work is licensed under a Creative Commons Attribution-ShareAlike 4.0 International License (CC BY-SA 4.0): https://creativecommons.org/licenses/by-sa/4.0/. Authors retain copyright of their work.

2.0 METHODS

Using a qualitative approach, the study examined learners' attitudes, perceptions, reactions, and engagement with the general drawing activity (Tenny et al., 2022). It also examined how drawing prompts generated data effectively within the classroom (Jackson et al., 2007).

Research Design

The research employed the action research design to justify the need for an applicable intervention. By exploring imaginative responses and identifying learners' drawing potential in the classroom, the action research design enabled the development of effective strategies and measures to facilitate learners' engagement and creative production. According to Mills (2000), action research is a systematic procedure that explores practical problems for improvement.

Designing and Implementing the Intervention

Putting the operational models into effect by planning, acting and observing the interventions used:

- Plan – Act – Observe: Action planning, Action Taking and monitoring of the Progress.
- Planning: Designing and formulating the intervention by developing a viable plan, organising possible drawing prompt strategies and activities to cover the span of the study. Creating and sorting out tools and materials to be used in the classroom.
  These drawing prompt strategies would incorporate problem-solving through drawing, concept-building from themes, and imaginative responses to given tasks.
- Act: Taking action by implementing selected drawing prompt strategies in the classroom as an intervention. Dividing the prompt strategies into different activities (Concept-building and '*Pick & Draw'* exercise).
- Observe: Studying and monitoring the drawing process in the learners' environment.

The activity plan and theme selection criteria were largely grounded in secondary-sourced data from websites, journal articles, blogs, and the GES basic school curriculum.

Tools and Materials:

- Paper (white & coloured, A4 size sheets), Crayons, HB Pencils, Cardboard box, Paper Glue, Printer, Drawing templates.

Population

The study population comprised 64 pupils. The total number of learners in the class was based on the combined two streams of Basic/Class 3A and 3B. Due to accessibility, the sample was mainly drawn from one stream (Basic 3B, stream 2), which had 32 pupils and 1 class teacher.

Sampling Techniques

The sample size was determined using purposive and convenience sampling techniques. This criterion was based on the characteristics learners shared (Creswell, 2005) as well as their age group and expected stage of artistic development, to establish a baseline for their drawing ability.

This work is licensed under a Creative Commons Attribution-ShareAlike 4.0 International License (CC BY-SA 4.0): https://creativecommons.org/licenses/by-sa/4.0/. Authors retain copyright of their work.

Instruments and Procedure

The data collection procedure utilised various qualitative methods. Mills (2000) elaborates on the instrumentation methods through a formulated plan of enquiry;

- Observation by experiencing the drawing process: Taking field notes at the site during and after observations made.
- Interview through enquiry: Asking teachers and learners questions based on open-ended interviews.
- Drawing Samples from drawing prompt exercises: Conducting and collecting work samples before and after the use of drawing prompts.
- Photos and videos.

2.1 Credibility and Dependability

According to Chowdhury (2015), dependability and reliability overlap because they both reflect consistency in the research and share attributes such as availability, safety, integrity, and maintainability (Avizienis et al., 2001). The study used interview protocols to guide the interview, observational field notes to record what occurred during the activity, and a pilot study to assess dependability.

Credibility relates to the trust, validity, and believability of the study's data (Connelly, 2016; Polit & Beck, 2014; Jiang et al., 2011). To establish the credibility of the drawing prompts used, we documented and analysed on-site activities and learners' drawing outcomes from the preliminary phase through the post-generalisation phase using an appropriate assessment strategy. Given the qualitative approach and instruments used, dependability and credibility best reflect the stability of the instruments and drawing prompts.

3.0 RESULTS

The results follow the outcomes generated from learners' use of drawing prompts in stimulating imaginative responses:

Concept Building Exercise

- Category of Prompt: Stimulus Prompt (Redundancy Prompt)

Learners used their imagination to conceptualise various themes through riddles and phrases. This activity supports critical thinking and problem-solving. It also supports cognitive development by improving memory recall and building the ability to interpret information independently. Within the concept-building exercise are examples of themes inspired by phrases from figures of speech (similes) and stimulating riddles:

- "As Wise as an Owl" (Simile), "The Sun was hot as Fire" (Simile), "As Busy as a Bee" (Simile), "What do we use to protect ourselves from the rain?" (Riddle), "What animal likes to live underwater?" (Riddle), "What do fishermen use to move on the sea?" (Riddle).

This work is licensed under a Creative Commons Attribution-ShareAlike 4.0 International License (CC BY-SA 4.0): https://creativecommons.org/licenses/by-sa/4.0/. Authors retain copyright of their work.

Figure 1



Pick and Draw Prompt Exercise

- Category of Prompt: Stimulus Prompt (Redundancy Prompt)

By incorporating play into the drawing activity, learners could pick multiple folded paper notes from a creatively decorated box. These cut-out notes contained various animal names that served as drawing themes. Learners were also tasked with picking and combining different themes to create a single drawing. Thus, "*pick and draw"*. This exercise encourages critical thinking and cognitive development through imagination, problem-solving, memorisation, and image construction.

The following is the list of themes for the "*Pick and Draw*" activity:

- Combine two different animals into one

Figure 2



Figure 3



This work is licensed under a Creative Commons Attribution-ShareAlike 4.0 International License (CC BY-SA 4.0): https://creativecommons.org/licenses/by-sa/4.0/. Authors retain copyright of their work.

Data analysis

Content analysis was used to identify and understand specific words, themes, images, or concepts in the data (CUMSPH, 2022). To interpret findings, the Test of Creative Imagery Abilities (TCIA), which is a model for creative visual imagination (Jankowska & Karwowski, 2015), was employed. This model takes into consideration:

- Vividness (the ability to create images with complexity and detail)
- Originality (the ability to create unique representations)
- Transformativeness (the ability to control or manipulate imagery)

4.0 DISCUSSION

The learners responded to the prompt exercises in distinctive ways, producing drawings based on a range of themes and personal interpretations. Their answers show how particular prompt themes can stimulate imaginative thinking in drawing. Rather than copying or directly referencing images on paper, the learners drew on their experiences, observations, and knowledge supported by the prompt. This highlighted that learners can comprehend and respond to instructions effectively when given the opportunity.

The study's general findings also reflect Lowenfeld's stages of artistic development, particularly in how they emphasised their images. Lowenfeld's artistic development theory (Creative and Mental Growth, 1947) suggests that when children draw, they tend to make the figures or objects they care about larger, often adding vibrant colours (Anderson, 2004; Jones, 2020). Likewise, the ABC Learning Centre (2015) notes that children's artworks and drawings often express their uniqueness and level of awareness through the characteristics they assign to their representations. In this study, the learners' drawings reflected these tendencies, with some objects appearing prominent in size, colour, and position. The drawings observed fell within or slightly exceeded learners' expected level of drawing ability, largely corresponding to the schematic stage of artistic development. The drawings illustrated an emerging understanding of spatial organisation, often using large forms and the inclusion of baseline-like structures throughout the paper (Boesman, 2015). One drawing, shown in Figure 1, of an owl perched on a tree branch, reflects the learner's understanding of spatial relationships with the aid of the prompt. Although the drawn branch sits slightly above the ground, its placement creates an impression of height and altitude. This demonstrates learners' ability to construct interpretations from prompt instruction.

Other examples of the use of spatial arrangement are also present in learners' responses to the prompt *"What do fishermen use to move on the sea?"*. In Figure 1, the learner creatively arranged three canoes of different sizes and depths. The smallest canoe is placed near the top of the drawing within the skyline, and the largest canoe is placed near the bottom to serve as the foreground, showing perspective. Perspective is one of the most significant ways to represent depth, distance, and the volume of three-dimensional scenery or objects on a two-dimensional surface (Haley, 2018). At the time of the study, the class had no prior understanding of perspective or how to apply it to drawing. Because most learners view perspective as a challenging or intimidating aspect of drawing (Bobby-Evans, 2019), the findings suggest that open-ended drawing prompts can encourage learners to experiment with free-flowing ideas, as shown by their willingness to develop and explore more complex visual ideas.

This work is licensed under a Creative Commons Attribution-ShareAlike 4.0 International License (CC BY-SA 4.0): https://creativecommons.org/licenses/by-sa/4.0/. Authors retain copyright of their work.

Imagination and conceptual elements

Concept-building through imagination is one of the main approaches to stimulating effective imaginative drawing in the creative arts class during the study. With the freedom to express themselves creatively, learners could apply their prior knowledge to generate new ideas. Learners used formal elements of art and design, such as colour, line, shape, form, and space, to create something unique. In some drawings (as shown in Figure 3), they were able to modify, combine, or distort these elements to create partially representational and non-representational images (Soo, 2020). This stemmed from the prompt exercises' design and the theme provided. Because the activities did not involve learners copying images of animals from external sources, they generated ideas from the written names of animals, which served as cues. This helped produce original ideas, since learners could select and recall memorable attributes or characteristics of the animals they chose.

The drawings from this exercise showed that, despite the use of visualisation and imaginative manipulation of elements, the learners' representations were recognisable without text labels. The activity also gave peers an opportunity to deduce the types of animals represented in their compositions. The findings therefore support the idea that open-ended drawing prompts can help learners move between representations and abstractions without separating them into two distinct categories.

The role of prompt wording

The prompt wording and structure play a crucial role in shaping learners' creative responses. The prompts used were comprehensible and appropriate for their level, allowing learners to understand the task without difficulty. Because the themes were open-ended, this created room for individual interpretations. The balance of guidance and freedom allowed learners to recall and observe their surroundings to find original visual solutions.

In the conceptual task (Figure 2), the prompts provided an overall concept that allowed them to utilise whatever form, size, or colour they wanted. This applied to all prompt exercises used, as learners were required to interpret the prompts to their own understanding. In this regard, the prompts served as a catalyst for exploration, reflection, and wondering, rather than instructions demanding objective answers.

The exercises and activities uncovered skills not necessarily developed in highly prescriptive traditional drawing exercises. The prompts also helped learners develop images from themes through memory and observation. This helped them to explore concepts such as perspective and abstraction in personally meaningful ways. Overall, the study strongly suggests that creative drawing prompts effectively facilitate strong visual ideas, spatial awareness, exploration of design elements, and meaning-making.

4.1 Conclusion

Drawing prompts have great educational value in helping learners develop creatively. They give teachers a concrete way to support imaginative thinking and build artistic confidence in the classroom. Using simple materials, drawing prompts can be flexible enough to suit learners' creative needs and other classroom activities, making them ideal for classroom teaching and other art education environments.

This work is licensed under a Creative Commons Attribution-ShareAlike 4.0 International License (CC BY-SA 4.0): https://creativecommons.org/licenses/by-sa/4.0/. Authors retain copyright of their work.

4.2 Recommendations

- The application of drawing prompts, specifically those that draw on practice-based, inquiry and open-ended learning approaches in disciplines other than creative arts education, should be explored in further research within the context of Ghana.
- Drawing prompts should be integrated with theoretical areas that fall within and beyond the creative arts discipline, to provide extra variety in teaching and to assist with visualisation, critical thinking and learner engagement.
- The use of drawing prompts in schools with limited educational resources should be encouraged as it is highly cost-effective and accessible.

DECLARATION

Data Availability: The author can provide additional data upon reasonable request, subject to institutional data-sharing policies and appropriate ethical approval.

Declaration of Conflicts of Interest: The author declares that there is no conflict of interest associated with this study.

Ethics Approval and Consent to Participate: To uphold good research practices, the researcher obtained ethical clearance from the school's head and administration before proceeding with the study. Because the research centred on children's involvement in the drawing process, the researcher considered several factors when deciding whether learners needed to withdraw or opt out of the activity. Assent was a key measure, focusing on respecting learners' decisions and rights during the decision-making process (Contrim et al., 2021). The researcher also provided the school with a transparent overview of the study and prioritised participants' rights and confidentiality by protecting personal data from interviews.

Funding: This research received no specific grant from any funding agency in the public, commercial, or not-for-profit sectors.

Acknowledgements: None declared.

REFERENCES

ABC Learning Centre. (2015). *The Psychology Of Children's Artwork: What Your Child's Drawings Can Reveal*. Retrieved from https://abclearningcenterfl.com/psychology-childrens-artwork/

Anderson, T. (2004). Why and How We Make Art, with Implications for Art Education. *Arts Education Policy Review*, 31–38.

Avizienis, A., Laprie, J. C., & Randell, B. (2001). *Fundamental Concepts of Dependability.* Retrieved from https://www.researchgate.net/publication/2408079_Fundamental_Concepts_of_Dependability

Bobby-Evans, M. (2019). *Understanding Perspective in Art*. Retrieved from The Spruce Crafts: https://www.thesprucecrafts.com/perspective-in-paintings-2578098

This work is licensed under a Creative Commons Attribution-ShareAlike 4.0 International License (CC BY-SA 4.0): https://creativecommons.org/licenses/by-sa/4.0/. Authors retain copyright of their work.

Boesman, K. (2015). *Stages of Artistic Development (Viktor Lowenfeld)*. Retrieved from D&R-FORUM: https://paoforum.wordpress.com/2015/11/06/65/

Burkitt, E., Jolley, R., & Rose, S. (2010). The Attitudes and Practices that Shape Children's Drawing Experience at Home and at School. *International Journal of Design and Art Education*, 257–270.

Chicago Therapy. (n.d.). *6 Types of Prompts Used in ABA Therapy*. Retrieved from Chicago ABA Therapy: https://chicagoabatherapy.com/articles/6-types-of-prompts-used-in-aba-therapy/

Chowdhury, I. A. (2015). Issues of quality in a qualitative research: An overview. *Innovative Issues and Approaches in Social Sciences*, 142–162. DOI:10.12959/issn.1855-0541.IIASS-2015-no1-art09

Columbia University Mailman School of Public Health. (2022). *Population Health Methods: Content Analysis*. Retrieved from Publichealth.columbia.edu: https://www.publichealth.columbia.edu/research/population-health-methods/content-analysis/

Connelly, L. M. (2016). Trustworthiness in Qualitative Research. *Medsurg nursing: official journal of the Academy of Medical-Surgical Nurses*, 435–436. Retrieved from https://www.researchgate.net/publication/321684950_Trustworthiness_in_Qualitative_Research

Contrim, H., Carvalho, A., Granja, C., & Martins, R. (2021). *Children's Understanding of Informed Assent in Research Studies*. Retrieved from https://pubmed.ncbi.nlm.nih.gov/34356249/

Creswell, J. W. (2005). *Educational Research: Planning, Conducting and Evaluating Qualitative and Quantitative Research.* Berkeley: Kevin M. Davis.

Crossman, A. (2020). *Understanding Purposive Sampling: An Overview of the Method and Its Applications*. Retrieved from ThoughtCo.: https://www.thoughtco.com/purposive-sampling-3026727

Davis, T. N., & Akers, J. S. (2023). *A Behaviour Analyst's Guide to Supervising Fieldwork: Stimulus and Response Prompts*. Retrieved from Springer Link: https://link.springer.com/chapter/10.1007/978-3-031-09932-8_16

Drummond, S. (2016). *Disadvantages of Colouring Books and Structural Classroom Task*. Retrieved from The People Vs Colouring Books: https://www.npr.org/sections/ed/2016/07/02/478396922/the-people-vs-colouring-books-the-verdict-is-in

Haley, S. (2018). Perspective Drawing. *An edition of Perspective Drawing*, 264.

Hallam, J. L., Hewitt, D., & Buxton, S. (2014). An Exploration of Children's Experiences of Art in the Classroom. *International Journal of Art and Design Education, 33*(2), 195–207. Retrieved from https://doi.org/10.111/j.1476-8070.2014.12022.x

This work is licensed under a Creative Commons Attribution-ShareAlike 4.0 International License (CC BY-SA 4.0): https://creativecommons.org/licenses/by-sa/4.0/. Authors retain copyright of their work.

Jackson, R., Drummond, D. K., & Camara, S. (2007). What is Qualitative Research? *Qualitative Research Reports in Communication*, 21–28. DOI:10.1080/17459430701617879

Jankowska, D. M., & Karwowski, M. (2015). *Measuring creative imagery abilities.* Retrieved from Front Psychol: https://doi.org/10.3389/fpsyg.2015.01591

Jolley, R. P. (2010). Children and pictures: Drawing and Understanding. In R. P. Jolley, *Children and pictures: Drawing and Understanding* (pp. 331–361). West Sussex: Wiley-Blackwell.

Jones, M. (2020). Artistic Stages of Development and Mental Age in Intellectually Disabled Adults. *Artistic Stages of Development and Mental Age*, 54. Retrieved from https://scholars.smwc.edu/server/api/core/bitstreams/ff8d7122-1fe9-46e4-9f75-8a1231860ac5/content

Jiang, Z., Henneberg, S. C., & Naudé, P. (2011). Supplier relationship management in the construction industry: the effects of trust and dependence. *Journal of Business & Industrial Marketing*, 3–15.

Lowenfeld, V. (1947). Creative and mental growth. New York: Macmillan Publishing Company, Inc.

Lynch, M. (2021). *How to Implement Prompting in Your Classroom*. Retrieved from https://www.theedadvocate.org/how-to-implement-prompting-in-your-classroom/

Matthyssen, M. (2022). *Perspective Drawing: Methods for Creating Illusions of Depth*. Retrieved from Art in Context: https://artincontext.org/author/mathew-matthyssen/

Mills, G. E. (2000). Action Research. In G. E. Mills, *Action Research: A Guide for the Teacher Researcher* (p. 352). New Jersey: Prentice Hall.

Nero, J. R. (2011). Understanding creativity in early childhood. *Journal of Early Childhood Literacy, 11*(1), 99–104. Retrieved from https://doi.org/10.1177/1468798410382414

Nevue Fine Art Marketing. (2022). *How to Use Artist Prompts in Your Art Practice*. Retrieved from https://www.nevuefineartmarketing.com/how-to-use-artist-prompts-in-your-art-practice/

Partridge, J. (2021). *Drawing Prompts for High School*. Retrieved from Jackie Partridge: http://www.jackiepartridge.com/news/tag/drawing/prompts/for/high/school

Polit, D. F., & Beck, C. T. (2014). Essentials of Nursing Research: Appraising evidence for nursing practice.

Shabani, K., Khatib, M., & Ebadi, S. (2010). Vygotsky's Zone of Proximal Development: Instructional Implications and Teachers' Professional Development. *English Language Teaching*, 237–248.

Soo, N. (2020). *Understanding Abstract Art: An Art Collector's Guide*. Retrieved from The Artling: www.theartling.com

This work is licensed under a Creative Commons Attribution-ShareAlike 4.0 International License (CC BY-SA 4.0): https://creativecommons.org/licenses/by-sa/4.0/. Authors retain copyright of their work.

Vinney, C. (2019). *What Is the Zone of Proximal Development?* Retrieved from ThoughtCo.: https://www.thoughtco.com/zone-of-proximal-development

Wu, S. P., Veen, B. V., & Rau, M. A. (2020). How drawing prompts can increase cognitive engagement in an active learning engineering course. *American Society for Engineering Education*, 1–20. doi:10.1002/jee.20354

This work is licensed under a Creative Commons Attribution-ShareAlike 4.0 International License (CC BY-SA 4.0): https://creativecommons.org/licenses/by-sa/4.0/. Authors retain copyright of their work.