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Training preschool teachers in creative art activities : the effects of a prescribed methodology.

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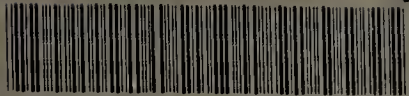
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TRAINING PRESCHOOL TEACHERS IN CREATIVE ART ACTIVITIES:
THE EFFECTS OF A PRESCRIBED METHODOLOGY

A Dissertation Presented

by

SIMONE B. ALTER MURI

Submitted to the Graduate School of the
University of Massachusetts in partial fulfillment
of the requirements for the degree of

DOCTOR OF EDUCATION

FEBRUARY 1990

School Of Education

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THE EFFECTS OF A PRESCRIBED METHODOLOGY

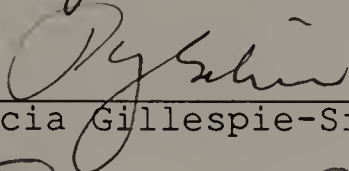
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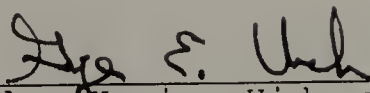
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My sincere thanks to the participants in both groups. Thanks to the day-care centers and the children who were touched by this study. I hope that through my research these children and other children will be inspired to develop their creativity in art.

ABSTRACT

TRAINING PRESCHOOL TEACHERS IN CREATIVE ART ACTIVITIES: THE EFFECTS OF A PRESCRIBED METHODOLOGY

FEBRUARY 1990

SIMONE B. ALTER MURI, B.A., UNIVERSITY OF MASSACHUSETTS

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Previous research does not address the integral role art plays in early childhood education and preschool teachers and providers are rarely trained to teach art creatively.

This study presents a framework for training early childhood providers in the developmental and psychological aspects of early childhood art, and the methodology of formulating and teaching creative art activities. The study assessed the effectiveness of this training in changing attitudes and behaviors of preschool teachers and day care providers, regarding the value of art for the young child and methods of teaching art to children.

The sample was composed of 73 preschool teachers, assistant teachers, and family day care providers in Western Massachusetts. The treatment group received training in creative art activities. Both groups were administered pre- and post- tests regarding attitudes towards children's art, a demographic survey and a researcher-designed preschool and

day care questionnaire. After the training the subjects' styles of teaching art to young children were observed and evaluated. The treatment group completed an evaluation of the training, a self-evaluation form and participated in post-training interviews.

The effectiveness of the training program was confirmed by the evaluations. Subjects found the training was important to their professional growth.

Statistical findings reveal significant differences for 11 of the 23 items on the Likert-type attitude pretest and posttest. Non-significant findings show a change in the expected direction for almost all items. Although the control group also showed change on some items, their change was always smaller than that of the treatment group. The data showed that overall, educational level made no difference in participants' attitudes towards the value of children's art. The methodology and behavior of teaching art by treatment group subjects were more effective than the control group. When observed, treatment group subjects displayed a smaller percentage of dictated art activities. Both groups displayed an equal percentage of creative art activities in their facilities.

The results of this study indicate the importance of teaching art creatively with an awareness of the developmental and psychological implications for preschool children. It depicts positive implications for future research.

TABLE OF CONTENTS

ACKNOWLEDGMENTS . . . . .	.iv
ABSTRACT . . . . .	.vi
LIST OF TABLES.	x

Chapter

I. INTRODUCTION . . . . .	.1
Statement of Problem . . . . .	.1
Purpose. . . . .	.8
Significance . . . . .	.8
Definition of Terms. . . . .	.9
Creativity. . . . .	.9
Pedagogy.	10
Early Childhood Education	10
Art	10
Methodology.	12
Introduction.	12
Hypotheses.	13
Evaluation.	13
II. LITERATURE REVIEW.	15
Introduction	15
What is Art?	17
The Importance of the Visual Arts in Early Childhood Education	22
The Developmental Aspects of Early Childhood Art	26
The Rationale for Integrating Creative Art Activities in a Preschool Curriculum.	42
The Concept of Creativity	42
Art and the Creative Process.	48
Creativity and the Young Child.	53
Rationale for Developing Creativity Through the Visual Arts	58
The Methodology of Teaching Early Childhood Teachers how to Teach Creativity Through the Visual Arts	61
Overview of the History of Art Education	61
Distinction between Teacher's Creativity and Children's Creativity	66
The Creative Arts Versus Standardized Art Teaching.	70
Teaching Teachers to Think About the Visual Arts Creatively.	72

III. METHODOLOGY . . . . .	.76
Subjects and Settings . . . . .	.76
Limitations in the Selection of Subjects. .78	
Procedure . . . . .	.79
The Training Sessions . . . . .	.80
Data Collection . . . . .	.82
IV. RESULTS . . . . .	.85
Demographic Data . . . . .	.85
Analysis Of Day Care Settings . . . . .	.89
Program Evaluation. . . . .	.96
Data Analysis	103
Hypothesis One	104
Hypothesis Two	110
Hypothesis Three	113
Hypothesis Four.	119
V. CONCLUSIONS AND RECOMMENDATIONS	121
Summary.	121
Discussion of the Results	123
Conclusions	128
Recommendations	129
Concluding Statement.	132
APPENDICES	
A. OFFICE FOR CHILDREN/STATE OF MASSACHUSETTS. LICENSE REQUIREMENTS FOR TEACHERS.	134
B. RESEARCHER'S MODEL OF TYPES OF ART ACTIVITIES.	137
C. OBSERVATION FORM	144
D. SURVEY ON PRESCHOOL CHILDREN'S ART	148
E. SELF-EVALUATION FORM	152
F. PARTICIPANT ATTITUDE SCALE	154
G. PRESCHOOL, FAMILY DAY CARE AND DAY CARE CENTER QUESTIONNAIRE.	159
H. DEMOGRAPHIC QUESTIONNAIRE.	161
I. INTERVIEW QUESTIONS.	165
J. WEBBING TECHNIQUES	166
K. GUIDELINES TO PLANNING ART ACTIVITIES. .	167
L. OUTLINE OF TRAINING SESSIONS	170
M. EXAMPLES OF OPEN-ENDED QUESTIONS	172
N. CONSENT FORM.	173
O. WARM-UP AND COOL-DOWN ACTIVITIES, A BRIEF DESCRIPTION	176
P. IDEAS FOR FOSTERING CHILDREN'S SENSITIVITY TOWARDS THEMSELVES AND THEIR ENVIRONMENT.	177
Q. INTERVIEW EXCERPTS	180
BIBLIOGRAPHY	188

LIST OF TABLES

<u>Table</u>	<u>Page</u>
1. Developmental Stages in Art. . . . .	.30
2. Participants' Ethnicity. . . . .	.86
3. Participants' Formal Education Completed . . . . .	.86
4. Participants' Major in College . . . . .	.86
5. Distribution of Participant's Age. . . . .	.87
6. Distribution of Age of Participants' Children. . . . .	.87
7. Participants Who Had Prior Training in Creative Art Activities for Young Children. . . . .	.88
8. Participants Who Have Had Prior Training in Art. . . . .	.89
9. Participants Who are Family Day Care Providers . . . . .	.90
10. Children's Ages at Participants' Facilities . . . . .	.90
11. Funding Sources of Participants' Work Sites . . . . .	.90
12. Ethnicity of Children Serviced . . . . .	.91
13. Special Needs Children Serviced . . . . .	.92
14. Facilities that Have a Specified Area for Art. . . . .	.92
15. Art Supplies Available for Children to Use Independently. . . . .	.93
16. Children Led in Daily Art Activities . . . . .	.94
17. Types of Art Materials Available on a Daily Basis . . . . .	.94
18. Participants' Ability to Purchase Art Supplies . . . . .	.95
19. Participants' Interest in the Training Program . . . . .	.95
20. Program Applicability . . . . .	.96
21. Training Program's Value for the Child . . . . .	.97
22. Training Program's Value for the Teacher . . . . .	.97
23. Training Methods . . . . .	.99
24. Participants' Evaluation of the Instructor	100

25. Participants' Reactions to the Lectures	100
26. Integrating the Training into the Curriculum	101
27. Comparison of Change Scores (Post-Pre) for Treatment Versus Control Group	107
28. Comparison of Change Scores (Post-Pre) between Educational Groups	111
29. Comparison of Mean and Standard Deviation of Teaching Behaviors	113
30. Utilization of Warm-Up Activities.	115
31. Explanation of the Art Activity	116
32. Type of Art Activities Presented During the Observation By Participants	117
33. Inclusion of Cool-Down	118
34. Teaching Behaviors Regarding How Children Share Art Projects	119
35. Type of Art Activities Displayed in Facilities	120

C H A P T E R I

INTRODUCTION

This study examines the impact that a training program in creative art activities for early childhood development had in changing the attitudes and behavior of pre-school teachers and family day-care providers, regarding the value of art for the young child and the methods of teaching art to children. The training program is described and evaluated in Chapters III and IV.

Statement of Problem

Today's educators of young children face a multitude of challenges. Cities and towns have started to lower the age of children entering kindergarten classes and some towns have written bills to make nursery schools mandatory. This increased enrollment of children in daycare and increased awareness by parents of the importance of quality in early education make this a crucial time to evaluate how and what preschoolers are being taught.

Many preschool teachers lack the training, knowledge, and skills to facilitate children's creativity through the visual arts. This often causes teachers to misunderstand, misinterpret and discourage children's early art attempts. They are not aware that the child draws what the child knows rather than what the child sees (Franks, 1979; Kellogg, 1969; Lowenfeld, 1957).

Lowenfeld (1958) stressed the discrepancy between the child's and the adult's need for expression. Painting for the child is like a dance that is invented and changed as it goes along.

Art is an integral part of a young child's experience in a preschool setting (Herberholz & Hanson, 1985). It is an important developmental, psychological, and cognitive tool for learning.

Creative growth starts as soon as the child begins to make marks on paper. McVikar (1981) discusses how the child does not start out to make a "picture" out of something in the same manner as the adult tackles paper and paints.

The process of creating reinforces children's understanding that their actions have consequences which, in turn, provides intrinsic satisfaction. Young children learn that their creations can function as symbols, things that can stand for something else (Eisner, 1978). Expression in the creative arts is as natural to the young child as eating, sleeping and walking.

Although visual art is basic to young children, many states do not require early childhood teachers to take a course in art for the young child. In other states, teachers are required to take only one course in any of the arts, music, art, or drama. Many preschool teachers and daycare providers have not been trained in a four year college early childhood program. To become certified as a head preschool teacher in Massachusetts, an individual only

needs to complete four courses in early childhood education and work in a certified preschool or nursery school. A preschool teacher must only complete one course in early childhood education (see Appendix A).

Having preschool and elementary school teachers trained in teaching art creatively will help to extinguish the myths about teachers: those who can do art and those who cannot, teach art; and those who choose to explore creative arts with children are unsure of their abilities to teach more skilled art activities to the adult.

In a study compiled by Colbert (1984), an overwhelming majority of states had classroom teachers who were responsible for integrating art into the curriculum but were not trained in art. Many of the few existing programs or courses in art activities for young children are inadequate or inappropriate for the developmental level of the preschool child. As a teacher educator in creative art activities for preschool children, the majority of my students had no training in art but utilized art as a major part of the curriculum. Teachers in preschools and kindergartens spend more time teaching art to children and receive less training than teachers who work fewer hours teaching art to older children (Colbert, 1984). In preschool programs that have a part-time art teacher, art is often used as a time when the other teachers take a break from their routines and leave the classroom. Thus they do not get a chance to observe methods and activities that

might enhance the art activities they include in their daily curriculum.

Many teachers who are unaware of how creativity manifests itself through the visual arts, will consider projects such as tracing a child's hand and making it into a turkey as teaching art creatively. These activities do not meet a child's need for creative expression. Teachers may also use techniques to make a child's art work cleaner and neat, these techniques include, outlining objects for children to color, providing kits, and tracing. By doing so, they sacrifice the child's opportunity to express him or herself as well as the ability to become confident in mastering skills utilizing art materials (Gaitskill, Hurwitz, & Day, 1982; Lowenfeld, 1957). Often teachers believe that they are providing creative art activities when they develop projects for children to create that are way above children's developmental abilities but look "cute." These art activities are so difficult for the child that many times the teacher ends up actually doing the project for each child. Pushing the child to follow exact directions results in making the child dependent on the teacher rather than enhancing the child's creativity (Silberstein-Storfer & Jones, 1982).

Many teachers who are untrained in creative arts for preschool children use standardized art teaching methods which follow specific approaches. This teaching style emphasizes following directions, using patterns, and

creating identical or stereotyped projects. It emphasizes the importance of the product rather than the creative process. Even when standardized teaching does not produce stereotyped art, teachers may give stereotyped or simplified answers to children's questions regarding their art. For example when a child asks, "Do you like my picture" and the teacher responds: "It's beautiful," if the teacher is insincere then the child can sense it. Standardized art teaching may promote disrespect for all education that forces students to learn a subject or complete a project in which they can see no value and find no personal challenge (Gaitskell, et al. 1982).

Sometimes teachers trained to teach art may have been taught to teach in ways that reinforce stereotypes about art (Chapman, 1982). For example some teachers structure their art programs so there is inadequate time to explore each art media and therefore the child only learns to "dabble" with paint, clay, et.al. Other stereotypes about art reinforced by the media include the notion that art is skill in drawing, the clumsy cannot learn about art. Since there is no consensus of criteria to judge art, art is often considered to be anything you can get away with. Chapman (1982) notes a currently popular stereotype about art, which regards children as being naturally imaginative, therefore teaching them art will destroy what nature has given them.

Through interviewing subjects in this study, the researcher has found that early childhood teachers will

initiate art projects in order to meet expectations from parents. Many teachers are so immersed in pleasing the parents, who will then report back to the administration, that they lose sight of values inherent in children's creativity. For example, teachers encourage children to create art projects in honor of every holiday. In an informal survey of teachers and parents that this researcher has conducted, only three out of four early childhood teachers actually asked parents about their expectations of art in the preschool. When parents were asked, the majority of parents did not share the teachers' assumptions of their attitudes about holiday art.

The general public's notion that art is a frill, a luxury, something to be added to educational programs or private lives only if time and money permit, needs to be challenged. Chapman (1982) claims that the biggest problem that educators face is the attitude held by many Americans that education in art is not essential for all children. Zimmerman (1986) looked at several national reports published in 1984 regarding the importance of arts in education. All the reports that she examined emphasized the need to focus on quality in education. Only one report even mentioned the arts and that report gave the subject only minimal importance! According to Zimmerman, if mediocrity rather than excellence is the norm in art education, then we should stop preparing art educators. If education should help children learn how to cope in a competitive,

materialistic and technological world, schools, even preschools, should emphasize the basics in education. "Art education is seen as marginal or ornamental, nice but not necessary" (Eisner, 1987, p.2).

Even preschool teachers who have graduated from college training programs are not well versed in the developmental and psychological aspects of young children's art (Chapman, 1982). Art is not treated as a regular part of the curriculum but as an extra, an enrichment, or a tool for learning other subjects. "Because we do not expect very much from the teaching of art in our schools we allocate few resources for art education thus making it difficult or impossible for teachers to offer a decent program of instruction". (Chapman, 1982 p. 12).

Teacher training needs to incorporate a philosophy about the importance of arts in education. Developing an effective teacher training model in the philosophy and methodology of creative art activities for early childhood education will assist day care providers and preschool teachers in understanding the value and importance of young children's visual arts. Participation in art activities provides experiences for young children that can be derived in no other manner (Gardner, 1982, Herberholz & Hanson, 1985).

Purpose

The purpose of the study was to develop, implement and evaluate a model for training preschool teachers and family daycare providers in creative art activities. A curriculum model which incorporates instructional objectives and aspects of developmental and psychological theories was developed. The model was implemented and evaluated to determine the impact of the training on the teachers' teaching behaviors as well as the impact on actual classroom art teaching.

Significance

There is a great need to implement teacher training programs which incorporate the methodology of teaching creative art activities for preschool populations. Developing an effective teaching training model in creative art activities for preschool education will promote day care providers and pre-school teachers' understanding of the value and importance of young children's visual art. The training program can influence curriculum design in the teaching of art at the preschool level. Subsequently, this will increase the quality of art teaching as evidenced by post observations, questionnaires, self-evaluations and interviews.

Definition of Terms

Creativity

Creativity is the process of discovery inherent in everyone. It is not unique to a few genius individuals and we cannot manipulate the creative genes to clone creative children. Creativity occurs in the realm of cognition but is not necessarily analogous to intelligence. For example Selfe (1977) describes the case of Nadia, an autistic girl whose art was highly creative and advanced, but whose I.Q. was below average. Creativity often occurs in response to a need that the creator experiences. This need can arise in response to gaps in knowledge. These gaps in knowledge may relate to unresolved problems. Unresolved problems may be connected to the creator on an individual or society level.

Creativity is a process which involves thoughts, dreams and other symbolic images originating in the mind. It incorporates the physical, emotional, mental, spiritual and social aspects of the creator.

Creativity is often experienced as an altered state of awareness in which time, space and thoughts are momentarily suspended. Creativity involves a variety of conditions, : the freedom to question, uninterrupted time, unintruded space, the ability to make choices, relaxation, self confidence, and honesty.

Through the creative process the creator utilizes all the knowledge about the object or situation and reorganizes

this reality into either a physical object or a mental process that is new and unique.

Creativity is not restricted to the arts or to a particular content. It develops from the uniqueness of the individual, the materials, the events, environment, people and circumstances.

The participant in the creative process may have no clear end product incubating in his or her mind, and may not necessarily manifest a product. Creativity may lead the creator to new and unique discoveries. However for the public these discoveries or creative manifestations may be well known and therefore not validated.

Pedagogy

The science of teaching teachers how to teach.

Early Childhood Education

Although this term traditionally incorporates pre-school through grade 3, in the context of this study it is restricted to children ages 2 1/2 to 6.

Art

In this study, art and art activities refer to the visual arts. Art is a difficult term to define precisely. The terminology of art varies widely from person to person. According to Weltz (1966) there is no consistent definition

of art in the literature, and this should not hinder quality art education. Reid (1945) stated:

Art is one of those things which like air or soil is everywhere about us but we rarely stop to consider. For art is not just something that we find in museums or in old cities like Florence or Rome. Art, however we may define it, is present in everything we make to please our senses. When we ask, what is art?, we are really asking what is the quality or peculiarity in a work of art which appeals to our senses.
(p 15)

Kellogg (1969) believed that a work of art means whatever the viewer of the art thinks that it means, and the value of the art object depends on the viewer's judgment. Lowenfeld (1957) and Arnheim (1974) agreed that art is an innate human process. Every society has expressed itself through art to interpret the nature of the world and life itself. "Art frequently provides a key to the myths, beliefs, customs and history of a people. Arts express culture, record it and assure its continuity" (Cohen & Straus, 1984, p.199).

Even though art is a language, words cannot adequately explain the visual arts. Art is a non-verbal language of symbols and imagery, a language of inner and outer thoughts. Art is a powerful tool to communicate feelings that would otherwise remain suppressed. "The visual arts are an international language that goes beyond the boundary of

countries and centuries". (Reed as cited in Lewis, 1973, p.1). This power of universal communication distinguishes art from all other human activities.

Methodology

Introduction

The training model was formulated on this researcher's ten years of teaching courses in Creative Art Activities For Early Childhood Development at several colleges and universities. The model described in Chapter III is a modified version of the researcher's course content.

The training model is comprised of six sessions meeting for a three-hour period once a week. The first three meetings focused on the values and developmental stages of children's art as described in the literature review (Chapter II). The second meeting covered the writer's hierarchical model of creative arts activities. The subsequent meetings emphasized methods of formulating and writing and integrating creative art activities into the classroom situation. The training also covers the psychological aspects of children's art and creativity for the young child and includes a section on effective early childhood education, focusing on teachers' attitudes, relationships and communication skills with young children. Details of the training are explained in Chapter III.

Hypotheses

The study will be guided by the following null hypotheses:

Hypothesis One: There will be no difference between the treatment and control groups' attitudes regarding the value of art for the young child.

Hypothesis Two: There will be no difference between the participants who had a high school education and participants who had an education beyond high school in their attitudes regarding the value of art to the young child.

Hypothesis Three: There will be no difference between the treatment and control groups' methods of teaching art due to the training.

Hypothesis Four: There will be no difference between the treatment and control groups regarding the types of art displayed in the classrooms and day care facilities of participants.

Evaluation

Evaluation of the model was conducted through pretest and posttest questionnaires, interviews, observations, and self-evaluations.

A randomly selected treatment group of preschool teachers and family day-care providers was trained via the

curriculum. A randomly selected control group drawn from the same population did not receive the training. Participants in both the treatment and control groups were given pretest and posttest questionnaires on the value of art for the young child. Pretest questionnaires included both a Likert-type scale and open-ended questions. Questionnaires focused on defining the teacher's perceptions of creativity for the young child, and their definition of art activities for the young child. Questionnaires can be found in Appendices D, E and F.

Follow up self-evaluation forms, interviews and Likert-type and Semantic Differential scale questionnaires were administered three to eight weeks after the training. Both groups were observed teaching an art activity to children. Observations focused on the type of art activities presented in the classroom. Observations were rated via criteria listed on the observation form described in Appendix C. Definitions of terms that are used in the observation form can be found in Appendix B. Evaluations were based on desirable changes in the teachers' instructional behaviors, and changes in attitudes regarding the value of children's art.

C H A P T E R I I

LITERATURE REVIEW

Introduction

Art is an integral part of a young child's experience in a preschool setting. It is an important developmental, psychological, and cognitive tool for learning. The manner in which art is taught can stimulate or stifle a child's creative potential. Unfortunately, many teachers are unaware of the intrinsic value of a young child's art and only consider it seriously if it is product-oriented. The presentation of an art product to parents for approval makes parents feel that the preschool staff has been doing its job because the child has accomplished something that day. If the child is lucky, this creation might get placed on the door of the refrigerator for a brief period of time. More often than not, a young child's art work gets praised and then thrown in the waste paper basket.

Some teachers believe that art projects should be used primarily to promote early academic skills. For example, the teacher writes the child's name in large letters across his or her art work. In doing this, the teacher emphasizes name recognition and minimizes the art underneath the message as just "scribble scrabble" (Bos, 1978). An art teacher in the higher grades would never think of writing the child's name across his or her paper. However, the

young child's art is considered to be only "scribbles."
"Teacher-made" art that the child merely scribbles on and other instant art lessons are miseducation in art (Chapman, 1982). These teach children that art is an activity that can be done without content, context, or imagination.

Most preschool teachers feel that they can leave the job of creative art experiences to kindergarten and elementary school teachers. However, due to problems with scheduling, finances, and lack of training many of our country's elementary school teachers confine art curricula to stereotyped, dictated art activities such as coloring xeroxed or mimeographed pictures from teaching manuals. These manuals are no more than glorified coloring books of characters like Big Bird that are popular on children's television programs. The rapid imagery of television characters can make these characters more appealing than creating an original image. All too often, parents and teachers feel that the problem of inattention in art activities lies with the child rather than admitting inadequate planning of the art experience by adults (Bos, 1978).

Although teachers and parents take pride in other new activities that a young child explores and masters, art is often taken for granted and the quality of art instruction that most children receive is substandard. According to Chapman (1982), the majority of early childhood and elementary school teachers, directors and principals have

not received training in teaching art creatively or in the development of psychological aspects of children's art. Teachers are forced to depend on teaching what they remember from their own art experiences in elementary or nursery school. Thus the cycle perpetuates itself. In programs that do not have art teachers, teacher aides often lead the art experiences in order for the teachers to have time for their lesson planning. In American public schools, art is often used as a fill-in or a reward for completing one's "work." Lowenfeld (1947) taught educators in the 1950s that art was more than a pastime. However, educators today still treat art in the curriculum as if it were not a subject of enduring significance in a child's life.

What is Art?

Art has many aspects and can serve numerous purposes, asking what is art is asking what is life (Canaday, 1980). Lansing (1976) asserts that the art product is unlike other created objects because it exists primarily for aesthetic experience and is "the rearranging of concepts and emotions in a new form that is structurally pleasing and primarily for aesthetic experience" (Lansing, 1976, p.32).

Cohen and Gainer (1984) define today's art as the conscious efforts of individuals to arrange colors, shapes, lines, sounds, movements, and sensory phenomena to express their ideas and feelings about themselves and their society. Art is a non-verbal language of symbols and imagery, a

language of inner and outer thoughts. Art is a powerful tool to communicate feelings and intuitions that would otherwise remain suppressed. Even though art is a language, words can not really explain the visual arts. As a vehicle of communication, the art product allows the observer to perceive and understand new possibilities for thinking, feeling and imagining. Thus, it increases opportunities for self-determination and self-realization because it provides the creator with more information about life (Lansing, 1976).

Art is composed of texture and color and is based upon principles of proportion and rhythm. Closeness, distance, similarities and differences through colors and spatial relationships can all be expressed in a picture. Art is a creative experience utilizing a medium that conveys imagery from the creator. The message can be one of beauty or a deeper, more philosophical statement.

Art is both a process and a product and can be a pleasurable experience for most people when they do not judge or prejudge their products or their process. Uniqueness in an art experience might be described as a feeling that is so new that it is quite different from other feelings one has had. One can experience this uniqueness in art through the variation of line, shape, color, or texture.

Few people really understand how their attitudes and behaviors can be affected by the visual forms they encounter

every day (Chapman, 1982). Humans have created the arts in order to express what they could not express in conventional conversation. Art is a means of expression that is often less threatening than words. We have often heard the statement "a picture is worth a thousand words." In a picture, one can portray several feelings at one time. Works of visual arts capture an essence of the world and therefore remind us of what we might have overlooked (Eisner, 1987).

Ancient artists illustrated dominant interests of their times and provided a measure of spiritual strength for their fellow men and women (Contant, 1964). Later artists continued to depict, interpret, and prophesy the activities, interests, and beliefs of their society. "Art frequently provides a key to the myths, beliefs, customs and history of a people. Art expresses culture, records it and assures its continuity" (Cohen & Gainer, 1984, p. 199).

The general public's notion that art is a frill, a luxury, something to be added to educational programs or private lives only if time and money permit, needs to be challenged. Americans often believe that education helps the child learn how to cope in a competitive, materialistic and technological world; therefore, school systems should emphasize the basics in education. "Art education is seen as marginal or ornamental, nice but not necessary" (Eisner, 1987, p. 2). The majority of Americans view education as a means to an end rather than as an end in itself. When

Proposition 2 1/2 (a tax reduction bill in Massachusetts) was passed, many art teachers lost their jobs. Art was seen as a dispensable recreational subject or a pastime for the wealthy or the gifted.

Another attitude maintained by the public views artists as people who are outside of the mainstream (Arts Education and American Panel, 1977); therefore, children are not encouraged to create art. Art is accepted as a hobby but not as a profession. Artists are rarely thought of as able to earn a "decent" living.

Many Americans are anesthetized by today's modern conveniences and vicariously satisfy their need to create by watching others' creativity in the movies, on videos, or on television. As a culture, we spend more time buying products than we spend experiencing our own creativity (Brookes, 1986). However, art is essential to human life; it is important to personal happiness and communal welfare. Art is a barometer of the values and norms in our society. It follows that if art is an important source of culture then art should be taught in our schools and nourished in our daily lives (Contant, 1964).

Art can be such a powerful force in society that many leaders have recognized its strength in communication. When Hitler banned all art except for art of his regime, he did so because he was aware that art communicated feelings, which could in turn inspire action. Kathe Kollwitz was an artist whose art was banned by the German Kaiser and by

Hitler. Her art depicted the growing dangers of fascism and the poverty and the misery of the working class people (Hinz, 1981).

Read (1945), an art educator, stated, "Education through art is the basis for universal order in society. Education through art is education for peace" (p. 17). Art is a subject in our educational system that teaches values inherent in society. In the 1980s, art is as important to our political climate as science, business, government and other fields.

The absence of art and creativity from people's lives creates a feeling that something is lacking, a feeling of emptiness or personal dissatisfaction. When individuals rediscover their creativity, they can open a door to personal growth. Contant (1964) took this concept to an extreme when he wrote that life that does not involve art is comparatively devoid of worthwhile meaning and purpose.

Teachers are not the only ones to shoulder the blame that the majority of people in this country shy away from the arts. Popular opinion has held that artistic talent is born. The word "art" is derived from the Latin word "ars" which means a skill or special competence which is learned and is not innate. Yet, many people feel that artistic ability is something inherent. Only in rare cases do they believe it can be taught.

The Importance of the Visual Arts in Early Childhood Education

Art for the young child is a means to communicate discursive and nondiscursive information about the world. Discursive information is normally communicated by the written or spoken word. Nondiscursive information involves qualities about a symbol or object that cannot be put into words (Lansing, 1976).

The aim of children's art is not to produce a masterpiece; it is a means to describe their reality. Not all children will become famous artists, but all children can enjoy the act of creating. Most researchers agree that children's initial enjoyment of art is based on their senses. The finished art product has a different connotation to the adult and to the child. Children are more involved in the here and now. They draw from their own experience which is different from the experience of an adult perceiving the same object or event. Art for the young child involves creative risk taking, motor development and the process of exploration. Through art, children can improve their abilities to perceive and interpret their worlds (Eisner, 1972). Schaffer-Simmeren (1950) refers to drawings of children as outward signs that they have mastered their universe visually and therefore have mastered themselves. Words are imperfect language for children. Their senses find more exact and complete expression in the language of art.

Children's art and its value was a discovery of the 19th and 20th centuries (Read, 1945). The aesthetic quality of children's art was recognized by Topffler, the Swiss artist and educator, in 1830 (Leeds, 1989). During the last half of the 19th century, in England, researchers and educators studied children's drawings because of the interest in evolutionary development popularized by Spencer and Darwin (Richards, 1974).

Numerous theories were developed regarding the value of children's art, each based on the educational philosophies of the time. For example, romanticism viewed the child as an unsocialized creature on which adult society scrawls the ugliness of uniformity (Pariser, 1988). Children educated under this philosophy were given art materials that they could use freely, and no attention was given to the process or the product. Art was created just for enjoyment.

In the 20th century most art educators including (Lowenfeld, 1947; Kellogg, 1969; Lansing 1976) have utilized developmental stage theory to train teachers in teaching art to the young child. These educators and their theories are discussed in the next section of this chapter.

Today, artistic stage theory is being questioned by researchers in art education. Hamblen (1985), Pariser (1984), and Wilson and Wilson (1982) agree that stage theory emerged from the assumption that children's art and the art of a culture have predetermined end points. Hamblen (1985) claims that artistic stage theories are deficient, and

advocates for the development of a theory that would address a broader spectrum of artistic expression. This theory would include a framework of sociopsychological factors that influence the graphic expression of children and adults at various chronological ages and developmental stages.

Hamblen (1985) strongly believes that popular art of the mass media in Western societies influences children's art. Today's child grows up in a highly technical and mechanized environment, a milieu that offers few opportunities to formulate inner creativity. In today's video age, children can play interactive games along with their favorite superhero on television. This phenomenon can breed uncreative and unmotivated children who expect to be passively entertained (Kaye, 1979). If children engaged in creating art instead of watching countless hours of television they could develop some of the skills that Jenkins (1980) and Contant (1964) outline below:

1. Develop creative thinking.
2. Provide a means of communication and self expression.
3. Serve as an emotional release.
4. Strengthen the self-concept and confidence.
5. Increase self-understanding.
6. Heighten aesthetic awareness.
7. Enhance the ability to visualize.
8. Provide problem-solving/decision-making opportunities.

9. Develop appreciation for the individuality of others.
10. Lead to the integration of the individual.
11. Improve concentration.
12. Aid physical coordination.
13. Develop work habits and a sense of responsibility.
14. Generate joy.

The visual means of perception is faster for children to interpret than the written word. The development of reading and writing can be fostered through creating art (Williams, 1977). Although art is important in developing academic readiness, many early childhood educators feel pressured to teach academics rather than art. Some parents and educators who include art in the curricula believe they have to teach children how to improve their art creations through instruction, demonstration, censure and correction. They can hardly wait for the children to express themselves in an artistic manner that seems right and proper (Grozinger, 1955).

The mental abilities children possess are influenced by skills they are able to practice and learn. Children do not develop in a vacuum, and in each step of physical development there is a step in psychological development as well. An overemphasis of the importance of the developmental stages in art can obscure the influence that nurture has on the art of children (Hamblen, 1985). Since art is a vehicle for young children to express their

perceptions of the world, it is normal that emotions and feelings can be expressed through the art experience.

The Developmental Aspects of Early Childhood Art

Hall (1885) was one of the first educators interested in the developmental stages of children's art. Hall examined the art of children ages three to eight, and noted the following developmental stages:

1. Mere marks.
2. Circle head with longitudinal lines for head.
3. Facial features are added.
4. Arms are extended from the head.
5. The body is represented.
6. Diaphanous clothes are added
(Richards, 1974, p. 8)

This led other educators to observe children creating art and to formulate theories on the developmental stages of art. For example, Cooke's (1885) four stages of children's development in art were:

Stage one: (ages two to five), muscular movements and scribbles.

Stage two: imagination becomes evident.

Stage three: the head and body are outlined.

Stage four: (ages four to nine) the child can copy and analyze his art.
(Richards, 1974, p. 8)

In the late 1890s, Cizek (1927) observed children creating art. He classified the following stages: the scribbling and smearing stage, rhythm of spirit and hand

stage, abstract symbolic stage, introduction of characteristics, differentiation of color, form and space and forming and shaping. Cizek felt that these developmental stages in art overlapped (Richards, 1974). Art historians such as Read (1945) cite Cizek as the first art educator who demonstrated the psychological advantages of releasing the creative impulse which is present in all children (Richards, 1974).

Another educator who stressed the importance of children's art was Froebel (1895) who founded the kindergarten movement based on his belief that development in childhood is not merely preparation for adulthood but a stage of development valuable in itself (Sienkiewicz, 1985). In Froebel's view the healthy child is always seeking to create, and the child's first sensory experiences are the background of art production. Peabody, a crusader of the Froebelian kindergarten movement in America during the late 1800s, incorporated art as a valuable aspect of the curriculum (Sienkiewicz, 1985).

Partridge, an English researcher during the same time period conducted a study of two hundred drawings by children in lower class English boarding schools. She developed the following generalizations from her observations:

1. There is an ordered development in the drawings of human figures done by children.
2. The stages are clear and well marked.

3. The child begins with few and simple ideas of things but this gradually increases and things become more complex.
4. Detail is misplaced in early drawings but the child soon begins to select and reject in arranging his drawings.
5. The child has an absorbing interest in detail.
6. The child exaggerates the part that appeals to him or her because of his or her weak sense of proportion.
7. The child changes from single to double lines when he observes the solidity of objects; and to a child drawing is description not representation, he or she draws what he or she wants to tell. (Richards, 1974, p. 22).

Many educators in the early 1900s continued research on the developmental stages of children's art. Since most of this research was focused in children's art on the elementary school level, this material was not mentioned in this review.

In the 1940s and the 1950s, there was a resurgence in the developmental theories of art development. However, Grozinger (1955) feared that if educators were going to look at children's art as a developmental phenomenon, they would merely approach it from Gessell's school of thought, which was to allow the child's development its own course without intervention. Grozinger (1955) states,

The child after all is not born with a crayon in its hand as a bird is born with a beak; on the contrary, all its painting and drawing material is put at its disposal by the civilized world in which it grows up. Hence the creative urge is always dependent on opportunities which must be offered it. (p. 21)

Lowenfeld's developmental stages of children's art stemmed from existential theories in education. For example, "the Lowenfeldian idea of unfolding the individual's potential creative abilities without any interference from the outside world, as deriving from the existential notion that the source of all knowledge is the ego". (Kauppinen, 1985, p. 256).

Although Lowenfeld was an important contributor to the developmental theories of art, it was not until the 1960s that his ideas spread beyond the educational community. In the 1960s, as a result of Sputnik, American educators became interested in how our children could catch up to the Russians. The race to the moon was also the race for school children to succeed in academics. Federal agencies, private foundations, and the military all gave financial and political support to funding improvements in mathematics and science teaching. The underlying interest was the link between education and national defense (Efland, 1988). Educators became interested in cognitive development manifested by the writing of Hunt (1961) who popularized Piagetian theory. Piaget's developmental stages influenced several art educators (Luca & Kent, 1968; Lansing, 1976; DiLeo, 1977; Lasky & Mukerji, 1982; Cohen & Gainer, 1984). As the interest in developmental theories grew, most art educators (Lowenfeld, 1957 ; Harris, 1963; Kellogg, 1969; Golumb, 1974; Brown, 1970; Lansing, 1976; Eisner, 1972;) and developmental psychologists (Bruner, 1965; Goodnow, 1977;

Gardner, 1980) agree that there are important developmental stages in a young child's art. Researchers vary on how these developmental stages are defined.

Several art educators applied Piaget's (1952) theories of cognitive development to children's artistic development. Lansing (1976) articulated the relationship between the stages of artistic development and the stages of conceptual development. In Table 1 the researcher applies Piaget's (1952) theory of development with Lansing's (1976) stages of artistic development.

Table 1

Developmental Stages in Art

<u>Cognitive Development</u> Piaget	<u>Art Development</u> Lansing
<u>Basic Premise:</u> A child does not draw before the preoperational stage due to lack of mental image or visual concepts.	<u>Basic Premise:</u> There are 3 stages in the development of visual symbols and they reflect the number of significant functions that visual symbolization seems to serve in the course of human growth.
<u>0-2 Years: Sensorimotor Stage</u> Does not involve drawing or symbolic manipulation. Infants use action schemas to learn about their worlds.	

(Continued on following page)

Table 1 cont.

Cognitive Development
Piaget

0-4 Months: Reflective Stage,
Primary Circular Reactions Stage
No coordination of vision and grasping. Use of adaptation, accommodation and assimilation
Exploration of circular responses, discovery of own body.

4 Months-1 Year: Coordination
of vision and grasping, increase
in visual and tactile exploration.
Beginning of object permanence and imitation.

1 Year-18 Months: Tertiary
Circular Reactions and Symbolic
Representation Stage:
Internalizes actions and begins to think before acting. Starts to represent objects through imagery.

Preoperational Stage: Children use symbols. Children's thinking is overly correct, irreversible and egocentric. Children discover operations for solving problems and classifying information.

2 Years-4 Years: Preconceptual
Substage: Deferred imitation,
use of symbols, symbolic play,
and language. Cannot distinguish between mental, physical and social reality. Children are egocentric.

Art Development
Lansing

0-5 Months: Spatial
relationships are
topological (the child
sees the serial order
of objects, the
continuity of a line or
surface and can see
things enclosed by
other things).

5 Months-1 Year: Starts
to see Euclidean
relationships (straight
lines, angles, geometric
figures and
proportions). Beginning of learning constancy of shape and size.

1 Year-18 Months:
Learns dimensions of
single object
relationships. Starts
to make disordered
marks on paper.
Beginning of symbolic development.

Scribbling Stage: can Visual symbolization gives children the opportunity to satisfy their interest in muscular sensations of making marks. Can perceive Euclidean and spatial relationships.

Uncontrolled Scribbling:
Disordered appearance
of markings including:
dots hitting the paper
with a crayon. Lines
move in a different
direction because the

(Continued on following page)

Table 1 cont.

Cognitive Development
Piaget

5 Years-7 Years: Transitional
or Intuitive Substage: Can
separate mental from physical
reality. Ability to understand
cause and effect. Draws what he/
she knows rather than what he/she
sees.

Art Development
Lansing

child does not possess
sufficient motor control
to master movement.
The primary interest
is kinesthetic
manipulation.

Controlled Scribbling:
Repeats movements over
and over again,
producing longitudinal
and circular scribbles.

Naming of Scribbles:
Children begin to use
imagination, scribbles
are named in terms of
concrete objects and
events.

3-7 Years: Early
Figurative Substage: The
child's drawings
resemble things that we
experience in our
environment (visual
reality). The first
drawing of a human
figure. Drawings
contain more than one
object. Objects are
placed on the page with
no meaningful
relationship. Things
are drawn with
exaggeration of size,
line and color. The
child thinks of concrete
objects in relative
isolation.

Lansing (1976) agrees with the observations of Piaget
and Inhelder (1956) that young children draw what they know
rather than what they see, noting that young children rarely

look at the object being drawn. They rely instead on their conceptual memory.

DiLeo (1977) compared the evolution of drawing to Piaget's developmental stages. In Piaget's perspective, during the first year of life, the child is more interested in a mouthing schema to explore objects like crayons than in the process of drawing. The child's first scribbles are a manifestation of sensory motor pleasure.

Piaget's second stage of development is described as the preoperational stage. This stage is divided into the preconceptual phase (ages two to four) and the intuitive phase (ages four to seven). During the preconceptual phase, the child progresses from the enjoyment of drawing to a recognition of his or her ability to produce a pictorial symbol. During the intuitive phase, the child advances from egocentrism, where the child is drawing from an internal model, to being able to understand relationships of proximity and separation (DiLeo, 1977; Cohen & Gainer, 1984).

Luca and Kent (1968) agree that the egocentrism of the preoperational stage of Piaget's development explains the phenomena of children tending to draw themselves much bigger than their peers. Particular objects in a child's drawing are often overly exaggerated because of their importance to the child. For example, the teacher's arm might be drawn larger than the body if that teacher often hugs the child.

Kellogg (1969) and other researchers (Cane, 1951; Lowenfeld, 1957; Gardner, 1980;) discovered that young children all over the world scribble. It is unfortunate that the word "scribbling" has a negative connotation. For many people this word suggests a waste of time or a drawing with no content. Actually the very opposite is true (Lowenfeld, 1957). Scribbling is important in gross and fine motor development, and all children enjoy the motor pleasure that occurs from scribbling. Even if children do not have art materials readily available to them, they will still scribble with a stick in the sand or with any other marking instrument. The first scribbles occur during the stage when the muscles of the child's hands and eyes are not fully coordinated. Kellogg (1969) supports the importance of scribbling by observing that the child will stop scribbling motions if these motions do not produce marks. Children do not develop a visual interest in scribbling until age two or three.

According to Lowenfeld (1957), the child's first scribbles have a variety of motions, repeating lines and many different colors filling the page. Lowenfeld calls these first scribbles "disordered scribbles." Touching, feeling, seeing, manipulating, tasting and listening are important in this early stage. "Disordered scribbles" occur at approximately eighteen months of age. They are random and vary in length and direction. Various methods are used to hold the crayon upside down, sideways, etc. The fingers

and the wrist are not used to control the drawing instrument. Lowenfeld believes that six months after starting to scribble children will discover a connection between their movements and their marks on the paper. Then lines are repeated and drawn horizontally, vertically or in circles. By the age of three, children can copy circles, and their scribbles are more elaborate. The control over the scribble is reflected in the children's control over other parts of their environment, for example, the ability to take their jackets on and off. Lowenfeld (1957) contends that scribbling should not be interfered with and stated the following:

Sometimes a nursery school teacher will see a child painting a picture that actually turns out to look quite like a piece of modern art. It is a great temptation to stop the child at this point and "save" the picture. However the child will not understand this interruption to his [sic] scribbling. The child should decide when a picture is completed. (p.78)

Lowenfeld cites Bee's (1964) study of preschool children's attention which found that children who were easily distracted from creating art had parents who helped their children to complete their art project when the children became frustrated. This can interfere with the development of the child's problem-solving abilities.

Lowenfeld valued the emotional and mental growth of children reflected in their art as well as the significance of changes in spatial relationships (Leeds, 1989).

Lowenfeld (1957) has found that children start to name scribbles around age three and a half. They start to change from kinesthetic thinkers to imaginative thinkers. The line becomes more than just the result of a motion; it becomes the edge of a form. Development in scribbling is a reflection of growth; it is continuous but not smooth. Every child, regardless of development, should at first be considered an individual.

Although Lowenfeld is highly respected in the field of art education, some educators have found weaknesses in his theories. Lansing (1976) found that Lowenfeld offered few examples of how the process of creating art facilitated growth. Instead, Lowenfeld focused on the product as evidence that growth occurred during the process of creating.

Kellogg (1969) examined over one million children's drawings to support her developmental approach to art. She distinguishes 20 basic scribbles which are not sequential. These scribbles are produced by the motor movements of the hand and do not require visual guidance.

One stage that Kellogg distinguishes is the mandala stage. Mandalas are circles divided by one or more crosses. In Jungian Psychology, the mandala has significant meaning in the philosophy of the collective unconscious. Although Gardner (1980) discusses the recurrence of the mandala in children's art, most other researchers in early childhood art have not found any evidence of the mandala stage.

According to Kellogg, following the mandala stage children enter the sun phase. In this stage the child's first sun is not a conscious representation of the solar sun. It is a variation on a mandala, a balanced form. Her following stages include: radials, and the first drawing of humans where arms extend from the head. The last developmental stage that Kellogg describes is the drawing of animals, which she claims are merely drawings of humans placed on their side.

There are many controversies regarding Kellogg's research. Her original research of children's drawings was drawn on index cards, which questions the validity of several of her stages (as seen in her major presentation at the National Art Education Association Conference in San Diego, 1972). Kellogg claims children's art develops in a building block approach; one thing gets placed after another but her ideas lack a clear-cut progression on how the next step develops.

In her first stage, Kellogg arbitrarily labels 20 scribbles, admitting that she does not know which type of scribble is drawn first or why. During the placement stage Kellogg points out that scribbles suggest purposeful shapes. Why these shapes are purposeful enough to be pointed out, she does not say. The only information the reader receives about the suggested shapes is that they are remembered from scribbles. Kellogg admits that it is difficult to distinguish clear-cut examples of all the basic scribbles in

the art of a two-year-old. At this age, many children make one scribble right over the next one. According to Kellogg, when children are three or four, they often place a single scribble on the page. Wilson & Wilson (1982) point out that within a single drawing graphic schema can be found which can be indicative of more than one stage. There are other points in Kellogg's research that are debatable.

Researchers differ in defining the point in artistic development at which the figure actually emerges.

Alexander (1981) and Clare (1988) disagree with many of Kellogg's theories. Alexander believes that drawing is not a spontaneous activity. The child has to be shown how to hold the marking instrument in order to make a mark on the paper. This begins at approximately age one. The scribbles that occur are the same for all children and begin with wavy scribbling. Clare (1988) contends that Kellogg's pattern stage is unfounded. He postulates that the patterns formed by children's scribbles are accidents that result from their orientation to the drawing surface, their seating in relationship to the paper and the anatomical make up of their elbow, hand, etc. Clare also disagrees with Kellogg's assertion that children are not interested in depicting realistic anatomy when they omit body parts, such as arms. Kellogg believes that the reason for the omission has to do with aesthetics; children draw line formations that are balanced because they are easier to perceive and remember than other formations. Children believe that their figure

drawings look balanced without certain body parts. Clare asserts that children omit limbs because those parts of the body are not necessary in the expression of feelings or because they simply do not choose to include them.

According to Herberholz and Hanson (1985), most researchers agree on at least two main stages of drawing that occur in early childhood. The first stage is a period of manipulating materials, accelerating from disorganized to more controlled scribbles to the naming of scribbles. During the second stage, children develop a series of symbols that represent objects in their environment and become more aware of the space of the paper. Herberholz and Hanson (1985) stress that no one leaves the manipulative stage completely. Even as adults when we are confronted by an unfamiliar tool or medium we usually manipulate and experiment with the material before embarking on a project.

Francks (1979) stresses the importance of scribbling and includes the drawings that children make with their hands in the air, or in the water, as the first scribbles. She reminds educators that young children's art work is not created for the purpose of being a work of art. Children at early ages cannot look at their scribbling critically because they don't perceive the difference between inner and outer reality. Children draw what they know rather than what they see. Whether or not young children wish to talk about their art is of less significance than the fact that they have chosen to express their thoughts in a particular

manner. Francks (1979) sees young children's art as a means of self-affirmation thereby, serving as a valuable tool in the child's total development.

Golumb (1974) states that the child's first drawings are global configurations which do not resemble the object and lack its most essential attributes. She also confirms the opinions of many researchers that in the scribble stage motor satisfaction reigns supreme. In this stage the child is unconcerned with the final product. When a child is asked by an adult to describe his or her scribbles, the child makes up a story. This is called romancing. Golumb (1974) rejects Kellogg's ideas about shapes claiming that children do not make any intentional shapes until drawing circles at age three. Their first representations of people are large circles with smaller circles inside. These inside circles can stand for facial features as well as for extraneous body parts like belly buttons. Golumb (1974) calls these drawings, in which the graphic differentiation of features are confined in a circle, "global people."

The next variety of the human form to emerge is what Golumb (1974) describes as a "tadpole figure." Tadpole figures are oval-shaped oblongs with the face drawn in the upper part and two vertical lines extending outside the contours. Gradually the circle shrinks and the vertical lines lengthen to serve as the figure's legs. According to Brown's (1970) research, tadpole figures are not prevalent

in the emergence of the human form in children's clay configurations.

From Golumb's (1974) linear and tadpole stage, the child progresses to an "open trunk model" and then gradually moves to a full-fledged figure with differentiated body parts. Earliest attempts at differentiation of body parts utilize a circular shape or a sun pattern for extremities like fingers, feet and hair. This is because these are the easiest shapes for a child to make. The task of drawing a human figure is a difficult one, for first the child has to define the task to him or herself, invent the forms and identify them. This involves the ability to master perceptual coordination of motor skills and then go beyond it. Gradually the child becomes more task-oriented, acquires representational concepts, models and skills and starts to draw in a more accepted realistic manner (Golumb, 1974).

It is important to remember that different children will cling to different developmental phases for periods of time. They may skip some stages and combine other stages. When some children are confronted by difficult situations, they may regress to an earlier developmental stage (Arnheim, 1974). If teachers are not aware of the developmental stages of children's art, they can engage the child in art projects that are frustrating and thereby affect children's attitudes about art. Art educators (Brookes, 1986; Chapman, 1982; Lansing, 1976; Lowenfeld, 1957) agree that early

educational experiences in art affect the attitudes that adults have about the value of art. Many adults have a fear of creating art because they feel that they have little or no creative ability. This fear often manifests around fourth grade when children become more critical of their art. At this age children are sensitive to peer judgements of their performance and have definite notions about "good" art. "Good" art often is defined as realistic art to this age group (Brookes, 1986; Chapman, 1982).

The Rationale for Integrating Creative Art Activities in a Preschool Curriculum

The Concept of Creativity

The word creativity derives from the Latin word, creare: "to make" and the Greek word, krinein: "to fulfill." Creativity has been described by many writers and researchers. It has been analyzed, philosophized, exalted, praised, and criticized.

Lowenfeld (1957) tried to clarify the confusion around the word "creativity." He felt that the general public immediately tied creativity with the arts, with the gifted, or saw creativity as including only those with high intelligence. Lowenfeld (1957) believes that everyone has the potential to be creative, to take advantage of changing situations and to have originality in dealing with known and unknown stimuli. According to Lowenfeld, the creative urge

exists in all children and can be shown through their exploring, investigating, and discovering. "The very act of creating can provide new insights and a new knowledge for further action" (Lowenfeld & Brittain, 1983, p.48).

According to Torrance (1980), Lowenfeld's concept of creativity could be summed up as the sensitivity to distinguish between what is essential and what is unessential for expression. Lowenfeld believed that teachers could provide the environment for the unfolding of these sensitivities, by helping children find the right technique for their individual expression. Creativity is not complete unless it includes visual, auditory, tactile and kinesthetic perceptions. Children rely on different sensory modes to help them in learning, thinking and creating.

Earlier in his career, Guilford (cited in Ghiselin, 1952) characterized creative people by the following traits: flexibility, (responding with unusual uses for common objects); adaptivity (redefining, reinterpreting and able to find new ways to meet goals); fluency (the ability to generate a large number of ideas with ease within a given time period); elaboration (the complexity of detail in verbal or visual tasks); and originality (the ability to derive unusual ideas). Guilford's (1967) research looked at underlying factors in the ability to answer test questions with alternative solutions and motivated psychologists and educators to research creativity .

Maslow (1968), one of the founders of the humanistic psychology movement, described creative students as having the following traits: secure in themselves, spontaneous, natural and uninhibited. These students do not rely on the familiar; they prefer to respond to the mysterious. Maslow believed that creativity is our adventure into the unknown. Rogers (1977), another humanistic psychologist and educator, described creative individuals as people who are open to many possibilities and who do not distort experience. Rogers is a firm believer that creativity can be nurtured through the educational system. He draws an analogy between creative ideas and infants: the survival of both are threatened if they are ignored and not nurtured.

A postulate in psychoanalysis developed by Kris (1952) is that primary process thinking operates during the creative process. Kris (1952), a psychoanalyst noted for his study of the creative process in art, studied the effect on the mind when the creator's attention was withdrawn from objects in reality. He concluded through his results that when engaged in the creative process, the creator temporarily regressed to primary process thinking.

The idea of regression as an accepted part of the creative process is also echoed by Torrance (1965). Through his research, Torrance discovered that creative people question, are open to new ideas, are willing to take risks, are energetic, persistent, intuitive, sensitive to the outside world, preoccupied with a problem and are

willing to regress. Torrance agrees that creative people are attracted to the mysterious and the more difficult while remaining independent in ideas and judgment. He defines creativity as the process of becoming sensitive to problems and gaps in knowledge and identifying the difficulties involved in the search for solutions. This process involves formulating hypotheses about the deficiencies followed by testing, retesting and modifying the hypotheses and communicating the results. In each stage the creator is constantly striving for homeostasis, a natural driving force behind creative problem solving.

Jung (1971) wrote that the total nature of the creative act eludes human understanding. He believed that there are two modes of artistic creation, one psychological and the other visionary. The psychological mode deals with the materials that arise from the realm of human consciousness and contains all of life's experiences, sorrows and joys. Jung described the visionary mode of creativity as a primordial experience, an experience beyond our understanding, rather than an experience that is hidden by our unconscious. Since this experience is beyond our understanding, we can understand why the general public wants commentaries and explanations when they look at visual art.

Jung disagreed with the Freudian view of looking at artistic creativity. To Freud, the artist conceals and sublimates unacceptable personal experiences, and art is a

symbol of neurotic illness. Jung felt that the Freudian point of view discusses the artist and not the art. A work of art is an entity of its own rather than a symbol of the artist's neurosis. For Jung, the essential element in creativity is the ability of the creation to speak from the heart of the artist. Creativity manifested through the arts can be described as a living being that uses the individual artist as a nutrient medium shaping itself to fulfillment for its own purpose. Jung described the duality in a creative individual. On one side is the personal life of the creative person. On the other is the innate drive of the creative process itself that turns the artist into an instrument. The creative person lives in an internal tug of war between common longing for happiness, satisfaction and security on the one hand, and on the other, a passion for creation that might override every personal desire.

Prince (1970) defines creativity as an analogy that utilizes the concepts of synectics making the familiar strange and the strange familiar and states the following:

Creativity is an arbitrary harmony, an expected astonishment, a habitual revelation, a familiar surprise, a generous selfishness, an unexpected certainty, a formable stubbornness, a vital triviality, a disciplined freedom, an intoxicating steadiness, a repeated initiation, a difficult delight, a predictable gamble, an ephemeral solidity, a unifying difference, a demanding satisfier, a miraculous expectation, an accustomed amazement. (p. xii)

Barron (1969) discussed the paradox of discipline and freedom inherent in the creative process. The human act of creation always involves a reshaping of given materials, whether physical or mental. The new thing is reconstituted from something old. "Creation implies radical novelty, whether making utterly anew or out of nothing" (Barron, cited in Rothenberg & Hausman, 1983, p. 191).

Other researchers who define creativity as a duality include Ghiselin (1952), who described it as a fight between the new ideas and the old ways of doing things. The creative process demands a determination or a commitment to find resolution to a problem. An ordinary mastery of a field is not enough. "The creative person must labor to the limit of human development and then take a step beyond" (Ghiselin, 1952, p. 29).

Creative behavior is not a one-time reaction to a situation. It is a continual, ongoing response that grows and blossoms. Creative people are very aware of their environment. They take in information without prejudging it and try to look at things from several different points of view (Herberholz & Hanson, 1985). The creative process is not always easy work. Some people experience long periods of alternating conscious and unconscious work while others have moments of inspiration. Linderman (1984) describes the first step of the creative process as the idea or the selection of an imaginative theme. The creative person searches for a unique way to communicate an idea. Although

discipline and hard work can be the background of creative work, techniques in the absence of fresh insight are meaningless. Via inspiration, the imaginative mind deliberates and explores ideas. The mind plays with ideas as in a daydream. The production of an idea occurs when the action takes form, as in an art product. The concrete form of the product allows the person to expand. The creator can take the creative project further into the dream or the idea. Then the creator needs to step back from the idea in order to consider it more objectively before making conscious adjustments.

There are some artists who have been able to fully examine their process and describe that experience in words, the idea that art consists of the revelation of unconscious material has influenced several modern movements including expressionism, dadaism, surrealism, the beatnik poets, and punk art.

Art and the Creative Process

Art and creativity are closely interwoven. The creative process manifests itself as a child's drawing and an inventor's discovery. The only difference might be that at a young age the child does not reflect on his or her work in order to return to his or her creation to expand on it.

There are a variety of factors involved in the creative experience: the freedom to question, time, the process, making choices, concentration, desire, honesty, uniqueness,

self-confidence, transformation, integration and synthesis (Ghiselin, 1952). Creative expression includes the following related phenomena: environmental, social, emotional and spiritual. Creativity is also highly affected by the values of the era in which one lives. The creative process begins with a state of awareness of the external environment and a state of conscious intentions. Ghiselin (1952) believes that no one creates without deliberately setting out to do so. The creative process is motivated by the creator's interest in discovery. This interest continues every step of the way. Mozart (as cited in Ghiselin, 1952), in a letter, describes his creative process as spontaneous ideas that become conscious when he is completely alone and "completely himself."

Ghiselin (1952); Freud (1964); Arnheim (1974); and Rothenberg, (1979) have tried to understand the creative process by interviewing famous creative individuals, or by analyzing their letters and diaries. However, this research is problematic. When individuals are involved in the creative process, they usually do not pay much attention to keeping track of exactly what they think or do. Nor are they concerned about the origins of their thoughts and behaviors. Often when they complete their work they are amazed with their achievements and see their accomplishments as both inexplicable and arising from an unknown or outside force. This is often more comfortable to them than fully

bearing the otherwise weighty pride and responsibility of the creative process (Rothenberg, 1979).

Creation in any field does not consist of an isolated event or a single act. It results from a long series of circumstances which sometimes occur in an unbroken chain or sequence. These circumstances can be reconstructed and repeated over a period of time. Picasso felt that the artist was a receptacle for emotions that could arise from anywhere. "The painter passes through states of fullness and emptying. That is the whole secret of art" (cited in Ghiselin, 1952, p. 59). Nietzsche (1927) described creativity as a process of revelation, something profoundly disturbing that becomes visible and audible with indescribable definiteness. This process is analogous to an ecstasy whose tension is sometimes released by a flood of tears. Nietzsche believed in the importance of the relationship between the body and the mind. When creative energy is allowed to flow freely, the body can perform tasks effortlessly. Thus, an integration of body and spirit occurs.

Poincare (cited in Ghiselin, 1952), the French mathematician, described creativity as a sudden illumination which resulted from prior unconscious work. Poincare claimed that no one could force creativity. One often needs a period of rest before retackling a problem creatively.

Rothenberg (1979) discusses the process in which the creative process moves from disguise and disorder to

illumination and order. It progresses from personal preoccupation to generic and universal concerns. Creativity involves increasingly heightened stages of consciousness and awareness. It bears resemblance to dreaming and has more sensory imagery than ordinary thought processes. During the creative process, creators have more periods of undirected thought, suspension of awarenesses of physical surroundings, and intense affectionate experiences of heightened anxiety or enjoyment and pleasure. There are periods when the creators let their thoughts run freely while suspending critical judgments, and there are periods of sheer playfulness. During the act of creating, there can be gratification from discharging impulses and feelings. Much of the creative process consists of elaboration, execution and the attempt to differentiate and clarify symbols. Creation involves intense motivation, transcendence of time and space, concentration, and the unearthing of unconscious material.

Rothenberg (1979) believes that we value creations because they enlighten us, arouse us, excite us, awaken us and enlarge our understanding of and our participation in waking life. The creator struggles actively and adaptively to achieve certain goals, using abstract thought processes and unearthing unconscious material which is often incorporated, somewhat transformed, into the art work. The appearance of what are usually frightening feelings and impulses is often reassuring to the audience. For example,

the audience can experience a heightened sense of recognition and identification with the universal feelings and impulses presented. This produces a sense of relatedness between the audience and the creator. In addition, the audience may experience an upsurge of their own unconscious feelings and impulses and, despite some anxiety, come away with inspirations or personal revelations.

Though "creativity" is a hallowed honorific term, creative people are not always accepted and recognized. This accounts for the fact that many artists are not recognized until years after their deaths. The general public has a tendency to resist change. Society and creative people are often ambivalent toward each other. While society can reward creators with awe and respect, creators are often viewed with suspicion because they tend to deviate from the norms and emphasize new ideas (Rothenberg, 1979). We have heard examples of this over and over again throughout history from the time of the major creative discovery that the world was not flat. However, society refuses to recognize that creativity is a process of discovery that is inherent in all of us. Creativity is a motivating force, inspiring self-expression and self-understanding. It is the powerful and paradoxical integration of doing and being. It is more than originality, more than play, more than conscious effort (Young, 1972). It is the essence of learning, education and

art. Through the creative experience we can project our emotional and spiritual selves, spontaneously utilizing imagination, sensitivity and originality in order to expand our horizons and bring new ideas and answers into existence.

Creativity and the Young Child

To the young child, creativity is the ability to communicate thoughts and feelings through the arts before learning more conventional means of expression. The creative arts can be expressed in a non-verbal manner and this kind of expression is as natural to the young child as eating, sleeping and walking. Most children are ready to paint and model at twelve to fifteen months old, although some children can draw and paint before they are a year old (Contant, 1964). In the process of creating art in a pre-school setting, children begin to understand the concepts of uniqueness and similarity (Chapman, 1978).

Today's children live in a world of ready-made goods. Many children do not understand that their environment is not a given, but was created by human effort. Through the process of creating art, children can begin to understand why people create objects and images.

Torrance (1980) describes the creative behavior of pre-primary children as characterized by the spirit of wonder and magic. Creativity involves exploring materials, then focusing on one of the many possibilities sensed in the exploratory phase and expanding on it (Mendelowitz, 1963;

Montgomery, 1973). When young children are engaged in a creative activity, they explore available materials with more freedom and flexibility than adults. The world becomes a playground. Anything can be used in creative expression.

Kellogg (1969) describes how children in countries that do not have money for crayons use a stick to make patterns in the dirt. They are not afraid to try new uses for materials and attack each problem without fear of failure. The familiar remark, "I can't draw," is rarely heard from young children unless some adult interference has already occurred in their lives (Lowenfeld & Brittain, 1983). Children create by selecting objects from their surroundings that are important to them. Then they begin to explore relationships among the objects. In early childhood, children draw what they feel rather than what they see. Then the child draws these objects in a personal meaningful system.

Many times when children are drawing or painting they will talk to themselves out loud about what they are creating. After a child completes the drawing, adults present in the room may ask the child to describe his or her picture. The child often responds with a totally different story than the story that he or she verbalized when he or she was producing the art work. According to Jameson (1968), this is not an unusual experience because the child is at a stage where each new look at the symbols that he or she has drawn evokes new fantasies. This process is a

valuable one in which adults can get a glimpse into the child's world, how the child thinks and what his or her emotions are.

Adult artists also select personally significant objects and examine their relationship to those objects. When adult artists attempt to arrange these objects according to their point of view, they are thought to be creating abstract art. When children do this, their art is called childish, or babylike, "just scribbles."

Getzel and Jackson's (1962) research indicates that some teachers do not like creative children. The conforming child is rewarded more often in the classroom situation than the child who is identified as a creative thinker. This leaves us to question if the child who was distinguished as creative in one class can be described as creative by another teacher or in another classroom situation.

Creativity is not a single quality; Schaefer (cited in Jenkins, 1980,) lists ten characteristics of the creative child:

1. A sense of wonder and heightened awareness of the world.
2. Openness to inner feelings and emotions.
3. Curious, exploratory, adventurous spirit.
4. Imagination, the power of forming mental images of what is not actually present to the senses or of creating new images by combining previously unrelated ideas.
5. Intuitive thinking, the solving of problems without logical reasoning.
6. Independent thinking, the desire to find out things for himself rather than accepting

- them on authority.
7. Personal involvement in work/total absorption in meaningful activities.
 8. Divergent thinking and thought patterns which seek variety and originality and propose several possibilities rather than thinking one right answer.
 9. Predisposition to create rather than considering how things are supposed to be or always have been expressed.
 10. Tendency to play with ideas and mentally toy with possibilities and implications of ideas.(p. 89).

Adults, on the other hand, often believe that creativity is a skill that a person is either born with or that is learned through specialized training. This is one of the myths in art education.

Another myth is that children should be left to their own devices and the art teacher need only supply love and materials. Eisner (1972) repudiates this, saying that love and materials should be the starting point not the end point, for this implies that anyone who loves children and has materials can teach art.

Children do not need to be skilled to be creative. Creative growth starts as soon as the child begins to make marks. Children invent their own forms and draw them in a unique manner.

At times, the adult looks for children to describe their drawings via adult vocabulary. When adults teach four- and five-year-old children words of aesthetic elements such as design, harmony, or color, the child might reply

that the picture has good harmony. In this case, the teacher might be receiving the response asked for, but the child may not have the cognitive knowledge to understand the concepts behind the words. In other cases, teachers hinder a child's natural creativity by imposing their own color schemes, proportions and manner of painting upon children (Lowenfeld & Brittain, 1983).

The act of using art materials does not make children artists, just as the use of science materials does not make children scientists (Greenberg, 1966). Art is just not a free-for-all spontaneous experience. There needs to be freedom along with limits in the creative process. Otherwise, a spontaneous art activity can become chaotic. It is important for children to feel in control of the media they are using. Teachers can assist them in feeling comfortable holding a brush or squeezing glue from a bottle.

Although all children are born creative, children at the same age are not necessarily at the same level of creative ability (D'Amico, 1942). This can be strongly effected by environmental conditions. Children who have had the opportunity to explore art materials and engage in creative art activities may exhibit a higher level of creative ability than those who did not have the exposure or encouragement.

Although the exploration of materials may or may not be a creative activity to adults, to a child, a simple task such as mixing colors is a creative experience in itself.

Art is a constant problem-solving task. The child has to determine what to create, what colors to use, where each mark should be placed on the paper, what the line quality should be, and when the picture is completed. Creative art activities are a stepping stone to future open-ended, problem solving activities in which creativity is not a predetermined product. Through creative explorations, children gain skills in communicating to the world around them and develop individual identity, uniqueness, and self-esteem.

Rationale for Developing Creativity Through the Visual Arts

Attitudes towards children's art today are varied and controversial. The current controversy in art education generated by the Getty Foundations report, *Beyond Creating*, and by the report of the National Endowment for the Arts, Toward Civilization, does not address child art as a distinct entity. Instead, they are concerned about the content and methods of art education in the schools and the status of art education in the public eye (Leeds, 1989). Art history, aesthetics and the social meanings of art seem to be more important than learning through creative experiences.

If it is natural for children to be creative and if art is basic to individual development, then it follows that art needs to be incorporated into the early childhood curriculum. Art is basic to a total and enriched education.

Herberholz and Hanson (1985) state several examples of how integrating the arts in special curriculum programs across the country has increased children's test scores in mathematics, reading and verbal ability. The visual mode of communication can be perceived faster by children than the decoding of symbols on a printed page of a book (Richardson, 1982).

Lowenfeld (1957) reminds us that children need to experience satisfaction in solving problems and take pleasure in developing knowledge and understanding for its own sake. If children merely wait passively for directions and answers from the teacher, they will develop problems becoming self-directed. D'Amico (1942) believes that the most beneficial way to stimulate creativity is to use sources of inspiration that come from the child's world. Creative art encourages self-initiation (Lowenfeld & Brittain, 1986).

In order to foster creative expression throughout childhood, creativity through the arts must be valued by children as an important means of expression in their early educational experiences. When children begin to attend public schools, they experience preoccupation with rules, conventions and the environment. Children spend ten to twenty years behind school doors. Therefore, according to Gardner (1982), teachers must take an active role in integrating creative experiences in the classroom. To a great extent, our educational system is geared to measurable

academic skills. Children learn what subjects are emphasized in school by noting how much time is allotted for each subject. Art is viewed as a subject that interferes with a child's ability to reach proficiency in the three R's. Most art taught in schools therefore focuses on skill development. Teachers praise children for drawing in the lines or making a scribble that looks like a realistic object. Rewards are given for neat papers, correct answers and recalling proper information.

As a culture we measure success and failure in relationship to grades, numbers on tests, and the mastery of certain bits of information. Even at the preschool level, some early childhood educators assign grades in preacademic areas and give report cards and graduation ceremonies to four-year-olds. Art is one of the few subjects in the early grades where there are no tests or quizzes. Yet teachers often perpetuate competition and the contest syndrome in order to promote and publicize interest by other teachers in the arts. In such a competitive atmosphere, children rarely have the opportunity to share ideas and develop attitudes about themselves and others. The visual arts are reminders of the importance of discovering and appreciating the visual richness of the qualitative world we inhabit. However, too often, the visual arts are seen as ornamental and expendable in our educational system. Some teachers colluded in stereotyped arts as a norm in the schools by assigning stereotyped art projects for every holiday and school event.

The National Art Education Association (1986) has found that the American public placed the arts near the bottom of a list of priorities to be studied by children in the early years. Though, as mentioned in the 1986 Briefing Paper for the Arts Education Community, we may not be able to change the prevailing commercial, social, and political uses of the arts, we need public support that the visual arts are subjects with intellectual as well as emotional content. We cannot rely on hiring visiting artists to come into a classroom setting once or twice a year. This only perpetuates the myth that art comes from somewhere else. Early childhood teachers must know how to facilitate the creative arts in their programs.

Art is important for the young child. In order to nurture the integration of art into the curriculum, we need to incorporate this philosophy in teacher education. Teachers need to understand the value of the creative arts and the development of the young child so that, just like reading and writing, art activities become intrinsic to the life of every individual and every community.

The Methodology of Teaching Early Childhood Teachers how to Teach Creativity Through The Visual Arts

Overview of The History of Art Education

Although there is an abundance of information available on the history of art education there is not much information available concerning the history of early

childhood art education. The following gives a background in the history of art education focusing on areas relating to early childhood art. Art education was introduced in American schools in the early 19th century as an adjunct to the social education of young women. Eventually it was extended to coeducational and boys' schools. Art was seen as a means for educating a well-rounded individual (Tarr, 1989). In 1860, Peabody opened the first English-speaking kindergarten in Boston which included art in the curriculum. In the late 1870s, drawing was made a required subject in the Massachusetts schools by pressure of a group of industrialists who felt that drawing was needed to produce draftsmen and designers who could compete in an expanding world market. Art was to provide moral education by preparing students for a social life in an industrial society. Smith, a British art educator and headmaster, was hired as the state art director of the school system in Massachusetts. Importing an educator from England was fashionable, especially an educator like Smith who was a professional concerned with efficiency of the subject matter (Freedman & Popkewitz, 1985). The common complaint, "I can't draw anything without a ruler," can be attributed to Smith's influence. This false belief is a problem that art educators still face (Chapman, 1978).

In Vienna, during 1897, Cizek (1927) taught children's art classes based on his belief that children possessed the capacity for self-expression and should be protected from

adult influences. Cizek had a large collection of children's art, which he exhibited along with his own art at a museum in Vienna. The exhibition was considered highly unusual since most people at that time did not value children's art.

In the early 1900s, Dewey's curriculum models became popular with the progressive education movement. Dewey believed children should be treated as active learners whose creative energies centered on their worlds. Art skills were practiced as tools to make classroom experiences more meaningful, not as ends in themselves (Tarr 1989). Dewey rejected rote learning, copying and the imposition of arbitrary rules by adults (Chapman, 1978). Dewey felt that children's self-expression was a natural part of their development. Mathias (1924) also believed in encouraging individual expression, and her style of teaching art influenced the 20th century trend of giving children large brushes, paper, paint and easels. This concept was radical in the 1920s and was not widely accepted until the late 1940s when Americans became more conscious of the need to protect and nurture individual expression (Freedman & Popkewitz, 1985).

During the 1920s and 1930s, group art activities such as mural making, puppet shows, and crafts were popular lesson plans. In the depression years, art teachers were forced to find free materials for school activities. Children were encouraged to make decorative and practical

items to make their home life more cheerful (Chapman, 1982; Freedman & Popkewitz, 1985). Since some artists were funded by the W.P.A., educators saw art as a way to provide children with job opportunities. The reality of the depression was not discussed in art classes.

In the 1940s, a new wave of immigrants fleeing Europe came to America. Educators saw art as a vehicle to support cultural traditions amidst the American melting pot. Art and crafts allowed immigrant children to succeed in nonverbal activities. Among the immigrants were art teachers from Europe, including Hoffman and Lowenfeld, whose teaching style was influenced by psychology. Art therapists and art teachers such as Cane, Naumberg, Jones and Lowenfeld influenced art educators with their ideas on the therapeutic values of art. Art was seen as a tool for producing healthy individuals and a means for children to express their experiences. Experimentation with art materials became an important part of the art curriculum (Chapman, 1982). Art as creative expression was strongly supported until America was in the midst of the Second World War. Then the art curriculum in the schools wandered away from experimentation to a more regimented type of art. Children were encouraged to make stereotyped posters for the war effort and to produce decorative items for the U.S.O. and the Red Cross.

During the 1950s, mimeographed sheets were popular in art classes. These sheets were designed for children to color in the lines. This practice continues through the

1980s. We still have teachers who rely on activities such as coloring in outlined forms, copying the adult-made model, and using pencils and rulers as tools for teaching art, even though the National Association for Education of The Young Child (1986) states: "workbooks, worksheets, coloring books and adult-made models of art products for children to copy are not appropriate for young children, especially those younger than six" (p.6). According to Tarr (1989), this type of art product continues to exist because it represents the latent value and respect for authority: following the rules and finding the right answer.

In the 1960s teaching visual perception, art history, and ethnic art were in vogue (Chapman, 1982; Kern, 1985). The movement in art education in elementary and secondary schools from the late 1970s to the late 1980s is on discipline-based art instruction, which consists of art making, art criticism, art history, and aesthetics (Eisner, 1985). This view of teaching art is more concept-oriented than media-oriented, and it tends to place greater emphasis on the product than the process (Eisner, 1968). Other art educators, such as Brookes (1986), advocate teaching children as young as age four how to draw in a representational manner. These art educators claim that the method has prevented seven- to nine-year-old children from disliking art because they were never taught the skills to draw things realistically. However there is no research yet

on how this type of art education will affect pre-school children.

Distinction between Teacher's Creativity and Children's Creativity

There is a clear lack of pedagogical research on teaching art creatively on the early childhood level (Nogrady, 1975; Lansing, 1976; King, 1981;). Most books and articles focus on art for elementary school children.

According to the position paper on developmental appropriate practice in early childhood programs by the National Association for Education for The Young Child (1986), art is basic to individual development and must be taught effectively beginning in the early years.

Teachers often inflict their values about creativity and art on the young child and assume that these are also the child's values. However, Lowenfeld (1947) states:

For the child, art is not the same as it is for the adult. Art for the child is merely a means of expression. Since the child's thinking is different from that of the adult's, his expression must also be different. Any correction by the teacher which refers to reality and not the child's experience interferes greatly with the child's own expression. This interference starts perhaps when children scribble and eager parents expect to see something that fits their own adult conception. (pp. 1-2)

Teachers can be unaware that the children draw what they know rather than what they see. Jameson (1968) cites

an example of children's logic as the typical blue line painted across the top of the paper by children, ages four to eight, to depict the sky. To adults, this sky line is ridiculous; to children, it is not. A child believes that the sky is above, the ground is below, and in the middle there is nothing. Some children will even try to prove their concept by sticking their hands out and reporting, "See, this is nothing." Jameson feels that it is not appropriate to teach young children to extend the blue line to fill up the background of the landscape until they are ready to truly understand the concept of space. Both children and adults see and feel certain qualities in a work of art that they cannot express in words. Arnheim (1974) states: "The reason for our failure is not that we use language but that we have not yet succeeded in casting those perceived qualities into suitable categories" (p. 68).

Ninety percent of elementary school arts are taught by classroom teachers. Some of these classroom teachers may have blocks against creating art themselves or have blocks about integrating the arts into the classroom curriculum (Arts Education and American Panel, 1977). Teachers who are unaware of how creativity manifests through the visual arts do not realize that the great value in mixing colors consists in discovering a shade all your own. They often simplify this challenge for children by making children mix the same amounts of blue and yellow to make the same shade

of green as the teacher. These are all blatant examples of not teaching visual art creatively.

Sometimes other teachers compare the art of one child to the art of another child. One four-year-old may not be able to do an art activity as easily and as fluently as a child that has been encouraged to develop fine motor skills by his or her parents. Pushing a child by giving exact directions will probably make the child dependent on the teacher rather than enhancing the child's creativity (Silberstein-Sofer & Jones, 1982).

Lowenfeld (1957) firmly states that coloring books are detrimental to a child's creative expression. He believes that the dependency on an adult's outline of a duck or an object can make a child less confident in his or her own personal expression. Di Leo (1977) agrees that coloring books inhibit creativity, and he also acknowledges that they do not teach children fine motor control. Gardner (1980) tries to justify copying by advocating that copying a stereotyped model or a reproduction of a drawing by a "great master" artist is a means to master drawing skills. He states: "Once children are of school-age, they will no longer be able to progress by their own resources" (p. 170). His arguments in favor of copying refer to children ages 8-12 who are interested in creating representational drawings, rather than the pre-school to second grade student.

Because of their own lack of positive experiences and training in creative art activities, early childhood teachers can impede children's creativity. Some teachers place too much importance on the final product and focus on helping the child produce a "good" work of art. Often their lack of knowledge in the developmental stages of art contributes to their inability to foster creativity through art. Jameson (1968) discusses the case of a teacher who was afraid her student had psychological problems because the child had painted 36 blue pictures. This teacher worried that the child was not making progress and might need diagnostic testing. Jameson pointed out that if this was the only symptom of the child's need for assessment then perhaps the teacher was "reading too much into the painting." Teachers can equally impede the creative process with the attitude that all art products should be indiscriminately admired (Cane, 1983). There needs to be a balance between freedom and criticism. When children are praised indiscriminately, they learn to devalue the teacher's comments.

Teachers do not need to be artists to teach art to children. However, unless they have experimented themselves with art materials and processes they can not inspire or assist children to explore the art media creatively. In a study by Torrance (1962), teachers who were identified by a creativity test as "high creators" were observed as teaching more creatively than teachers who were scored as "low

creators." The teacher's manner of presenting material can create a difference in the attitudes that children develop towards education. Education, along with parental, environmental, and social factors, shapes children's values about the world. If children are taught in a supportive environment, then school can become a pleasure rather than a chore. As Lowenfeld (1957) states: "We know from experimentation that the best seed will not grow in a dry soil, while the poorest seed, when it is well cared for, may grow in a rich soil" (p. 1).

The Creative Arts Versus Standardized Art Teaching

There are many diverse approaches to assist teachers in enabling children to become more sensitive towards themselves and their environment. Lord (1981) believes that the arrangement of the art materials and of the room can affect the child's desire to participate. Madeja (1981) promotes a subject-centered model in art activities that would be developed to accommodate the child's perceptual skills. Andrews (1968) developed a model that utilized developmental psychology as a base for encouraging sensitivity in the classroom. Appendix P is an outline of this researcher's approach to fostering sensitivity in teachers and children.

Gaitskell (1982) conducted a twelve-day study which examined the effects of dictatorial teaching practices on children who previously participated in a creative arts

program. In this study, 250 children, ages six to eight, were divided randomly into an experimental group of 125 children and a control group of the same number. The experimental group was exposed to dictatorial art lessons on a daily basis. The control group continued to have creative "open-ended" art lessons. On the last day of the study, both groups were taken on a field trip and given the opportunity to depict their experiences with a variety of art materials with no prescribed product. Only 56 percent of the experimental group presented a drawing of their field experience whereas all of the children in the control group did so. The children in the experimental group continued to be studied for a two-year period. During this time, only eight percent of the children still adhered their drawing style to the stereotyped techniques that were taught in the 12 study compared to 44 percent previously. If all the variables in this study were accounted for, this is a good example of how stereotyped art activities can influence a child's style of art in the classroom.

In creative art education, there are different schools of thought and methodology. Some educators utilize the "Socratic" method to question children to find answers, therefore expanding their creativity. Other educators utilize the "discovery" method originally formulated by Dewey, which consists of developing art experiences for children that promote problem solving and have no predetermined product (Gaitskell, Hurwitz & Day, 1982).

Young children usually do not need extrinsic motivation to engage in creating art. After children have exhausted their own explorations of the material, teachers can provide them with assistance in utilizing art materials in different ways. Teachers can enrich children's experiences by exposing them to various methods and mediums of expression. If teachers want to motivate children in a non-dogmatic manner, they can challenge them to solve problems through art. For example, a teacher could ask a child, "What part of your hand would you use to make the finger paint look like a rainy day?" Or, "How would things look if you were looking at things under the sea if you were a fish?"

Creative art teaching also includes exposure to the art of adults. The manner in which famous art works are presented affects whether children will compare their art to the artist, which often leads to feelings of insecurity. The same artist can be presented in a manner where the children utilize the experience as a vehicle for self-expression. At Project Zero, Gardner (1980) found that four- and five-year-olds liked abstract paintings done by adult artists better than realistic ones, because of their "pretty colors" and nice designs. However, by the time children were seven years old, they preferred realistic paintings.

Teaching Teachers to Think About the Visual Arts Creatively

According to DiLeo (1977), teachers should encourage children to do a project unlike anything created by another

person. Teachers and parents can encourage children to try out ideas, focus on the process, and allow time for thinking, discovery, and experimentation (Jenkins, 1980). When commenting on a child's art project, adults can use open-ended questions like, "Can you tell me a story about your picture?", rather than, "That's a beautiful house that you drew," when in reality the child actually drew a dog. Adults often guess what the child has drawn and state it as a fact, causing the child to change his/her original concept in order to receive praise from the adult.

Lowenfeld (cited in Brittain (Ed.), 1983) outlines eight criteria that are important for creative motivation for the young child. These criteria are:

1. Sensitivity to problems, sensitivity to one's own needs, the needs of the environment, and the needs of others.
2. Fluency, the continuous shifting of responses to a given idea, object or material.
3. Flexibility, adapting one's expression to the creative medium and shifting ideas in response to the results obtained during the creative process.
4. Originality-uncommonness in both verbal and visual responses.
5. Redefinition: using materials in a new way to promote a new meaning. As long as we hold onto preconceived notions, we deprive ourselves of important adventures in new tasks.
6. Analysis, a process of looking at the whole and then at the details.
7. Synthesis: combining several elements to make a whole new form

8. Coherence of organization, thinking, feeling and perceiving. (p.125)

Teachers must also help children learn about respect in order to foster each child's journey in the creative process. This includes respecting other children's privacy and property. Shallcross (1981), states,

If, in creative behavior, we are asking students to take risks, to try new things, to dare to be different, then we need to guarantee some privacy while they are in the process of risking. Too often we have a tendency to intervene earlier than we should while a student is working something out. (p. 15)

Luca and Kent (1968) share the view that it is better for the teacher to err on the side of noninterference rather than to offer help when it is not requested. This contradicts the environmentalists' approach that young children should not fail and therefore teachers should assist children to succeed in their activities. Early interventions by the teacher in the creative process can discourage rather than encourage creativity.

Teachers' attitudes towards creativity develop an atmosphere to foster creativity. If teachers do not value creativity, children might mimic and internalize those attitudes. An atmosphere of trust is more conducive to children's creativity. Shallcross (1981) describes trust as an elusive concept, a concept that can only be defined to children through demonstration and reinforcement. Honest praise and support are crucial in promoting creativity.

Art is important for the young child. Participation in art activities provides experiences for young children that can be derived in no other manner (Gardner, 1982; Herberholz & Hanson, 1985). In order to nurture the integration of art into the curriculum, we need to incorporate this philosophy in teacher education. Teachers need to understand the value of the creative arts and the development of the young child so that, just like reading and writing, art activities become intrinsic to the life of every individual and every community.

We need to bring quality art education back to the classroom starting at the pre-school level for the sake of our children, their creativity, and its affect on our society and future generations.

C H A P T E R I I I

METHODOLOGY

Subjects and Settings

This study consisted of three groups of participants who all worked in preschools or family day care settings. Each group met for the same training three hours each week for six weeks.

The first group was trained during the months of June and July, 1988. Subjects were recruited through a questionnaire they received after coming to a two-hour workshop on creative arts activities for the young child that the researcher presented for the Preschool Enrichment Team in Springfield, Massachusetts. Interested participants were given randomly assigned numbers, 001-999. The numbers were placed in a manilla envelope and then were randomly assigned to either the treatment or the control group by a research assistant. Participants assigned to the treatment group who could not attend the training because of personal reasons were placed in the control group. The Valley Opportunity Council Day Care Teacher Training Program, a vendor agency connected to the Employment and Training Division of the Department of Welfare, provided a site in Chicopee, as well as five students from their training program, who were given numbers; four of these students randomly received numbers that placed them in the treatment

group. This agency works with people from the Chicopee/Holyoke/Springfield region.

The second training was offered in the fall because it was difficult to recruit subjects during the summer months when many day care centers are closed or on vacation. To recruit participants, people were contacted who attended the researcher's workshop mentioned previously and who were not grouped in either treatment or control groups at that time, but did express an interest in taking a more in-depth training at another time. In addition, the training coordinator of Child Care Focus, a nonprofit resource and referral agency for the Hampshire/Franklin County area advertised the training and in November of 1988, 28 people from the greater Greenfield area came to the first meeting. The sessions were held at Greenfield Community College. Participants were given a number and were then assigned to either the treatment or the control group. Only eight subjects picked numbers which assigned them to the control group. Out of the 20 subjects from the treatment group, only 18 participants came to all six of the sessions. Five participants left the treatment group when they discovered that, in order to receive college credit from the University of Massachusetts for taking the training, they had to pay the University and do a research paper or a project in the area of creative art for early childhood education.

An administrator who came to the training from the Parent Child Development Center in Greenfield shared her

impressions of the training with her staff, thus inspiring eight other participants from her center to join the control group. Other subjects for the control group were preschool teachers who heard about the training and picked numbers which were randomly assigned to the control group.

The third training was given for 13 students enlisted in the program at the Chicopee Welfare Training Center. These students were not randomly assigned to either control or treatment groups. The training was conducted at their training office in Chicopee. All the participants who attended were welfare recipients. Two-thirds of this group of 20 women were from Puerto Rico. Almost all of these women spoke only Spanish. They all understood some English with varying levels of comprehension. Therefore, a Spanish-speaking colleague was hired to translate both the first and last sessions of this training. There were seven other students in this program who joined the control group. Time commitments and unexpected life stresses prevented them from attending the training at the time it was offered.

Limitations in the Selection of Subjects

Although attempts were made to secure a random subject pool, the researcher was limited to subjects near her geographic location. The subjects that were recruited by notices sent out by Child Care Focus were sent only to people in Franklin County so that the researcher could avoid

any personal connections to people in Hampshire County, the researcher's immediate geographic area.

There is a problem in external validity since some of the subjects volunteered and the majority of subjects from the Valley Opportunity Center were assigned to the treatment group. Another problem reflects a bias in that this is not the most random sample, since the time that the training was offered effected the procedure in which participants were assigned to either treatment or control groups.

Procedure

Each session of the training was composed of didactic information, discussions on the information, creativity exercises, and participation in "hands on" art activities for the young child. Exercises designed for teachers to explore their own creativity were included since teachers' attitudes are important and affect children's attitudes about art and creativity. Once teachers feel comfortable with their own creative process they can encourage the creative process in their work with children. Lord (1981) discusses a case in which a nursery school teacher stated that her students did not like to work with clay. The nursery school teacher admitted that she did not like to work with clay and that she actually never had the experience of working with clay. After the teacher had several sessions where she experimented with working with clay, her attitude changed.

Subsequently, when she introduced the medium of clay to her students, the teacher discovered that the children in her classroom actually enjoyed working with clay. Teachers do not need to be artists to use art materials with children. However, unless they have experimented with art materials and processes, they cannot inspire or assist children in exploring art media creatively (see Appendix Q for related excerpts from interviews). In a study by Torrance and Hanson (1962), teachers who were identified by a creativity test as "high creators" were observed as teaching more creatively than teachers who were scored as "low creators."

The Training Sessions

(Note: an outline of each session can be found in Appendix L.)

During the first session, the training was explained and participants filled out the three pretest questionnaires and a confidentiality form. Experiential exercises allowed participants to introduce themselves and explain their interest in the class and their work with children. The researcher led a discussion about what creativity is for the young child and explained the terminology used in the training. The difference between teacher art and child art was also discussed. Students then got a chance to play creativity games and to participate in a relaxation exercise and a guided fantasy using art. Afterwards, the group discussed how to use guided imagery and art with children.

The second session also began with introductory exercises. Then a discussion was led on creativity, and participants did creativity exercises. Following that was a lecture and discussion on the definition of art and the developmental stages of children's art. The group discussed creative ways that children could make puppets and masks and explored different media and materials for puppet and mask making.

During the third session the group discussed and participated in activities using poetry and art creatively with young children. Additional materials were presented on the developmental stages of children's arts, what children learn through art, and utilizing techniques like webbing (see Appendix J) to brainstorm and write creative art activities for young children. The art activity for this session was exploring clay and making musical instruments.

The fourth session consisted of a lecture and discussion on the value of children's art. A discussion of the myths of coloring books and how to foster creativity and sensitivity in art activities for children followed. A lecture was given on how to utilize ideas from synectics when designing creative art activities. The art activity in this session explored various methods of creating collages. The session concluded with an experiential exercise and discussion on psychological blocks to creativity.

Session five covered the researchers' hierarchical model of creative arts activities (explained in Appendix B)

and the concepts of warm-up and cool-down. This session included the psychological aspects of children's art, including the use of art as therapy. In this session, the group explored different printing and painting materials.

Session six emphasized methods of formulating, writing, and integrating creative art activities into the classroom or day care environment. The didactic part of this session also included a lecture and discussion on effective early childhood education, focusing on teachers' attitudes, relationships, and communication skills with young children. The researcher also reviewed the information given in the previous sessions. Art projects in this last session included multi-cultural art activities and art activities that fostered developmental needs.

Data Collection

Data were collected during the first two weeks of each training, the last week of the training, and three to eight weeks after the conclusion of the training. During the first week of the training, a Likert-type scale (regarding the value of children's art), a demographic questionnaire and a consent form were administered and collected. A questionnaire regarding the preschool or day care center where the participant worked was presented during the second week of the training. During the last training session, a Semantic Differential scale was administered to evaluate the training. Three weeks after the training sessions, an open-

ended self-evaluation questionnaire was sent to participants in the treatment group. At this same time, all participants received a copy of the posttest Likert-type scale (regarding the value of children's art). Both documents were returned within three to four weeks. Observations of the experimental and control group subjects were conducted one month after each training ended. Participants from the experimental group were interviewed after the observations took place. Questionnaires, observation forms and interview questions can all be found in Appendices C through I.

Observations were conducted by the researcher and by a staff of five trained observers. Observers were trained by the researcher in two training sessions where they viewed slides depicting the types of art activities to be judged. Observers also accompanied the researcher to a randomly selected site to check for reliability. All observers rated the art activities that the teacher presented and that were displayed on the walls. Later these forms were discussed and any questions were clarified.

Interviews were conducted by the researcher with subjects in the experimental group three to six weeks after the completion of the training. Interview questions focused on the value of the training and implementation of the training in the classroom or day care center.

To respond to the research questions, data from the following null hypotheses will be used.

Hypothesis One: There will be no difference between the treatment and control groups' attitudes regarding the value of art for the preschool child. Data secured from the pre- and post- Likert-type scale (see Appendix D) given to both the treatment and the control groups and interviews from the treatment group (see Appendix I) will be used.

Hypothesis Two. There will be no difference between the participants who had a high school education and participants who had an education beyond high school in their attitudes regarding the value of art to the young child. This will be measured by the Likert type pre- and postscale and the demographic questionnaire.

Hypothesis Three: There will be no difference between the treatment and control groups' methods of teaching art due to the training.

In this case, effective art teaching will be defined as teaching that reinforced cognitive and developmental goals as measured by observations, interviews, and questionnaires given to the treatment group.

Hypothesis Four: There will be no difference between the treatment and control groups regarding the types of art displayed in the classrooms and day care facilities of participants. This will be determined by the results of the observations relating to the researcher's hierarchical model of art projects.

CHAPTER IV

RESULTS

This chapter discusses the descriptive and inferential statistics derived from the pretest and posttest Likert type scales, the demographic questionnaires, the Semantic Differential scale, and the observations. Upon analysis, some questions listed in each data source were not stated clearly and others looked at irrelevant data, e.g., whether teachers used scrap paper or new paper for art projects. Therefore, statistical analyses were confined to those questions considered to be valid. The discussion of statistical data in this chapter focuses on percent because of the small cell size of some questions. In the first section, demographic data is presented to describe the sample population.

Demographic Data

There were 46 participants in the treatment group and 27 in the control group. All 73 participants were female. The majority of participants in the control group were Caucasian compared to 37% of treatment group subjects (see Table 2). All participants from both groups had at least a high school education. It is important to note that 50% of subjects from the treatment group compared to 75% of control group respondents had formal education beyond the high school level. Twenty-one percent of all respondents had

associate degrees, 16.4% had bachelor's degrees and 2.7% had master's degrees (see Tables 3 and 4).

Table 2

Participants' Ethnicity

Background	<u>Treatment</u>		<u>Control</u>		<u>Total</u>	
	N	%	N	%	N	%
Caucasian	17	37.1	20	74.0	37	50.7
Afro American	3	6.5	2	7.4	5	6.9
Hispanic	20	43.4	5	18.6	25	34.2
Asian	2	4.3	0	0.0	2	2.3
Other	4	8.8	0	0.0	4	5.4
Total	46		27		73	

Table 3

Participants' Formal Education Completed

Education	<u>Treatment</u>		<u>Control</u>		<u>Total</u>	
	N	%	N	%	N	%
High School	23	50.0	20	74.1	43	58.9
Associate Degree	12	26.1	4	14.8	16	21.9
Bachelor's Degree	9	19.6	3	11.3	12	16.4
Master's Degree	2	4.3	0	0.0	2	2.7
Total	46		27		73	

Table 4

Participants' Major in College

	<u>Treatment</u>		<u>Control</u>		<u>Total</u>	
	N	%	N	%	N	%
Education	5	23.8	4	57.1	9	32.1
Liberal Arts	10	47.6	2	28.6	12	42.9
Art Education	6	28.6	1	14.3	7	25.0
Total	21		7		28	

The majors of the participants who attended college are indicated in Table 4. Twenty-four percent of participants from the treatment group majored in education, compared to fifty-seven percent of participants from the control group.

Table 5 shows the distribution of ages of the participants, which ranged from 18 to 50 years of age. Table 6 indicates the participants who are parents along with the age of their children. Fifty-eight percent of the sample had children. The majority of their children were under age five.

Table 5
Distribution of Participants' Age

Age	<u>Treatment</u>		<u>Control</u>		<u>Total</u>	
	N	%	N	%	N	%
Under 25	10	21.7	6	22.2	16	21.9
25-30	13	28.3	5	18.5	18	24.7
31-35	7	15.2	8	29.6	15	20.5
36-40	10	21.7	4	14.8	14	19.2
41-50	6	13.0	4	14.8	10	13.7
Total	46		27		73	

Table 6
Distribution of Age of Participants' Children

Children's Age	<u>Treatment</u>		<u>Control</u>		<u>Total</u>	
	N	%	N	%	N	%
0-5	12	35.3	8	32.0	20	33.9
6-12	12	35.3	7	28.0	19	32.2
13-18	4	11.8	3	12.0	7	11.9
over 18	6	17.6	7	28.0	13	22.0
Total	34		25		59	

Tables 7, 8 and 9 indicate previous training in creative art activities for the young child. Table 7 describes previous training in early childhood art. The vast majority of both groups did not have such prior training.

Table 7

Participants Who Had Prior Training in Creative Art Activities for Young Children

	<u>Treatment</u>		<u>Control</u>		<u>Total</u>	
	N	%	N	%	N	%
Training	11	24.4	7	29.2	18	26.1
No training	34	75.6	17	74.5	51	73.9
Total	45		24		69	

Table 8 describes previous training in art. The majority of participants in the treatment group, 61.5%, had some art training, compared to only 16.7% of participants in the control group. Since questions raised in Table 8 show previous knowledge by the majority of participants from the treatment group, further information regarding the type of art training was obtained from interviews. The art training of participants was mainly comprised of courses taken in high school.

Table 8

Participants Who Have Had Prior Training in Art

	<u>Treatment</u>		<u>Control</u>		<u>Total</u>	
	N	%	N	%	N	%
Yes	8	61.5	2	16.7	10	40.0
No	5	38.5	10	83.3	15	60.0
Total	13		12		25	

Analysis Of Day Care Settings

The following data describe the day care facilities in which the participants work, the types of children serviced and the availability of art media and activities. This information was obtained from the demographic questionnaire and the preschool questionnaire. The demographic questionnaire was administered to all subjects during the second week of the training. The preschool questionnaire was administered during the fourth week of the training.

Tables 9 to 11 are interrelated. Table 9 shows the percentage of subjects from both groups, 30.4%, who worked in family day care centers. Family day care has different requirements than preschools and other day care facilities. For example, in the state of Massachusetts family day care providers are allowed to have only six children attend each day. Family day care presents different considerations regarding the planning and presentation of art activities since they service a range of ages and only have one adult present (See Table 10). Table 10 cites the ages of the

children serviced by the participants, indicating that the majority of participants worked with four-year-old children.

Table 9

Participants Who are Family Day Care Providers

	<u>Treatment</u>		<u>Control</u>		<u>Total</u>	
	N	%	N	%	N	%
Yes	12	27.3	9	36.0	21	30.4
No	32	72.7	16	64.0	43	69.6
Total	44		25		69	

Table 10

Children's Ages at Participants' Facilities

	<u>Treatment</u>		<u>Control</u>		<u>Total</u>	
	N	%	N	%	N	%
6 to 23 months	5	10.9	3	11.1	8	11.0
2 years	4	8.7	2	7.4	6	8.2
3 years	1	2.2	0	0.0	1	1.4
4 years	25	54.3	20	74.1	45	61.6
Over 4 years and Mixed age groups	11	23.9	2	7.4	13	17.8
Total	46		27		73	

Table 11

Funding Sources of Participants' Work Sites

	<u>Treatment</u>		<u>Control</u>		<u>Total</u>	
	N	%	N	%	N	%
Private	26	60.5	8	34.8	34	51.5
State	11	25.6	12	52.2	23	34.8
Federal	5	11.6	1	4.3	6	9.1
Federal and State	1	2.3	2	8.7	3	4.5
Total	43		23		66	

The data concerning funding sources of the day care facilities (Table 11) show that the majority of subjects in the treatment group worked at private centers while the majority of subjects in the control group worked at state funded centers. This corresponds to the proportion of subjects who worked in private family day care centers.

Table 12 describes the ethnic backgrounds of the children with whom the participants worked. Table 13 indicates that almost half of all the children with whom participants worked were identified as having special needs.

Table 12
Ethnicity of Children Serviced

Ethnicity	<u>Treatment</u>		<u>Control</u>		<u>Total</u>	
	N	%	N	%	N	%
Caucasian	11	31.4	10	52.6	21	38.9
Afro American	7	20.0	2	10.5	9	16.7
Hispanic	6	17.1	1	5.3	7	13.0
Asian	3	8.6	0	0.0	3	5.6
All of Above	7	20.0	4	21.1	11	20.4
Other	1	2.9	2	10.5	3	5.6
Total	35		19		54	

Table 13

Special Needs Children Serviced

	<u>Treatment</u>		<u>Control</u>		<u>Total</u>	
	N	%	N	%	N	%
Yes	17	45.9	17	45.0	26	45.6
No	20	54.1	11	55.0	31	54.4
Total	37		20		57	

The next four tables describe the art areas in the facilities where participants worked and the frequency of art activities offered. Table 14 shows that, compared to 41% of treatment group subjects, 25% of subjects in the control group did not have a specified area for art. This might be a manifestation of the physical space available in family day care versus preschool centers or it may describe attitudes towards art by control group participants (See Chapter V for further discussion).

Table 14

Facilities that Have a Specified Area for Art

	<u>Treatment</u>		<u>Control</u>		<u>Total</u>	
	N	%	N	%	N	%
Yes, with equipment (e.g. easels, clay)	14	36.8	4	16.7	18	29.0
Yes, but only with tables	7	18.4	8	33.3	15	24.2
No art area	12	40.6	6	25.0	18	27.4
There was a table with mimeographed sheets to color	5	13.2	6	25.0	11	17.7
Total	38		24		62	

Whether or not art supplies were available for children to use independently is listed in Table 15. Although proportionately fewer participants from the control group had a designated area for art, a higher percentage of participants in the control group allowed children to use art supplies at any time without supervision. However, the treatment group had a larger percentage of subjects (37.1% compared to 16.7%) than the control group that allowed children to use art materials with adult supervision at any time.

Table 15

Art Supplies Available for Children to Use Independently.

	<u>Treatment</u>		<u>Control</u>		<u>Total</u>	
	N	%	N	%	N	%
Yes, anytime	7	20.0	9	37.5	16	27.1
Yes, but only crayons, markers and paper	13	20.0	4	16.7	17	18.6
Yes, with supervision	7	37.1	4	16.7	11	28.8
No	8	22.9	7	29.2	15	25.4
Total	36		24		59	

Table 16 reflects that more than half of all subjects led art activities on a daily basis. Table 17 depicts the types of art supplies available at facilities for which participants worked. The majority of participants (65%) had only crayons, markers and paper available on a daily basis.

Table 16

Children Led in Daily Art Activities

	<u>Treatment</u>		<u>Control</u>		<u>Total</u>	
	N	%	N	%	N	%
Yes	21	58.3	13	54.2	34	56.7
No	11	30.6	11	45.8	22	36.7
Sometimes	4	11.1	0	0.0	4	6.7
Total	36		24		60	

Table 17

Types of Art Materials Available on a Daily Basis

	<u>Treatment</u>		<u>Control</u>		<u>Total</u>	
	N	%	N	%	N	%
Markers, crayons and paper	21	58.3	18	75.0	39	65.0
Paints and collage and markers, crayons and paper	3	8.3	0	0.0	3	5.0
Clay	6	16.7	4	16.7	10	16.7
All of above	6	16.7	2	8.3	8	13.3
Total	36		24		60	

Participants' access to purchasing art materials is listed in Table 18. Forty percent of all participants could not purchase extra art supplies from their work budgets.

Table 18

Participants' Ability to Purchase Art Supplies

	<u>Treatment</u>		<u>Control</u>		<u>Total</u>	
	N	%	N	%	N	%
Easily	8	26.7	2	10.5	10	20.4
Not very easily	10	33.3	8	42.1	18	36.7
Pay for them myself	11	36.7	9	47.4	20	40.8
No answer	1	3.3	0	0.0	1	2.0
Total	30		19		49	

Table 19, the last table derived from the demographic questionnaire, describes why participants were interested in taking the training. The majority of participants in both groups described their interest in the training as the opportunity to obtain a repertoire of art activities.

Table 19

Participants' Interest in the Training Program

	<u>Treatment</u>		<u>Control</u>		<u>Total</u>	
	N	%	N	%	N	%
To complete requirements for my job	8	17.8	5	18.5	13	18.1
To receive college credits	0	0.0	1	3.7	1	1.4
To increase my understanding of children's art	11	24.4	6	22.2	17	56.9
To increase my repertoire of art activities for young children	26	57.8	15	55.6	41	23.6
Total	45		27		72	

Program Evaluation

Program evaluation was determined by the results of data obtained from the Semantic Differential (See Appendix F), the Self-Evaluation Questionnaire (See Appendix E), and by several items from interviews. All forms of evaluation were administered only to the treatment group.

The following tables show the distribution of responses on each item of the Semantic Differential. The original 1-9 scale was collapsed to a 1-5 scale. The mean and standard deviation of four items related to program applicability appear in Table 20. There is considerable support to conclude that the training was relevant, informative and educational since all the means for these items are over 4 points on a 5-point scale. The mean on the current-future use of the training indicates that participants stressed the current rather than future applicability of the training.

Table 20

Program Applicability

Question	N	Mean	SD
1. irrelevant-relevant	45	4.58	.753
2. uninformative-informative	44	4.73	.491
3. noneducational-educational	46	4.62	.674
4. current-future use	45	1.71	1.199

Tables 21 and 22 present the means of items related to the value of the training. Table 21 shows participants' responses to the question, "Is the training valuable to

children?" The majority of participants felt that the training was extremely valuable, since three items out of four had means over 4 points on a 5-point scale. Item 1, which reflected whether the value of art for the child was recreational or skill development, had a rating that tended to be a neutral response.

Table 21

Training Program's Value for the Child

Question	N	Mean	SD
1. recreational-skill development	44	3.72	1.30
2. worthless-valuable	45	4.15	1.44
3. restrictive-expressive	46	4.43	1.20
4. uninspiring-motivating	44	4.73	.60

Table 22 shows that the majority of participants felt the training was valuable in their roles as teachers and day care providers. The results of the data suggest that the training was enriching, interesting, motivating, and informative.

Table 22

Training Program's Value for the Teacher

Question	N	Mean	SD
1. impoverished-enriching	43	4.34	1.06
2. boring-interesting	44	4.50	1.02
3. uninspiring-motivating	44	4.52	1.02
4. useless-informative	43	4.65	.87

Qualitative data were collected on the value of art for the teacher from items six and seven in the self-evaluation questionnaire. Item six read: "Has art taken on more significance in your teaching since the training?" Thirty-seven out of forty participants agreed. Some of the comments were: "Yes, but I have to deal with the director's insistence on product-oriented art". "Yes, I have come to look at our lesson plans with new life and realize that some of my lessons were not always helping children to explore their creativity." "Yes, since the training I have made more of an effort to fit art into our already busy day care schedule." "I have thought of more creative art activities and have been more aware of not limiting children's abilities."

Item seven from the self-evaluation asked participants if the training had influenced their outlook on the importance of children's art. The majority of participants felt that the training reinforced their existing views that art is very important for young children. One participant commented: "Yes, it has made me realize the emphasis that should go into planning quality programming in art".

The next set of tables 23 to 25 summarize the participants' evaluations regarding the presentation of the training. Table 23 strongly suggests that the training was clear, organized and interesting. Regarding whether the presentation of the training was complex or simplistic, the

mean reflected a neutral position of 2.93 on a 5-point scale.

Table 23
Training Methods

Question	N	Mean	SD
1. confusing-clear	46	4.56	.83
2. disorganized-organized	46	4.02	1.35
3. boring-interesting	46	4.37	1.04
4. simplistic-complex	45	2.93	1.35

Similarly, the qualitative data describe the participants' positive evaluation of the training methods. The first question from the self-evaluation form asked participants to describe the "high points" of the training. The majority of the participants stated that they enjoyed learning by creating art activities. Other participants cited learning a developmental perspective of children's art, exploring new ideas for designing art activities, incorporating relaxation and guided fantasy techniques with art, receiving inspiration, sharing ideas with other day care providers, becoming comfortable with the idea of process-rather than product-oriented art, and learning new ways to expand creative thinking.

When asked if there was anything that participants would have liked to have included in the training, the request for more "hands on" activities appeared 40 times. Other responses included limit-setting and ideas on how to focus the unmotivated child.

Table 24 reports the participants' evaluations of the researcher. The majority of participants felt that the instructor was easygoing, interesting, informative and presented the material clearly.

Table 24

Participants' Evaluation of the Instructor

<u>Question</u>	<u>N</u>	<u>Mean</u>	<u>SD</u>
1. easygoing-harsh	45	1.42	.78
2. uninformative-informative	46	4.87	.53
3. boring-interesting	46	4.78	.59
4. confusing-clear	45	4.57	.78

Table 25 shows participants' reactions to lectures in the training. Since the majority of participants responded with means that were close to five on three of the items, this strongly suggests that the lectures were understandable, interesting and necessary.

Table 25

Participants' Reactions to the Lectures

<u>Questions</u>	<u>N</u>	<u>Mean</u>	<u>SD</u>
1. confusing-understandable	44	4.52	.87
2. boring-interesting	43	4.23	1.36
3. unnecessary-necessary	43	4.43	.95
4. practical-theoretical	44	2.13	1.21

According to the qualitative data obtained from item five on the self-evaluation form: "Have you looked more closely at children's art since the training?", (39 out of 40) participants answered the question by only stating yes. Other responses from several participants were: "Now I have a better understanding of the developmental aspects of children's art," and "I have observed the differences in children's art based on their age."

The participants' attitudes toward integrating the training into their programs is shown in Table 26. According to the mean, the majority of participants felt that it would be easy to integrate information learned in their facilities. The means suggest that participants felt that integrating ideas learned from the training would be fun but somewhat costly.

Table 26

Integrating the Training into the Curriculum

Questions	N	Mean	SD
1. difficult-easy	46	4.06	1.28
2. inexpensive-expensive	46	3.65	1.41
3. unnecessary-necessary	46	2.43	1.34
4. hassles-fun	46	3.98	1.23

Information obtained from the qualitative data also addresses the integration of the training. Item four in the self-evaluation form asks participants to describe concepts and information learned from the training that they could

incorporate in their work with children. Answers were varied and included: "enthusiasm for art, ideas for more creative art activities, use of a wider variety of materials, a non-judgmental attitude toward children's creations, having an art area, parent training regarding creative art and the value of art for the young child, encouraging children to use their imaginations, using open-ended approaches to discuss art, including warm-up and cool-down activities to augment the art activity, basic art techniques, and no longer caring about the child's ability to color in the lines."

Data from the self-evaluation form described other benefits that participants received from the training. Responses to the question: "Has the training helped you to feel more creative in other areas of your life?" included: "The training gave me the opportunity to remember more creative times in my life." "The training inspired me to work towards having more time to be creative and to focus on fostering a creative atmosphere in my day care and at home." "Yes, it has helped me to be more creative with my own children." "It has helped me to be more creative with materials that otherwise would be useless to me." "This course has encouraged me to believe that I am a creative person because I am special and unique with my own individual ideas." "Thank you, now I realize that I can be creative without being an artist." "I now realize that there is more to creativity than just drawing skills."

"Yes, it has helped me to think more creatively in my hobby of decorating cakes."

When asked if the training had given participants any new ideas on children's creativity, most people responded affirmatively. Comments included: "It has encouraged me to try various art activities with younger children." "Now I ask the children open-ended questions about their art rather than saying what did you draw?" "Yes, now I try more outlandish creative art ideas in the classroom." "I have learned to let the children experiment more with textures." "It has given me the ability to design an art project and then step back and look how I could make that activity more creative." "It has helped me to see that all children can be creative."

Data Analysis

This study was designed to determine whether the subjects' attitudes regarding the value of art for the young child and behaviors of teaching art changed as a result of a training program in creative art activities for early childhood development. The researcher also predicted that following the training the type of art displayed in classrooms and day care facilities of the treatment group would be different from the type of art displayed by participants in the control group. Since a large percentage of participants from both groups (58%) did not continue formal education beyond the high school level, the

researcher wanted to test the assumption that prior educational level of participants would affect the results of the training.

Since this study had a small sample (46 subjects in the treatment group and 27 in the control group), the researcher chose to set a liberal criterion for statistical significance. Therefore, differences at the .10 level will be considered to be significant. This might cause a Type I error since at the .10 level there is one chance in ten that the null hypothesis will be rejected when in fact it is correct (Borg & Gall, 1983). Significant items will have an asterisk after the p value reported in each table. In this section, results of the statistical analysis for each research question are reported.

Hypothesis One

There will be no difference between the treatment and control groups' attitudes regarding the value of art for the young child.

According to the results described in this section, the null hypothesis was rejected. The researcher hypothesized that the control group would have consistent item scores on the pretest and posttest Likert-type scale and that the scores for the treatment group on the posttest would change.

The researcher wanted to determine whether the observed differences between the scores of the treatment and the control group were due to chance or due to the treatment. A

change variable was created (post-pre) for subjects in the treatment and control groups. Difference scores were computed based on time 1 and time 2 (pre and post) test scores within both treatment and control groups. The significance of the difference between these change scores was tested using a 2-sample t test. Items were scaled on a 1-5 level with "strongly agree" corresponding to "1" and "strongly disagree" corresponding to "5." Raw data displayed in the tables are interpreted as a negative mean change score, indicating that participants agreed in the expected direction from pre to post for example, the change score mean of the treatment group for the variable "art should be displayed in the classroom" is $-.4000$. This indicates that the treatment group mean increased from pre to post, depicting that participants profited from the treatment. A positive mean score shows that participants disagreed in a direction that corresponded to values and attitudes taught in the training program from pre to post.

Relative to the changes observed in the control group, comparing pretest and posttest scores revealed that most of the observed changes in the treatment group were in the predicted direction. A total of 11 out of the 24 difference items were statistically significant using the .10 criterion.

The majority of change variables showed a larger score by subjects in the treatment group. There was one exception in which the treatment group did not respond in the

predicted direction. This item was "Children spontaneously draw stick figures; they do not need to be taught." For this item "disagree" would be the expected direction however the mean was negative which indicates that subjects agreed with the statement.

All items covered a wide range of variables related to participants' attitudes regarding the value of art for the young child. Questions in the scale could be organized into the following sub-groups: values of scribbling, relationship of art to other areas of early childhood development, importance of process versus product, methods of teaching art to young children, and the participants' basic assumptions regarding the creativity of the young child.

In some items the control group scores changed in a direction that corresponds to values and attitudes taught in the training. However, relative to the change by the control group, the treatment group often showed a substantial change in the predicted direction. It is not unusual to detect changes by the control group. Possible explanations for these changes will be discussed in Chapter V.

Table 27 shows the change scores for each item for both the control and treatment group subjects. When the expected direction for item scores was "agree," the change score shows a negative mean. A positive mean change score occurs on items that the expected direction was "disagree."

Table 27

Comparison of Change Scores (Post-Pre) for
Treatment Versus Control Group

Post-Pre***	D** Group*		N	Mean	SD	t	d.f.	Prob.
Should Be Displayed	A	1	45	-.4000	1.982	-1.90	68	.061*
		2	25	.3200	1.180			
Scribbling Important	A	1	45	-.2889	1.660	-1.75	68	.085*
		2	25	.2000	.645			
Art only scribbles	D	1	45	.6889	1.550	3.51	68	.001*
		2	25	-.4400	1.121			
Difficult other than scribbles	D	1	45	.3953	1.158	1.66	66	.103
		2	25	.0400	.611			
Asset to Cognitive Development	A	1	45	-.4524	1.611	-2.18	62	.022*
		2	22	.4091	1.260			
Important to Reading	A	1	42	-.6190	1.324	-1.48	63	.143
		2	23	-.2174	.850			
Mimeographs Important	D	1	45	.6889	1.769	1.09	68	.281
		2	25	.3200	1.069			
Product More Than Process	D	1	45	.5111	1.766	.46	68	.626
		2	25	.3200	1.435			
Coloring Books	D	1	45	1.1788	1.775	1.36	68	.167
		2	25	.6000	1.581			
Need Motivation	D	1	45	1.740	.035	.49	68	.585
		2	25	.5200	.49			
Names in Large Letters	D	1	44	.8864	2.64	2.64	66	.011*
		2	24	.0833	.504			
Academics More Important	D	1	44	.5682	1.576	1.30	67	.198
		2	25	.1600	1.028			
Creativity Inborn	D	1	44	.7273	1.434	1.34	67	.185
		2	25	.3200	1.030			
Redirect to other subjects	D	1	44	.5682	1.500	1.80	66	.076*
		2	24	.0417	.982			
Draw Stick Figures	D	1	45	-.1556	1.858	-.146	66	.149
		2	23	.3478	.982			
Fine if not Messy	D	1	44	.3864	1.243	1.53	66	.132
		2	24	0.0000	.834			
Related to Major Holidays	D	1	45	.9778	1.438	1.25	67	.196
		2	24	.5417	1.250			

(Continued on following page)

Table 27 cont.

Comparison of Change Scores (Post-Pre) for
Treatment Versus Control Group

Post-Pre***	D**	Group*	N	Mean	SD	t	d.f.	Prob.
Draws in Black Depressed	D	1	45	.9778	1.469	2.82	67	.006*
		2	24	.1667	.917			
Only gross and fine motor skills	D	1	45	.9778	1.530	3.54	66	.001*
		2	23	.0435	.638			
Not as important as socialization skills	D	1	45	.8444	1.261	3.21	67	.002*
		2	24	.0417	.806			
Luxury in Preschool	D	1	42	.5714	1.346	1.70	64	.095*
		2	24	.0833	.974			
Children's art abstract	D	1	45	1.0000	1.430	2.11	65	.039*
		2	22	.3636	1.002			
Too young to express emotions	D	1	44	.8182	1.040	1.38	65	.191
		2	23	.4348	1.161			

* Group 1 = Treatment; Group 2 = Control

** (Note post and pre variables are abbreviated in table and are described in text above)

D*** = expected direction: either A = agree represented by a negative mean or D = disagree represented by a positive mean

In the following items, there was a significant change over time for the treatment versus the control group (refer to Table 27 for exact mean scores and standard deviations):

"Children's art should be displayed in the classroom,"

"Scribbling is important to a young child's development,"

"Preschool art is only scribbles, it is not important," "Art is an asset to cognitive development," "Teachers should write children's names in large letters on top of their art," "If children are not creative it is best to direct

their attention to other subjects," "If a child draws in black he/she is probably depressed," "Art is a luxury in a pre-school setting," and "Children's art is abstract." Two of the items related to the skills children gained from art experiences. These items were: "Gross and fine motor skills are the only skills learned from art experiences," and "Art is not as important as socialization skills."

Items that were not statistically significant but did show a difference in the expected direction for the treated group included: "Mimeographed papers to color are important for skill development," "The art product is more important than the process," "Coloring books have their place in the preschool," "Many children need to be motivated to do art," "Pre-academic skills are more important than art in the pre-school curriculum," "Creativity is something you are born with," "Teachers should plan art projects that relate to all major holidays," "Art is important in reading acquisition," "Art is fine as long as it is not too messy" and "Pre-school children are too young to express emotions through their art."

It appears that the training did create a change in teachers', assistant teachers', and day-care providers' attitudes regarding the value of art for the young child according to items indicated in the Likert-type scale (see Appendix D). Therefore, the null hypothesis was not supported. Since varying educational levels were

t=1.63. This item was "Creativity is something inborn." The expected answer was disagree, which correlates to a positive mean score. The participants who had a high school education had a mean score of .8000 and a standard deviation of 1.363. Subjects who had more than a high school education had a mean score of .2759 and a standard deviation of 1.279. The group with more than high school education had a lower mean then the group with a high school education and a smaller amount of change.

Table 28

Comparison of Change Scores (Post-Pre)
between Educational Groups

Post-Pre***	D**	Group*	N	Mean	SD	t	d.f.	Prob.
Should be Displayed	A	1	41	-.0488	1.788	.53	68	.598
		2	29	-.2759	1.750			
Scribbling Important	A	1	41	.0000	1.256	.81	68	.439
		2	29	-.2759	1.579			
Art only scribbles	D	1	41	.1707	1.702	-.81	68	.424
		2	29	.4883	1.183			
Difficult other than scribbles	D	1	39	.1795	1.023	-.81	66	.417
		2	29	.3793	.979			
Asset to Cognitive Development	A	1	37	-.1892	1.697	-.21	62	.838
		2	27	-.1111	1.340			
Important to Reading	A	1	40	-.4500	1.061	.23	63	.830
		2	25	-.5200	1.388			
Mimeographs Important	D	1	41	.6829	1.540	.80	68	.429
		2	29	.3793	1.590			
Product More Than Process	D	1	41	.5122	1.535	.40	68	.688
		2	29	.3448	1.818			
Coloring Books	D	1	41	1.2195	1.525	1.39	68	.171
		2	29	.6000	1.581			

(Continued on following page)

Table 28 cont.

Comparison of Change Scores (Post-Pre)
between Educational Groups

Post-Pre***	D**	Group*	N	Mean	SD	t	d.f.	Prob.
Need	D	1	41	.7317	1.644	.58	68	.563
Motivation		2	29	.5172	1.430			
Names in	D	1	40	.8000	1.438	1.19	66	.239
Large Letters		2	28	.3214	1.722			
Academics	D	1	40	.6000	1.336	1.23	67	.224
More Important		2	29	.1724	1.490			
Creativity	D	1	40	.8000	1.363	1.63	67	.107
Inborn		2	29	.2759	1.279			
Redirect to	D	1	39	.4130	1.272	.20	66	.847
Other Subjects		2	29	.3448	1.446			
Draw Stick	D	1	41	-.1707	1.498	-1.12	66	.268
Figures		2	27	.2963	1.793			
Fine if not	D	1	41	.3902	1.022	1.22	66	.228
Messy		2	27	.0370	1.255			
Related to	D	1	41	.9756	1.557	1.17	67	.247
Major Holiday		2	28	.6071	1.066			
Draws in	D	1	41	.7317	1.450	.27	67	.785
Black Depressed		2	28	.6429	1.224			
Only gross	D	1	40	.7250	1.467	.47	66	.642
and Fine Motor		2	28	.5714	1.230			
Skills								
Not as	D	1	41	.7317	1.073	1.37	67	.175
Important as		2	28	.3214	1.307			
Socialization								
Skills								
Luxury in	D	1	40	.5000	1.261	.87	64	.389
Preschool		2	26	.2308	1.210			
Children's	D	1	40	.8250	1.259	.25	65	.807
art abstract		2	27	.7407	1.457			
Too young	D	1	40	.7250	1.109	.35	65	.727
to express		2	27	.6296	1.079			
emotions								

These data suggest the researcher can rule out the fact that the effects of the training were due to differences in educational level since only one item was statistically

significant. Therefore, the null hypothesis was supported. This makes a stronger case for the validity of treatment effects found in Hypothesis One.

Hypothesis Three

There will be no difference between the treatment and control groups' methods of teaching art.

In this case, both groups were observed 3 to 5 weeks after the treatment group received the training. None of the observers had knowledge of the group membership of subjects that they observed.

Table 29 describes teaching behavior observed during the first ten minutes of an art activity led by the subjects in both the treatment and control groups. The only statistically significant variable at the .10 level was non-verbal praise. Non-verbal praise included smiling, nodding of the head, and placing a hand on the child's shoulder. The treatment group had a larger mean than the control group for non-verbal praise.

Table 29

Comparison of Mean and Standard Deviation of
Teaching Behaviors

Behaviors	Group*	N	Mean	SD	t	d.f.	Prob.
Unlabeled Praise	1	39	4.3	5.533	-.96	62	.346
	2	25	5.7	5.718			
Labeled Praise	1	39	5.2	12.815	1.23	62	.223
	2	25	2.5	3.607			

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Table 29 cont.

Comparison of Mean and Standard Deviation of Teaching Behaviors

Behaviors	Group*	N	Mean	SD	t	d.f.	Prob.
Encouragement	1	39	5.6	5.295	1.30	62	.174
	2	25	4.0	4.062			
Reprimand	1	39	2.2	6.423	.93	62	.357
	2	25	1.2	2.24			
Ignore	1	39	1.0	2.86	1.11	62	.272
	2	25	.4	1.41			
Instructions	1	39	1.0	4.48	-.61	62	.546
	2	25	5.6	4.14			
Non verbal praise	1	39	6.1	13.37	1.90	62	.063*
	2	25	1.8	3.60			
Physical prompts	1	39	4.7	12.85	-.35	62	.725
	2	25	5.6	4.83			

* Group 1 = Treatment; Group 2 = Control

Although most items were not significant, the teaching behavior of the treatment group had a larger mean than that of the control group. The only item that had a lower mean was unlabeled praise which coincides with teaching behaviors emphasized in the training: (e.g., unlabeled praise is not a desirable behavior in teaching). Unlabeled praise is praise that is general and vague for example; "that's beautiful." Labeled praise is praise that is specific and honest, e.g., "I liked the way you made those lines." In this case the treatment group had a larger mean. The treatment group was also encouraging, and gave less direct instructions during the art process.

An important aspect in the researcher's methodology to effective teaching includes the concept of having a warm-up

activity and a cool-down activity as part of every art activity. Warm-up activities are structured to assist children to relax as well as to introduce the art activity in a non-threatening manner. Warm-up activities allow the children to gradually make the change from their prior activity to an activity that utilizes right brain creative thinking.

The Chi-Square Contingency analysis shows that this item was statistically significant since it was smaller than the .05 level indicating that there was a significant difference between the frequencies of both groups. After receiving the training, 60% of the treatment group presented a warm-up activity before leading the children in an art activity, compared to 20% of the control group (see Table 30).

Table 30

Utilization of Warm-up Activities

	<u>Treatment</u>		<u>Control</u>		<u>Total</u>	
	N	%	N	%	N	%
Yes	23	60.5	5	20.8	28	45.2
No	15	39.5	19	79.2	34	54.9
Total	38		24		62	

$$\chi^2 = 10.06 \text{d.f.} = 2 \quad p = .006^*$$

The manner in which art activities were explained to children is not statistically significant; however, the

results of the data are substantially significant. Seventy-five percent of the treatment group presented the art activity with an easily understood explanation. In contrast, 50% of the control group explained the art activity with an easily understood explanation and 39% of the control group explained the art activity with an example that the children had to copy (see Table 31).

Table 31
Explanation of the Art Activity

	<u>Treatment</u>		<u>Control</u>		<u>Total</u>	
	N	%	N	%	N	%
Yes, with an easily understood example	27	75.0	9	50.0	36	66.7
Yes, with an example that the children had to copy	6	16.7	7	38.9	13	24.1
Yes, with examples that children were discouraged from copying	2	5.6	1	5.6	3	5.6
No explanation	1	2.8	1	5.6	2	3.7
Total	36		18		54	

$$\chi^2 = 3.8 \quad \text{d.f.} = 3 \quad p = .27$$

Table 32 shows the type of art activity presented according to the researcher's model (See Appendix B). Two categories in the model had to be merged together because of the number of empty cells in the analysis. These categories

were dictated and stereotyped art activities and moderately creative and creative expansion art activities. In actuality this merger improves the validity of the observations since there could be slight differences between art activities in these categories. Table 32 indicates that the differences between the treatment and control groups are statistically significant at the .03 level. Whether or not participants presented creative art activities was important in regard to the effectiveness of the researcher's training program. Thirty percent of the participants in the treatment group led creative art activities, compared to only four percent of the participants in the control group.

Table 32

Type of Art Activities Presented During
the Observation By Participants

Type	<u>Treatment</u>		<u>Control</u>		<u>Total</u>	
	N	%	N	%	N	%
Dictated/ Stereotyped	8	20.5	6	26.1	14	22.6
Simplified	6	15.4	1	4.3	7	11.3
Skill Development and Science	6	15.4	3	13.0	9	14.5
Arts Recipes	2	5.1	4	17.4	6	9.7
Creative Expansion	5	12.8	8	34.8	13	21.0
Creative	12	30.8	1	4.3	13	21.0
Total	39		23		62	

$$\chi^2 = 12.2 \text{ d.f.} = 5 \text{ } p = .03^*$$

Tables 33 and 34 describe the cool-down processes of both the treatment and control groups. Cool-down is a short activity at the end of an art activity that assists children to share their art and to switch to the next activity. The results from the data regarding participants including cool-down activities in their teaching are statistically significant in relation to the differences between treatment and control groups. Thirty-six percent of the teachers in the treatment group included a cool-down activity along with their art activity during the observation. No participants from the control group had any cool-down activities (see Table 33).

Table 33
Inclusion of Cool-Down

	Treatment		Control		Total	
	N	%	N	%	N	%
Yes	14	35.9	0	0.0	14	23.0
No children just cleaned up	0	0.0	1	4.2	1	1.6
No the teacher cleaned up	17	43.6	19	79.2	36	59.0
No cool-down or clean up	6	16.2	4	16.7	10	16.4
Total	37		24		61	

$$\chi^2 = 13.3 \text{ d.f.} = 3 \quad p = .003^*$$

The method for sharing the art product and process is shown in Table 34. Although the results were not significant, it is important to note that the concept of

using open-ended questions with the children to share their art experiences was emphasized in the training (see Appendix M). Thirty-one percent of the treatment group directed the children to share their art using open-ended questions compared to only 16% of the control group.

Table 34

Teaching Behaviors Regarding How Children Share Art Projects

	<u>Treatment</u>		<u>Control</u>		<u>Total</u>	
	N	%	N	%	N	%
Art is shared without talking	4	10.5	3	12.5	7	11.3
Art is shared with open ended questions	12	31.6	4	16.7	16	25.8
Art is shared with directed questions	5	13.2	6	25.0	11	17.7
Art is placed on the walls but not shared	8	21.2	4	16.7	12	19.4
No sharing or display	9	23.7	7	29.2	16	25.8
Total	38		24		62	

$$\chi^2 = 2.79 \text{ d.f.} = 4 \quad p = .59$$

Hypothesis Four

There will be no difference between the treatment and control groups regarding the types of art displayed in the classrooms and day care facilities of participants.

This will be determined by the results of the observations relating to the researcher's model of art

projects. The analysis of data indicates that the art displayed by the treatment group was less dictated than art displayed by the control group. Although the results are statistically significant at the .07 level, there was a low number of responses in each cell, which weakens the rejection of the null hypothesis. It is important to note that all participants agreed to be observed.

Table 35 shows the type of art activities that were displayed during the observations. These results show that the treatment group displayed less dictated and stereotyped art than members of the control group.

Table 35

Type of Art Activities Displayed in Facilities

	<u>Treatment</u>		<u>Control</u>		<u>Total</u>	
	N	%	N	%	N	%
Dictated	11	31.4	7	41.2	18	34.6
Stereotyped	1	2.9	1	5.9	2	3.8
Simplified	6	17.1	0	0.0	6	11.5
Moderately Creative	3	8.6	2	11.8	5	9.6
Creative	14	40.0	7	41.2	21	40.4
Total	35		17		52	

$$\chi^2 = 10.1 \text{ d.f.} = 4 \quad p = .07^*$$

C H A P T E R V

CONCLUSIONS AND RECOMMENDATIONS

Summary

The purpose of this study was to develop, implement and evaluate a model for training preschool teachers, assistant teachers and family day care providers in creative art activities for young children. Attitudes and behaviors of these teachers, assistant teachers and family day care providers on the value of art for young children were measured and observed to determine whether the training had any influence on the subjects' methods of teaching art creatively to young children.

Problems regarding the random selection of subjects affected the selection of the control group since several subjects randomly assigned to the treatment group could not attend the training and were then assigned to the control group. This was executed to increase the number of participants in the control group. The possibility of randomization was weakened when the third training in creative arts activities was administered to subjects enrolled at a teacher training program connected to the Chicopee Welfare Training Center (see Chapter III).

The characteristics of the sample were influenced by the size of the treatment and control groups. There is a discrepancy between the number of participants in the two groups. The treatment group was composed of 46 participants

and the control group had 27 participants. Experimental mortality existed in both groups. After the initial meeting of the control group, several subjects dropped out. Seven subjects in the treatment group dropped out of the training before the observations took place. This resulted in a smaller number of subjects who were observed. Thirty-nine subjects were observed from the treatment group and 24 subjects from the control group.

The majority of subjects in the control group had a high school education, worked at privately funded facilities, and were parents of children under age five. Forty-three percent of participants from the treatment group were Hispanic, compared to a majority of Caucasian participants in the control group (74%). Sixty-three percent of the sample were family day care providers. Eighteen participants in the treatment group were from a preschool teacher training program run by the Valley Opportunity Council, which is a vendor agency of the Department of Welfare. These participants were required to attend the training in creative arts activities as part of their teacher training certification program. The demographics limit the study, since the composition of both groups could be a threat to internal validity.

Another possible limitation that the researcher did not take into account was the number of family day care providers who had their own children enrolled in the day

care center at which they worked and whether this factor had any effect on the training.

Although the selection of the sample (described in Chapter III) was not the most random, the direction of the treatment group on the majority of tests changed in the expected direction.

Discussion of the Results

Hypothesis One examined whether differences existed between the treatment and control groups' attitudes regarding the value of art for the young child. On almost all items from the Likert-type scale, the treatment group showed a change in the expected direction from pretest and posttest scores. There was only one exception in which the treatment group did not respond in the expected direction. This item was: Children spontaneously draw stick figures; they do not need to be taught.

Although the control group did show change on some items from the Likert-type scale, their change was always smaller than the change score of the treatment group. Changes in the scores on the pretest and posttest questionnaires by the control group could possibly be attributed to the passage of time. Another possible explanation could be the fact that four more subjects from the control group responded to the pretest questionnaire than the posttest questionnaire.

A limitation to the outcome of data is that the majority of participants were mothers as well as child care providers. This could possibly affect their values regarding the importance of art for the young child.

However, according to these results the training was successful in effecting a change in teachers', assistant teachers' and day care providers attitudes regarding the value of art to the young child according to items indicated in the Likert-type scale (see Appendix D).

In order to rule out the relationship of varying educational levels of participants (indicated by the demographic data), Hypothesis Two assessed if the prior educational level of the participants would effect the results of the Likert-type scale regarding participants attitudes towards the value of children's art. This was measured by computing a t-test to look at differences between educational groups over time regarding changes in attitude scores. Since there was a small sample in some educational groups (i.e., participants with Associate's, Bachelor's and Master's degrees), educational groups were merged together to form two groups, those with a high school education and those who had formal education beyond high school. The results show that, overall, educational level did not make a difference. There was only one item that tended towards statistical significance: Creativity is something inborn. A possible conjecture for this occurrence

is that this concept may not be addressed at the high school level.

The small sample size might account for why the level of formal education did not seem to show an overall difference. Statistical differences between those who entered the training program in creative arts voluntarily versus those required to attend (subjects from the Valley Opportunity Council) deserves further study.

Hypothesis Three examined whether there would be any difference between the treatment and control groups subjects' methods of teaching art as a result of the training. The data regarding this hypothesis was determined from observations conducted three to five weeks after the completion of the training for both groups. Observations took place during the entire art activity, with the first ten minutes focusing on charting elements of teaching behaviors (see Table 29 p.116). A further study might detect if the amount of time that observers charted the designated teaching behaviors could influence the outcome of the results.

Data were collected by an observer whose training included several sessions determining rater reliability. Although there were five trained observers, all had consistent rater reliability scores before they went into the field.

Elements of "effective" teaching behaviors were divided into categories. The means for six out of the eight

categories showed a larger proportion in the expected direction by members of the treatment group. These six items included: unlabeled praise, labeled praise, encouragement, instructions, non-verbal praise, and physical prompts. Only one item was statistically significant at the .10 criterion; this variable was non-verbal praise. The two items in which the treatment group showed a slightly larger mean than the control group were reprimanding children and ignoring children during the process of creating art. Means which reflect less effective teaching behaviors may be caused by lack of readiness to change.

Other teaching behaviors observed included whether the children's art was displayed in the classroom. The percentage of subjects from the treatment group who displayed art was larger than the percentage of control group subjects who displayed art.

The type of art presented in the classroom according to the researcher's model (see Appendix B) showed that creative art was presented 30% of the time by the treatment group and 4% of the time by the control group. Compared to the treatment group, the control group presented more dictated art activities. This item was significant at the .02 level.

Although the data suggests that the treatment group methods of teaching art were different from the teaching behaviors of the control group, it is important to note that in three cases art activities led by participants in the treatment group were actually designed by the director and

not the participant. This variable was not determined until one month after the observations, during the interviews. Interviews were administered to subjects from the treatment group to augment the evaluation of the training.

The teaching behavior that appeared to be effected most significantly as a result of the training was the inclusion of warm-up and cool-down activities (see Appendix O). Sixty percent of participants in the treatment group included warm-up activities compared to 21% from the control group.

Scores from the data on cool-down activities showed that 36% of subjects in the treatment group included cool-down activities compared to zero percent of participants in the control group.

The manner in which art activities were explained to the children was another teaching behavior that showed differences between the treatment and control groups. Seventy-five percent of the treatment group explained the art project with an easily understood example compared to 50% for the control group. Thirty-nine percent of the subjects from the control group explained activities with examples that the children had to copy, compared to 16.7% by the treatment group. The training also made a difference in how the completed art process was shared. Participants from the training group utilized open-ended questioning (see Appendix M), a technique described and practiced in the training. Coincidentally, 12% of participants from the

control group also utilized the technique of open-ended questioning.

The fourth Hypothesis examined if there was a difference between the type of art displayed in the day care facilities by the treatment group versus the control group. According to the researcher's hierarchical model of art activities (see Appendix B), subjects in the treatment group had a smaller percentage of dictated art activities, stereotyped art activities, and art recipes. Both groups had approximately 40% of creative art activities displayed.

An implication for further study could substantiate the prediction that the unexpected similarity in the percentages of creative art displayed in facilities could be attributed to the fact that most early childhood facilities display the children's art they find most pleasing. These art products are often the most creative.

Conclusions

Depending on the criteria utilized, it appears that the training program was effective in changing the subjects' attitudes regarding the value of young children's art. It is difficult to make generalizations from this study regarding attitude change since the problems with randomization could question the significance tests. However, the issue of significance is less important than the outcome of the results that show that, relative to the

changes by the control group, the treatment group always showed a substantial change in the expected direction.

The training did change teaching behaviors. Subjects from the treatment group incorporated concepts and activities from the training. Results regarding teaching behaviors tend to be reliable since the data were obtained from observations and a one-time administered preschool/day care questionnaire.

Evaluations from participants in the treatment group gave the training highly positive evaluations (see discussion in Chapter IV), and the results from the study indicate that creative arts activities training is important to day care providers, preschool teachers and assistant teachers.

The type of art displayed in classrooms and day care facilities was different in several categories of the researcher's model but both groups displayed an equal amount of creative art activities.

Recommendations

There are several independent variables that could be added to improve the study. The socio-economic status of participants could have an effect on the outcome of the study, as well as determining whether the subjects attended the training voluntarily or as part of a larger teacher training program. This variable was not accounted for,

since only a small group of participants was required to attend the training.

Another variable under consideration is to test for underlying belief systems and to determine if these beliefs effected the results of the study, since both groups had higher pretest scores than expected on some items.

There also could be problems in the construction of some of the items on the instrument. Suggestions for improving the study include revising the attitude questionnaire, which could be tested for reliability through pilot tests. There is also the question of how many validated items must be used to yield reliable data in the different types of questionnaires. Items in the preschool questionnaire and the demographic questionnaire could be combined, and questions from the preschool questionnaire that will also be observed can be omitted. Another recommendation is to administer both a pre- and post-observation for all subjects.

In order to further insure observation validity and reliability, a video tape could be made to train observers and observation training. Teaching behaviors could be charted by one observer and teaching methods by another observer. This would provide additional data for the continuous analysis of observation validity and reliability. Participants could be trained and observed in teaching methods and supervised according to clinical supervision

methods as discussed by Goldhammer (1969) and Copeland & Jamgochian (1985).

It would also be important to study the effects of the training over time. Participants reported on the self-evaluation form that they would have liked the training to be for longer than six weeks. A longitudinal study could determine whether the benefits from the training remained intact or were subject to barriers from the "system" (administration, parents, political climate, funding available, and state and federal regulations).

This raises the question of the readiness of the treatment group to implement the training in their facilities. Change in attitudes and teaching behavior is not enough; change needs to be incorporated into teaching practice. Further research could examine existing attitudes towards implementing the training subjects receive prior to participating in a training program. Many times there are different sub-groups of participants. One sub-group consists of participants who will willingly latch onto any new idea and follow it wholeheartedly. Another sub-group are those participants who only take the training for points toward certification or training requirements. Other participants are skeptical and afraid of trying anything new. These participants might need active "coaching" or supervision in the classroom in order to implement the training into the curriculum. The last sub-group consists of participants who would never try to implement the

training no matter how effective or interesting the training.

Another suggestion for further study is to determine the effect of the training on the art of children with whom participants from the treatment group work. A creativity test could be implemented to look at children's art before and after the training.

Concluding Statement

Art is essential to the development of the young child. However, the art component of many early childhood programs has been subjugated to creating dictated and stereotyped art projects. These types of art experiences do not assist the child in skill development. Art experiences which focus on products rather than process can be detrimental to creative growth and cause a disinterest in art.

The child's development through art is as important as the child's cognitive growth. Many early childhood teacher training programs do not address the developmental aspects of art. Classes in early childhood art often teach recipes and formulas for creating "cute" art projects to please parents and administrators.

This study shows that early childhood providers are interested in learning about young children's art. Subjects' behaviors while teaching art and their attitudes toward the value of art for the young child changed positively after attending a training program in creative

art activities. If we can train early childhood educators to teach in a more creative fashion we will have taken an important step in the process of developing a well-rounded education for the future generation.

APPENDIX A

OFFICE FOR CHILDREN/STATE OF MASSACHUSETTS. LICENSE REQUIREMENTS FOR TEACHERS

7:06 Staff requirements:

1. (a) A head teacher shall meet one of the following sets of requirements:

1. be at least 21 years of age; have a high school diploma or equivalent; have evidence of satisfactory completion of four courses in early childhood education offered by an accredited institution of higher education or approved by the Office for Children; and have 36 months of at least half-time experience giving care to pre-school children in a day care center; or

2. have an Associate's degree in early childhood education or related field such as child development, social work, psychology, child care, mental health or elementary education, and have evidence of satisfactory completion of four courses in early childhood education offered by an institution of higher education or approved by the O.F.C. and have 27 months at least half-time experience giving care to pre-school age children in a day care center; or

3. have a Bachelor's degree, or advanced degree, in early childhood education or related fields such as child care, psychology, mental health, child development, social work or elementary education, and have evidence of satisfactory completion of 4 courses in early childhood education offered by an institution of higher education or approved by O.F.C. and have eighteen months at least half-

time experience, giving care to preschool children in a day care center.

4. In those centers licensed to accept infants and toddlers, the head teacher meeting either CMR 7.06 (1)(a)1, 7.06(1)(a)2, or 7.06(1)(a)3 above shall have at least nine months of their experience in providing care for infants and toddlers in a day care center or registered family day care setting.

(b) A teacher shall meet one of the following sets of requirements:

1. have a high school diploma or equivalent, or be twenty-one years of age; have evidence of satisfactory completion of 1 course in early childhood education offered by an institution of higher education or approved by O.F.C. and have 9 months, at least half-time experience, giving care to preschool age children in a day care center; or

2. have an Associate's or Bachelor's degree in early childhood education or related fields such as child care, psychology, mental health, child development, social work, or elementary education; have evidence of satisfactory completion of 1 course in early childhood education offered by an institution of higher education or approved by O.F.C.; and have three months, at least half time, supervised care giving experience with preschool-aged children in a day care center.

3. in those centers licensed to accept infants and toddlers, teachers meeting 102 CMR 7.06(1)(b)1 above shall

have at least (6) months of their experience providing care to infants and toddlers in a day care center or registered family day care home. Teachers meeting 102 CMR 7.06(1)(b)2 above shall have at least three months at least half-time experience providing care for infants or toddlers in a day care center or registered family day care home.

APPENDIX B

RESEARCHER'S MODEL OF TYPES OF ART ACTIVITIES

This model of art activities is based on data collected during the past ten years from a course that I have developed entitled "Creative Arts Activities For Early Childhood Development."

Since the inception of this course, I have collected over one thousand art activities that students have developed. These activities are categorized in the following classifications:

1. Dictated Arts Activities
2. Stereotyped Arts Activities
3. Simplified Arts Activities
4. Skill Development Activities
5. Science and Environmental Awareness Activities
6. Arts Recipes
7. Creative Expansion
8. Moderately Creative Arts Activities
9. Creative Arts Activities

Dictated Arts Activities are activities that follow a specific process that results in creating an end product that copies the model. Dictated art can lead children to become disappointed and frustrated when their art does not conform to the model. This can cause children to judge their own ideas as unacceptable. Dictated art can promote inflexibility and rigidity for the child. It provides no emotional release. The child engaged in dictated art does not have an opportunity to express personal experiences.

Children can become conformists, changing their own ideas to resemble stereotypes. Children learn how to draw brown trees with green leaves in order to please the teacher, even if they notice white birch trees with hues of purple in them. Dictated arts activities written by my students included making: marshmallow snowmen, patterned bunny rabbits, Christmas stockings, Santa faces, and popsicle stick pencil holders; coloring mimeographed pumpkins; making ghosts from patterns; cutting out patterned Christmas ornaments; pasting colored squares on a paper in a certain order, and so forth.

Stereotyped Art Activities consist of dictated art activities that look like images currently in vogue by the media. For example, making Pacman cut outs, Ghost Buster Buttons, or Strawberry Patch paper dolls; drawing Snoopy characters, or making transformers out of clay.

Simplified Arts Activities consist of arts activities that have been done many times before, prefabricated crafts, and activities that are not art activities. These include: making paper fans by paper folding, making paper spirals, scribbling on sandwich bags, blowing paint through straws onto paper, making paper chains, making collages from pre-cut shapes, making paper mosaics, playing hide and go seek, gluing macaroni on paper or painting and stringing macaroni as jewelry, and so forth. These "uncreative" arts activities could be transformed into creative arts activities by working with new materials, using open-ended

steps, or using techniques borrowed from synectics to expand or minify an idea. For example, an open-ended art activity involving blowing paint through straws could be expanded by children pretending to be the wind blowing at the beach, through the meadow grass or in a rain storm. The children would have the opportunity to choose colors that represent a personal theme. An example of minifying is to use the same painting activity to create one snowflake falling on the ground.

Skill Development Activities are art activities whose main goals are to assist the development of eye-hand coordination, language arts skills, pre-math skills, body awareness, spatial awareness, peer interactions, dealing with authorities, sensory awareness, kinesthetic awareness, and memory recall. Skill development activities include: matching activities, texture collages, having children smell different odors blindfolded and draw them, working with clay, geoboards, listening and drawing to various types of music, and learning skills like shoe lacing.

Science Awareness Art Activities are activities that promote the understanding of how things work and an awareness of the environment and living things (humans, animals, insects, plants, pollution, etc.). Science activities include making bubbles, planting seeds, water play, learning about animals through creating bug keepers, collages, shadow tag, and so forth.

Although these last two categories included creative approaches in skill development and science awareness, the creativity involved in these activities was the teachers' creativity. These projects were created to teach concepts rather than to focus on the creative process. In these activities, the product and the discussion that emerged from the product was more important than the process.

Arts Recipes are activities that include steps for making musical instruments, kites, mobiles, puzzles, aggression cookies, playdough, paste, paints, paper marblizing, paint brushes, and so forth. Although a few of these recipes include new ways of doing things and therefore can be creative for the teacher to write, the recipes were not intended for the child to expand his or her ideas.

Creative Expansion includes art activities that use a familiar concept and then expand upon it. These activities increase development of skills and understanding of the basics of brainstorming. The process involves teaching children not to grab onto their first ideas but to consider several alternatives before making decisions. Creative expansion uses the imagination to transform what is into something better or improved. These activities include various products made out of laundry detergent bottles (e.g., hats, wagons, sleighs, windmills, blocks, mobiles, pails, masks, Christmas decorations, drums); crafts made from boxes (e.g., trains, treasure chests, doll houses, dioramas); things from paper plates (e.g., hats, masks,

flowers); from paper bags (e.g., masks, costumes); from egg cartons (e.g., lady bugs, caterpillars, hats, games, Christmas trees, and other familiar objects). In this case the creator overcomes the old and changes it into the new, surpassing the traditional with the innovative.

Moderately Creative Arts Activities are those that create new things from old materials and allow children a sense of freedom as well as an acceptance of both the process and the product. These arts activities are ones in which the teacher suggests a topic to the children from which to start. The process of creating art related to these topics is original and unique. These art activities include: creating a box lid puppet theater, using foil baking cups for three dimensional pictures, creating people and animals from heart-shaped paper, creating murals on various topics, making hats from found materials, making newspaper trees and paper flowers.

Creative Art Activities are activities that allow children to participate in more than a superficial manner in the creative process. These activities include a period of conscious exploration, incubation, rest and relaxation, conscious work on the creative idea, evaluation, and an integration into other preschool and kindergarten activities. These art projects evoke the "aha" reactions and the screams of delight by the children participating. The creative art activities written by students included: monster puppets, creating spider webs with strings that

would engulf the classroom, making your own collage puzzle, open-ended drawing, painting with various media including Q-tips, feathers, snow, food coloring, salt, watercolors on textured paper and fabric, making paper animals, string sculptures, creating funny people, surrealistic collages, creating masks, mosaics, cards, games, mobiles, role playing with children-made costumes and stories, having a group of children make their own tablecloth, drawing self portraits, and so forth.

Although crafts are not mentioned, the researcher is not making a statement that crafts are not creative. Crafts can be creative if they are "open-ended." Open-ended activities provide an atmosphere for children to make self-discoveries and to express themselves in an individual manner. A prerequisite for more creative arts activities is the willingness by the child and the teacher to divorce themselves from the obvious and work towards fresh approaches. This can help to eliminate stereotyped art.

Students and teachers cannot differentiate the types of art activities that they are creating until they are aware of the goals inherent in the planning of art activities. These goals include: peer interaction, social skills, recreation, leisure skills, body awareness, eye-hand coordination, gross motor skills, pre-math skills, small muscle development, communication skills, increased creativity, decreased behavior problems, relaxation, language acquisition, multicultural awareness, expression of

feelings, following directions, sharing, developing group trust, acceptance of individual differences, understanding of emotions, aesthetic awareness, increased imagination, and so forth.

Teachers need to understand their purposes in developing activities. If a teacher blindly suggests an art activity, it could turn out to be chaotic and dictated, or it could work, merely because of good luck or the teacher's charismatic personality. These categories were developed as a means to point out to students and teachers the importance of understanding what they are conveying and teaching the child through the art process. Teachers can use this classification system to enhance the quality of their classroom art activities.

APPENDIX C

OBSERVATION FORM

Demographics

Date_____

Time_____To_____

Site_____

Participant #_____

Participant name_____

Observer #_____

Observer name_____

Age of children_____

Number of children in the classroom_____

Number of girls_____

Number of boys_____

Classroom Environment

(Please circle the correct answers)
(See forms B, M, and O for definitions of #
4, 6, 7, 9, 10, 11, 12)

1. Is there room in the classroom for a large group art project?
 - a. yes, big tables
 - b. yes, a large space on the floor
 - c. yes, but the space is in an adjoining room
 - d. no

2. Is there a specified area for art?
 - a. yes, there is an easel, paints, brushes and smocks
 - b. yes, there is a table(s) where magic markers (and or) crayons and paper are readily available
 - c. yes, there are clay and other materials available
 - d. yes, there are mimeographed sheets (and or) coloring books available
 - e. no, none of the above
 - f. other (specify)_____

3. Are art materials available; for children to use independently?

a. yes

b. no

c. other_____

4. Is children's art displayed in the classroom?

a. yes

b. no

IF YOUR ANSWER WAS YES, THEN WHAT TYPES OF ART ARE DISPLAYED?

(please circle one and then describe the activity)

c. Dictated art activities_____

d. Stereotyped art activities_____

e. Simplified art activities_____

f. Creative expansion art activities_____

g. Moderately creative art activities_____

h. Creative art activities_____

The Art Activity

5. Who presented the art activity?

a. participant

b. another teacher or a teacher's aide

c. two teachers

d. other, (specify)_____

6. Was there a warm up?

a. yes

b. no

c. not sure

7. Describe the warm-up_____

8. Was the activity explained?
- yes, with an easily understood explanation
 - yes, with a visual example that the children should copy
 - yes, with several examples that the children were discouraged from copying
 - no, it was not explained
9. What type of art activity was presented?
- Dictated Art Activity
 - Stereotyped Art Activity
 - Simplified Art Activity
 - Skill development art activity
 - Science and environmental awareness activity
 - Arts recipes
 - Creative Expansion
 - Moderately creative
 - Creative Arts Activity
10. Describe the activity_____
- _____
- _____
- _____
11. If the teacher presented a holiday art activity was it multicultural?
- yes
 - yes, somewhat; the teacher briefly talked about other cultures
 - no, it had more to do with the seasons
 - no

Cool-down

12. Does the teacher have the children share their art project with the rest of the group?
- yes, without talking about the art
 - yes, with open ended questions
 - yes, with directed questions
 - yes, they put it on the wall but the children and the teacher do not discuss the art work
 - no sharing or display

13. What happens at the end of the art activity?
- a. they just clean up
 - b. the teacher or the aide cleans up
 - c. no cool-down or clean up
14. What happens at the end of the activity?
- a. the art projects are put in the child's cubby
 - b. the art project is collected by teachers to be displayed
 - c. the art project is or will be thrown out
 - d. the art project will be taken home
 - e. the art project is stored

FOR A PERIOD OF 10 MINUTES AT THE BEGINNING OF THE ART
ACTIVITY PLEASE CHART THE FOLLOWING:

The Teacher's interaction with the children

Time_____to_____

PLACE A SLASH IN THE CORRESPONDING BOXES FOR EACH TIME THE
TEACHER USES ONE OF THE FOLLOWING:

- A. Unlabeled Praise (i.e., "that's beautiful")
- B. Labeled Praise (i.e., "I like the way that you use lines")
- C. Encouragement
- D. Reprimand
- E. Ignoring
- F. Instructions to children
- G. Non-verbal praise (i.e., a smile)
- H. Physically assists child

APPENDIX D

SURVEY ON PRESCHOOL CHILDREN'S ART

The purpose of this brief survey is to determine the attitudes of teachers, assistant teachers, and family day care providers' attitudes regarding preschool children's art. Please do not sign your name. Please indicate what program you are from by filling in the name of the program at the upper right hand part of the page, below these directions. This is not a test, there are no correct answers. This survey will have validity only if you answer each question as honestly as possible. Please rate all of the statements to the extent that you agree or disagree with the statement. There are five possible responses; answer each statement by circling one of the five possible responses. These responses are: Strongly Agree (SA), Agree (A), Neutral or Undecided (N), Disagree (D), and Strongly Disagree (SD). For example if you were presented with the following statement and you strongly agreed you would circle SA:

- a. Young children should have an opportunity to use clay in preschool.

SA A N D SD

PLEASE REMEMBER THAT THE TERMS "YOUNG CHILDREN" OR "CHILDREN" REFERS TO: ages two-and-a-half to five-and-a-half.

1. Children should bring home examples of the art projects they do in preschool.

SA A N D SD

2. Young children's art should be displayed in the classroom.
SA A N D SD
3. Scribbling is important to the young child's development.
SA A N D SD
4. Preschool children's art is only scribbles, it is not important.
SA A N D SD
5. It is difficult to do art projects other than scribbling with children ages 2-3.
SA A N D SD
6. Art is an asset to cognitive development.
SA A N D SD
7. Art is an important tool in reading acquisition.
SA A N D SD
8. Mimeographed sheets that children can color are important for skill development.
SA A N D SD
9. The art product is more important than the process.
SA A N D SD
10. Coloring books have their place in the preschool.
SA A N D SD
11. Many children need to be motivated to create art.
SA A N D SD

12. Teachers should write children's names in large letters on their art work.
- SA A N D SD
13. Pre-academic skills are more important than art in a preschool curriculum.
- SA A N D SD
14. The children's art is creative in this program.
- SA A N D SD
15. Creativity is something that you are born with.
- SA A N D SD
16. If a child is not creative then its best to direct his/her attention to other subjects.
- SA A N D SD
17. Children spontaneously draw stick figures, they do not need to be taught.
- SA A N D SD
18. Art projects are fine as long as they are not "too" messy.
- SA A N D SD
19. It is a waste of money to have children draw on drawing paper; scrap paper is better.
- SA A N D SD
20. Teachers should plan art projects that relate to all major holidays.
- SA A N D SD
21. If a child draws in black then he or she is probably depressed.
- SA A N D SD

22. It is hard to plan art projects other than coloring or painting, since I do not have artistic talent.
- | | | | | |
|----|---|---|---|----|
| SA | A | N | D | SD |
|----|---|---|---|----|
23. Children are "naturally" creative therefore I only need to make the materials available.
- | | | | | |
|----|---|---|---|----|
| SA | A | N | D | SD |
|----|---|---|---|----|
24. The only skills preschool children can learn from art activities are gross and fine motor skills.
- | | | | | |
|----|---|---|---|----|
| SA | A | N | D | SD |
|----|---|---|---|----|
25. Art is nice but it is not as important as socialization skills.
- | | | | | |
|----|---|---|---|----|
| SA | A | N | D | SD |
|----|---|---|---|----|
26. Art is a luxury in a preschool setting.
- | | | | | |
|----|---|---|---|----|
| SA | A | N | D | SD |
|----|---|---|---|----|
27. Because children do art at home, the art corner is rarely used.
- | | | | | |
|----|---|---|---|----|
| SA | A | N | D | SD |
|----|---|---|---|----|
28. Children's art is abstract.
- | | | | | |
|----|---|---|---|----|
| SA | A | N | D | SD |
|----|---|---|---|----|
29. Preschool children are too young to express emotions through their art.
- | | | | | |
|----|---|---|---|----|
| SA | A | N | D | SD |
|----|---|---|---|----|

Thank you for taking the time to fill out this survey.

APPENDIX E

SELF EVALUATION FORM

Creative Arts Activities For Early Childhood Development
Training Program

(PLEASE ANSWER THESE QUESTIONS AS HONESTLY AS POSSIBLE AND
RETURN THIS FORM IN THE ENCLOSED ENVELOPE A.S.A.P.)

Thank You

1. What were the high points of this training?

2. Is there anything that you would have liked to see included in the training program?

3. Is there anything that you would have liked to see omitted from the training program?

4. What concepts or information from the training can you incorporate in your work with children?

5. Have you looked more closely at children's art since the training?
6. Has art taken on more significance in your teaching since the training?
7. Has the training influenced your outlook on the importance of children's art?
8. Has the training helped you to feel more creative in other areas of your life?
9. Has the training given you any new ideas or reinforced your ideas on children's creativity?
10. Any additional comments?

APPENDIX F

PARTICIPANT ATTITUDE SCALE

The purpose of this questionnaire is to determine your reactions to the training program, Creative Arts Activities For Pre-School Education, and its impact in your classroom.

This is not a test and you are not to place any identification marks on the questionnaire. I am interested only in hearing your honest impressions of the training in creative arts activities. Your answers will help me determine how to improve the program and if any further training or supervision would be beneficial.

In this questionnaire, you will find terms such as "Program Applicability." Underneath each of the terms is a series of six scales. Each scale is made up of two adjectives which are opposite in meaning. One adjective is written above the right end of the scale and the other adjective is written above the left end of the scale. Your task is to judge each term on the six adjective scales. Below is an example of the term Program Applicability and one adjective scale.

Program Applicability

Relevant									Irrelevant
1	2	3	4	5	6	7	8	9	

Each judgment consists of deciding whether the term (in this example Program Applicability) is better described by the adjective at the left end of the scale or the one at the right end of the scale. If you feel the term is described

better by the adjective at the left end of the scale, circle one of the numbers 1, 2, 3, or 4, depending on how strongly you feel about your judgment. Circle 1 if you feel very strongly about your judgment.

If you do not feel strongly about your judgment, circle 4. Use number 2 and number 3 to represent intermediate feelings.

If you feel a term is better described by the adjective at the right end of the scale, circle one of the numbers 6, 7, 8 or 9. Circle 9 if you feel very strongly about your judgment. If you do not feel strongly circle 6. Use numbers 7 and 8 to represent intermediate feelings.

If you cannot decide whether the term is better described by either the left end or the right end of a scale, circle 5. Make sure that you read each of the adjectives for all scales carefully and only make one judgment on each scale.

Make each judgment as carefully and as accurately as you possibly can. Remember there are no right or wrong answers. Please complete this questionnaire. It will only take a few minutes to do your ratings. Thank you for your cooperation.

<u>Program Applicability</u>								
Relevant								Irrelevant
1	2	3	4	5	6	7	8	9
Informative								Uninformative
1	2	3	4	5	6	7	8	9

Educational							Noneducational	
1	2	3	4	5	6	7	8	9
Current Use							Future Use	
1	2	3	4	5	6	7	8	9

Value For The Children

Skill Development							Recreational	
1	2	3	4	5	6	7	8	9
Worthless							Valuable	
1	2	3	4	5	6	7	8	9
Expressive							Restrictive	
1	2	3	4	5	6	7	8	9
Motivating							Uninspiring	
1	2	3	4	5	6	7	8	9

Training Methods

Clear							Confused	
1	2	3	4	5	6	7	8	9
Disorganized							Organized	
1	2	3	4	5	6	7	8	9
Boring							Interesting	
1	2	3	4	5	6	7	8	9
Enlightening							Commonplace	
1	2	3	4	5	6	7	8	9
Complex							Simplistic	
1	2	3	4	5	6	7	8	9
Enjoyable							Unenjoyable	
1	2	3	4	5	6	7	8	9

Instructor

Easygoing							Harsh	
1	2	3	4	5	6	7	8	9
Informative							Uninformative	
1	2	3	4	5	6	7	8	9

Interesting								Boring
1	2	3	4	5	6	7	8	9
Relevant								Irrelevant
1	2	3	4	5	6	7	8	9
Confusing								Clear
1	2	3	4	5	6	7	8	9

Integration of the Training into the Curriculum

Difficult								Easy
1	2	3	4	5	6	7	8	9
Time Consuming								Quick
1	2	3	4	5	6	7	8	9
Inexpensive								Expensive
1	2	3	4	5	6	7	8	9
Necessary								Unnecessary
1	2	3	4	5	6	7	8	9
Fun								Hassles
1	2	3	4	5	6	7	8	9

Lectures

Complex								Simplistic
1	2	3	4	5	6	7	8	9
Understandable								Confusing
1	2	3	4	5	6	7	8	9
Boring								Interesting
1	2	3	4	5	6	7	8	9
Unnecessary								Necessary
1	2	3	4	5	6	7	8	9
Unique								Conventional
1	2	3	4	5	6	7	8	9
Practical								Theoretical
1	2	3	4	5	6	7	8	9

Value For The Teacher

Enriching								Impoverished
1	2	3	4	5	6	7	8	9
Boring								Interesting
1	2	3	4	5	6	7	8	9
Motivating								Uninspiring
1	2	3	4	5	6	7	8	9
Informative								Useless
1	2	3	4	5	6	7	8	9

APPENDIX G

PRESCHOOL, FAMILY DAY CARE AND DAY CARE CENTER QUESTIONNAIRE

(Please note: Questions regarding art relate to the visual arts only.)

1. HOW MANY CHILDREN ARE IN EACH CLASS? _____
of girls _____ # of boys _____
2. DO YOU LEAD THE CHILDREN IN ART ACTIVITIES EVERY DAY?
Yes _____ No _____
3. WHO PLANS THE ART ACTIVITY? (I.E. DIRECTOR, HEAD
TEACHER, YOURSELF, ETC.) _____
4. WHAT KINDS OF ART SUPPLIES DO YOU HAVE AVAILABLE?
(CRAYONS, PAPER, CLAY, ETC.) _____

5. HOW MUCH TIME EVERY DAY DO YOU SPEND LEADING ART
ACTIVITIES?
 - a. 15 minutes or less
 - b. 15 - 30 minutes
 - c. 30 minutes to 45 minutes
 - d. 45 minutes to one hour
6. WHAT ARE THE ETHNIC BACKGROUNDS OF THE CHILDREN WHO
COME TO YOUR PROGRAM?
 - a. Caucasian
 - b. Afro-American
 - c. Hispanic
 - d. all of above
 - e. Asian
 - f. a,b and e
 - g. other _____
7. ARE THERE ANY SPECIAL NEEDS CHILDREN IN YOUR CENTER?
 - a. yes
 - b. no

8. IF YOU ARE NOT LEADING AN ART ACTIVITY WITH THE CHILDREN ARE ART MATERIALS AVAILABLE TO THE CHILDREN TO USE?
- a. yes, anytime
 - b. yes, with supervision
 - c. yes, but only crayons, markers and paper
 - d. no
9. WHO SUPERVISES YOU?
- a. head teacher
 - b. director
 - c. other_____
 - d. no one
10. HOW EASILY CAN YOU BUY ART SUPPLIES THAT YOU MIGHT NEED FOR A PROJECT?
- a. easily
 - b. not very easily
 - c. I would have to pay for it myself
11. WHAT KINDS OF ART SUPPLIES DO YOU HAVE AVAILABLE?
- a. markers, crayons, paper, glue and scissors
 - b. material
 - c. clay
 - d. paints
 - e. all of the above
 - f. other_____

APPENDIX H

DEMOGRAPHIC QUESTIONNAIRE

The purpose of this questionnaire is to determine the interest in a training program about creative art activities for pre-school children. I am also interested in the amount of previous training received by teachers, assistant teachers, and day-care providers in this topic. Some questions relate to current art practices in the classroom as well as to demographic information.

I am interested in hearing your honest impressions. Your answers will help me to determine the interest in this program and previous training that might affect the aspects of the subject matter that will be emphasized in the training. This is not a test; also you are not to place any identifying marks on this questionnaire. This questionnaire has both multiple choice and write in your own answer questions. The questionnaire should take you less than 15 minutes to complete. Thank you for your time.

Previous Training

This section contains multiple choice questions. Please circle the correct answer or write in your own choice.

1. Level of formal education completed:
 - a. high school
 - b. associate's degree
 - c. bachelor's degree
 - d. master's degree
 - e. beyond master's degree

If you checked answer b, c, or d, please answer question 2; if not, skip to question 4.

2. What was your major as an undergraduate?

- a. education
- b. early childhood education
- c. art
- d. art education
- e. psychology
- f. liberal arts
- g. other (please specify): _____

If you answered d for question 1, answer the next question; if not, please skip to question 4.

3. What was your major in your graduate studies?

- a. education
- b. early childhood education
- c. psychology
- d. special education
- e. other (please specify): _____

4. Have you read any books on creative art activities for young children?

Yes

No

If yes, which ones?

5. Have you had any training in creative art activities for early childhood education?

Yes

No

If yes was the training in the visual arts?

Yes

No

6. Have you had any training in art?

Yes

No

If yes, please specify the type and amount of training _____

7. In your art training did you learn about the developmental aspects of art for the young child?
Yes
No
8. What age are you?
a. 18-20
b. 21-25
c. 26-30
d. 31-35
e. 36-40
f. 41-50
g. over 50
9. Do you have any children?
Yes
No
If yes, are your children:
a. 0-2
b. 3-5
c. 6-12
d. 13-14
e. 15-18
f. over 18?
10. How would you rate your interest in participating in this program?
a. none
b. just barely
c. moderate
d. high
e. extremely high
11. What is your sex? (circle one)
Male
Female
12. Do you work in family day-care?
Yes
No
13. Do you work in day-care?
Yes
No

14. Is your day-care facility private or state funded?
15. What are the ages of the children with whom you work?
- a. infants
 - b. 1 - 23 months
 - c. 2's
 - d. 3's
 - e. 3's and 4's
 - f. 4's
 - g. 4's and 5's
 - h. other (please specify) _____
16. Do you have a designated art corner in your classroom?
- a. Yes
 - b. No
17. Is art a daily part of the curriculum?
- a. No
 - b. Yes
18. Why are you interested in participating in this training program?
- a. To meet the training requirements for my job
 - b. For college credits
 - c. To understand more about pre-school children's art
 - d. To increase my knowledge and repertoire of art activities for pre-school children.
19. Do you enjoy doing art with children? _____

20. Are there any art materials or art projects that you do not enjoy facilitating in your job? If so, please specify. _____

APPENDIX I

INTERVIEW QUESTIONS

1. Are you currently working with children?
2. Can you tell me what it is like for you to work there?
3. Can you tell me more about the art activities that take place where you work?
4. What is the schedule of a typical day?
5. How does the director's point of view influence what types of art projects you do in the classroom?
6. What were the art activities that you did with the children you work with this week?
7. Do you have free reign to decide what art projects to do with the children in your classroom?
8. What is your definition of art for the young child?
9. Are you interested in art? Are you involved in any art activities that do not relate to your work?
10. How well did your teacher training prepare you for working with art and young children?
11. What were your early experiences with art like?
12. What did you learn from this workshop?
13. Were you able to make use of the Xeroxed handouts?
14. Is there something you would have liked to have learned from the workshop that we did not address?
15. Any further comments?

APPENDIX J

WEBBING TECHNIQUES

Webbing is a technique that utilizes divergent thinking to help formulate creative art activities for children.

1. List a topic as well as all the art media that you want to have the children work with, and brainstorm what activities would complement the topics and the media.
2. Think about each area of the classroom and brainstorm what art activities are appropriate to each area.
3. Focus on one material and all the art activities that can be made with that material.
4. Use a particular skill or objective to design art activities (e.g. web all the ways to explore colors).
5. Use a favorite activity as a starting point and then think of possible extensions (e.g., if it is finger painting, one idea would be to use the painting as pages in a small book and have the children narrate a story to accompany the illustrations).
6. Using a process as a starting point (e.g., what are all the things one can create with cutting and painting).
7. Use a particular concept as a starting point (e.g., broken, frozen, melting).
8. Use child development issues as a starting point (e.g., sharing, power/control, limit setting).
9. Use a particular experience (walk in nature).
10. Use themes which are popular (holidays, circus, etc).
11. Use topics that you hear children talk about.
12. Use the rituals and routines of the day (e.g., nap-time; create an art activity to complement that theme).

APPENDIX K

GUIDELINES TO PLANNING ART ACTIVITIES

1. What are my goals in planning this activity?
2. Is this a group activity or one more appropriate on an individual level?
3. With what media do I want to work?
4. How long of a time span should this activity last? (Be sure to include clean up and set up time.)
5. Describe the activity.
6. Of what will the warm-up consist?
7. Where should the students sit?
8. Which special needs of which clients will I attend to during the experience?
9. What management technique will I incorporate?

10. What role will I take on during the activity?
11. Where will I place the material that I listed?
12. How well do I understand the concepts and the activity that I am trying to present?
13. What changes would I feel comfortable doing during the experience?
14. How will I handle interruptions that limit group involvement in the activity?
15. What are my alternative plans if problems arise in this first plan?
16. How will I facilitate group discussion during the session?
17. How will I deal with students' resistance?
18. How will I conclude the activity? Of what would the "cool-down" consist?

19. How will I make transitions from this experience to other topics in the student's lives and to the next activity?

20. How would I evaluate this activity?

APPENDIX L

OUTLINE OF TRAINING SESSIONS

- I. Session 1 - Introduction
 - a. of training, of researcher, of each other (via positive name game* and in dyads)
 - b. administration of questionnaires and confidentiality form
 - c. lecture discussion/what is creativity for the young child?
 - d. lecture/discussion of blocks to creativity
 - e. creativity games (in order to formulate creative art activities for children, participants need to explore their creativity)
 - f. relaxation techniques and guided imagery
 - g. guided fantasy and relaxation games for children
- II. Session 2 - Developmental Stages of Children's Art
 - a. continued creative introduction games
 - b. the difference between teacher creativity and children's creativity
 - c. overview of the developmental stages of children's art
 - d. puppet and mask making
- III. Session 3 - Guidelines for Developing Creative Arts Activities
 - a. review of the developmental stages of children's art
 - b. webbing and brainstorming techniques
 - c. poetry and art with the young child
 - d. poetry word bowl and other poetry exercises
 - e. exploring clay and making musical instruments
- IV. Session 4 - Developing Creative Art Activities
 - a. the value of art for the young child
 - b. myths of coloring books/how to foster children's sensitivity through art activities
 - c. writing and designing creative art activities
ideas on coping with creative blocks (synectics, scamper, analogy games)**
 - d. exploration of various methods of making collages (cut, crinkle, curl, crumple, crease)

V. Session 5 - Researcher's Model of Creative Art Activities

- a. warm-up and cool-downs
- b. researchers hierarchical model:
lecture/discussion/slides
- c. psychological aspects of children's art
- d. exploration of various materials and methods of painting and printmaking

VI. Session 6 - Integration of Art Activities in the Curriculum

- a. effective teaching behaviors in art activities
(communication skills, attitudes, etc.)
- b. art activities that foster developmental skills
- c. more guidelines for formulating and presenting art activities
- d. motivation and encouragement
- e. multi-cultural art activities
- f. making books with and for the young child
- g. integrating art activities into the program

* POSITIVE NAME GAME

write your first name lengthwise down the paper and next to each letter of your name write a positive quality about yourself that starts with that letter.

** ANALOGY GAMES

See attached by Stanish, B. (1981).

APPENDIX M

EXAMPLES OF OPEN-ENDED QUESTIONS

1. Does your picture have a story to go with it?
2. If you were in _____ place where would you be?
(teacher points to an area of the child's picture)
3. What is the title of your picture?
4. What would that tree say if it could talk? (or any other object in the drawing)

When working with clay or other modeling materials:

1. How does the clay feel?
2. What would your sculpture say if it could talk?
3. What does that pizza remind you of? (or any other object)

The purpose of using open-ended questions is to encourage the child to clarify and extend his/her own thoughts, awareness and fantasies.

APPENDIX N

CONSENT FORM

Doctoral Research

Researcher: Simone B. Alter Muri M.Ed. A.T.R.

Ed.D. Candidate School of Education

University of Massachusetts at Amherst

Topic:

The Methodology and Pedagogy of Teaching Preschool Teachers
How To Facilitate Children's Creativity Through the Visual
Arts.

I am a doctoral student at the University of Massachusetts at Amherst. My research is on integrating creativity through the visual arts in preschool education and more specifically, on developing an effective training program in training preschool teachers to understand the psychological and developmental issues in preschool children's art. Preschool teachers will be trained to utilize art creatively with young children.

I am interested in understanding the role of art in preschool education through interviewing and observing preschool teachers, assistant teachers, and family day care providers.

You are being asked to be a participant in this study. That means that you will be asked to fill out two pre-training questionnaires, participate in a 45-minute pre-

training interview, and your classroom will be observed before the training. The pre-test questionnaires focus on the value of children's art and demographics.

All steps will be taken to have as much confidentiality as possible. Your name, place of work and any other names or places to which you refer will not be used. You, your students and your center will be given a fictitious name or number.

While consenting at this time to participate in this training program you may withdraw your consent and you can discontinue participation in the training program at any point during the research. In signing this form you are assuring me that you will make no financial claims for the use of the material from your interviews. You are also stating by signing this form that no medical or psychological treatment will be required for you from either the University of Massachusetts or from the researcher, should any physical or emotional injury result from participating in this study.

This training program is a modification of the course, Creative Art Activities for Early Childhood Education, given at the University of Massachusetts. The course can be used to fulfill your requirements by the Office For Children to become an assistant or a head preschool teacher. If you are interested in receiving three college credits for being in the training program, you need to do some independent study work in addition. You would sign up and pay for independent

study credits through the School of Education, Department of Early Childhood, with Dr. Doris Shallcross.

Your center can use this training to fulfill their training requirements under the Office For Children. Please see the researcher for further information on these possible benefits.

I am willing to answer any questions concerning the research procedures and I assure you it will cause you to be at no risk. Your signature confirms your consent to participate in the interviewing process.

Signature of Participant:

Date:_____

Signature of Researcher:

Date:_____

APPENDIX O

WARM-UP AND COOL-DOWN ACTIVITIES A BRIEF DESCRIPTION

Warm-up activities are structured activities to introduce the art experience in a non-threatening manner. Since it can be difficult for some children to just take a piece of paper and begin to draw, warm-up activities are basically activities that assist the children to make the change from their previous activity to an art activity which involves exploring the creative process. Warm-up activities are related to the art experience. Activities can include guided relaxations, guided fantasies, movement activities, reading a book, short dramatizations, games, making a picture from a scribble, doing fast 1- or 2-minute drawings, etc.

Cool-down activities are short activities at the end of an art experience that assist children to share their art and switch to the next activity. For example: looking at all the children's art on the wall and assisting the children in describing what they see, (similarities and differences, lines, colors, etc.). Other cool-down activities could include field trips, books, and movement experiences related to the art experience.

APPENDIX P

IDEAS FOR FOSTERING CHILDREN'S SENSITIVITY TOWARDS THEMSELVES AND THEIR ENVIRONMENT.

I. Fostering Sensitivity in Interpersonal Relationships

A. Games

1. "Last Detail" and other "new games" as described by the New Games Foundation, (1981).
2. "Feeling Good" game, in which children ask each other interpersonal questions.
3. visualization and guided imagery.
4. "Trust Walks", where one child is blindfolded and the other child leads the child who has a blindfold across the room.
5. show and tell.

B. Art Activities

1. folding and cutting snowflakes (Jenkins, 1980). (This activity increases awareness of diversity since everyone's paper-cut snowflake is unique.)
2. drawing and painting pictures of classmates
3. making "gift collages," (collages of material things, or visual symbols of emotional content that children in the class can give to each other via a grab bag technique).
4. creating art projects, sharing and displaying art in the classroom.
5. drawing poems and stories about friends.
6. photography with Polaroids, taking pictures of everyone's shoes, elbows, and so forth.

C. Circle Time

1. sharing pictures of family members, and pets.
2. the "name game", this is similar to the game "I am going to Grandma's house" where everyone says his or her name and their favorite dessert and the children repeat each name before they share their own.

- D. Dance and Movement Activities
 - 1. partner dancing isolating body parts; for example do a finger dance.
 - 2. mirroring each other's movements.
 - 3. create a machine where the children use each other as parts to create a group machine.

II. Fostering Intrapersonal Sensitivity

- A. Games
 - 1. Acting out various emotions.
- B. Art Activities
 - 1. body tracing
 - 2. drawing the parts of your body that you like the best.
 - 3. self portraits in various media.
 - 4. making inside outside boxes (for older children; can be modified for younger children.) Collage a box with things that are important to you in the outside world on the outside of the box, on the inside of the box, collage your inner feelings.
- C. Circle Time
 - 1. encouraging children to talk about themselves, their likes and dislikes or any important event in their lives.

III. Fostering Sensitivity to the Environment.

- A. Games
 - 1. "Rain" as described by the New Games Foundation, 1981.
 - 2. scavenger hunts
 - 3. sensory awareness games, for example blindfolding a child and have him or her smell various smells and draw a picture of what the smells remind him or her of.
- B. Art Activities
 - 1. found object collages.
 - 2. using a "viewfinder" (a piece of cardboard with a hole cut out of the middle to help children to look at parts of things).
 - 3. looking at slides of abstract art to encourage children to look at things in new ways.

4. environmental collages.
5. creating "touch boxes", a box in which various items are placed and the children put their hands in and have to guess what they touched.
6. creating nature mobiles.
7. making leaf prints, and other environmental prints.

C. Circle Time

1. discussions about the environment of the room as well as the outside world.
2. show and tell with things found in nature.
3. going on nature walks or other field trips.

IV. Guidelines For Teachers

- A. Take time to listen to the children's ideas.
- B. Do not assume ability or skill level.
- C. Use children's ideas or interest in classroom activities.
- D. Try to have an attitude of acceptance, empathy and "unconditional positive regard" (Rogers, 1971) towards children.
- E. Encourage the children to take risks.
- F. Provide stimulating experiences.
- G. Do not place adult standards on children's art.
- H. Maintain an emphasis on intrinsic rewards.
- I. Allow time for discovering and thinking.
- J. Ask open-ended questions.

APPENDIX Q

INTERVIEW EXCERPTS

Interview Question 2: Can you tell me what it is like for you to work there?

#011: I don't know about other programs but our program relies on a lot of art activities, we have at least two a day. I was the only person who did not want more hands on activities. I was thinking, Thank god there is not more hands on! I would of hated that, I wanted to know about art how it helps kids, how we could use it more. Because of my handicap towards art I need more encouragement, for example: "this is fun and it should be for creative purposes and not judged". We don't judge art at school, basically anything that the children do is great. Whatever as long as they put the effort in so its really more for exposure.

#035: I see myself as someone coming into the room and helping. Basically it is the head teacher who is the one who comes into the room and has the idea of what we are doing that month. At this point I don't have a whole lot to offer. I feel like I am a student and I am learning.

Interview Question 3: Can you tell me more about the art activities that take place where you work?

#119: When I first started working, we did a structured art activity every single day. Our art activities were the ones that had been in a folder for about ten years. I said to the director "the kids are not learning things we are doing all the cutting out and they paste on exactly where we tell them that's not right, that's not their work". Actually we did more art work then they did. I didn't like it at all and I started changing. I started doing my own planning and my on activities. Everyone in the whole school basically does the same thing for art except for the toddlers since you have to modify the activity down to their level.

#033: I was bored by the art projects and if they saw that I was bored. They did the same thing year after year.

The whole curriculum is holidays, a month for Christmas just making those dumb little cards and the card has to look like a certain way. Last year we did two weeks of Halloween. I put my foot down I told the director that it was just too much. St. Patricks day every day for two weeks. How many green shamrocks can you make?

#115: If there are any goals for art activities it has to do with the holidays or with a biblical theme. A theme from the bible verse will go right into the art activity. For example, we become whiter than snow when we believe we have Jesus in our hearts, our sin is washed away and our souls become whiter than snow. The director should do an art activity with detergent or Ivory snow.

#005: There is always one activity with skill development and one at the easel a little bit structured with listening and follow through.

Interview Question 5: How does the director's point of view influence what types of art projects you do in the classroom?

#009: The director is very much a model person she really believes in them. She will always says "I don't care what anybody says I know that there is controversies whether you should give a model or not but I truly believe that you have to". We always use the model we always have something there.

#021: The director is set in her ways everything has to be done the same way every time. She doesn't allow them to use their creativity that much. The director likes it very formal, everything is like that. She expects a lot out of the children. If they don't do it perfect the first time they get it. I feel so bad for them, they are just exploring and learning new things they need to stretch their imaginations and be creative. She just doesn't let them. I try but when she comes in my room and starts ordering around "you do this and you do that", I just lose control of my kids. They get frustrated very frustrated with her. She expects more of them as if they were going to school learn their alphabet. I do more exploratory art with them and let

them do their own thing. If they want to learn their name great but not push. They are going to learn that later, they are not going to be behind. Besides, who cares if they know the alphabet when they are 3 years-old?

#037: The parents aren't blind they would say my kid didn't do that. And the director said that what's the parents want finished products, things that make sense. They don't want to hang stuff on the refrigerator that does not look like their child made it. Not art that the teacher cut out and did everything but put the paste on it. It might be a cute thing, but if it is not their work there is not much purpose to it.

#017: The program was all set up the director and someone else and set up the agenda for the whole summer. I don't know exactly what they wanted from it. Each week it changes. We have a cognitive table with a picture that they can color on and blank paper for children to draw freely on. In the morning they will be drawing. We run off mimeographed sheets of things they can match or draw in the lines.

#019: There was a big disagreement with the boss and us I don't like to push kids. If the children don't want to do a project why get them upset about it, they are not going to enjoy it if you make them do it.

Interview Question 6: What were the art activities that you did with the children you work with this week?

#111: My difficulty of doing creative art activities is fitting them into my busy schedule. Just maintaining status quo with young children at different ages in family day care is enough!

#007: With the three year-olds we just let them make what they want to make. Afterwards we will ask them what they made and one girl just did little balls. "I am just making balls".

Interview Question 9: Are you interested in art? Are you involved in any art activities that do not relate to your work?

#435: I feel less creative at this time. I think its because it is threatening to me. I have doubts about myself.

#013: I never considered myself real creative until I started working with children and I find that I am more creative than I really thought. I keep coming up with so many different types of things. I may not be a real good artist but I can still be creative.

Interview Question 11: What were your earliest experiences of art like?

#005: I am turned off by art because of elementary school, because of my own experiences that turned me off towards art. I think that I am one of those people who is average, very average. My work would never stand out in a crowd. My sister and my father are just super the most beautiful things come from their hands. They are just very good naturally good and I on the other hand, it just kind of skipped me and if I can just do a circle I am thrilled. Stick figures forever, I kind of think maybe my background being that I had two very, very good artists to look at their work. My art really paled and maybe I think that's why I never put that much effort into art. I knew maybe that it wouldn't be as good and I never got anything but average grades. I'm dealing with three and five year olds so how can my work look bad? They think my work is terrific so therefore I feel not threatened.

#025: I learned a lot about art that I didn't already know. At school when I was growing up I liked to draw. When I remember drawing even in childhood it was like I never thought I was creative enough to do anything, out of my own head. I loved to draw but in order to get ideas I would go to the card store and look at the cards. I looked at different artists and what they had to present. I would pick something up that I would like. I would look at the card and then I would draw from the card. Even in school I

found that a lot of art that the children are doing is just dictated type art. There is not a whole lot of creativity. I liked your theme of creativity and that everyone is creative. It is sad to think in your head that you are not creative. It has to do with the way that you are brought up or the teacher's ideas of whether you are creative or not, if you can draw or if you can't draw.

#007: Art was the only subject I received A's or at least 90's. I went to a very strict parochial school that was run by nuns. Everything had to be done a certain way. I think back now maybe I had a disability for school was so hard for me. I enjoyed art and I really did well in art.

Interview Question 12: What did you learn from this workshop?

#005: I would like to try a few activities where there is no model and see how it works. I'm the skeptic, I don't know how it would work, maybe they will love it, I would like to try it this year. This has helped me look at things in new ways.

#003: The course has helped me not to hate art as much as I hated it. It was a difficult thing to decide to take this training. I had to push myself to do it, I am really glad I did. It took a lot for me to take it, but I found at the end that I felt better about art.

#023: There were some concepts that you brought out in class that I wasn't really aware of. For example when children do art they are expressing their whole being, they are expressing who they are. Somehow as an adult I have been brought up that I don't really understand the experience, when children create they are creating because of who and what they think they are. It is hard for me to be able to explain it to you because that is a new concept I really was not aware of before.

#011: I believe that I was brought up with a lot of dictated art. Probably inside of me I feel real comfortable with dictated art. When I see the children being creative and just doing their own thing I really feel that is good

and important. I feel like I am biased by the way I was brought up. In a sense the way I was molded it is still a part of myself. I feel comfortable very comfortable with dictated art. Inside of me I need to go ahead to learn to feel good about my own self. I am willing to be open to new ideas especially in the area of being creative. For me its a learning process and a growing process. I would like to think of myself as still as a growing person. Being in your art class made me feel like I am creative, I do have something to offer myself, my family and someday children I will be teaching in a class situation.

#009: I dreaded art the way we had it before and now its fun. I have been trying to do more like just putting supplies on the table and have the children do whatever they want. If they don't want to do it that is fine, they can sit with us or they can go do something else.

#223: I like how you differentiated the different kinds of art, that was important to me. After taking the training I just let the kids do whatever they want to do and they just love it. We always had models, it had to look like the model. Now we try to get away from that, kids get frustrated when they see a model and they can't make something that looks exactly like the model. They can't they don't have the fine motor skills. actually they don't want to try. One time I was absent and I knew who taught my class because everyone's art looked the same. That is what I am trying not to teach. If the children want to work with printing materials and they want to smudge it all over the paper, I will let them. It is very frustrating for me when I am teaching them one thing and then someone else comes in and teaches them something else.

#009: I had always thought that coloring books were good for kids. My daughter loves it, even to this day and she is 9 years-old. She loves to take out her coloring books and color. When you brought in those anti-coloring books I was impressed because they offer more than coloring, they are creative and offered a lot of different things.

#003: I enjoyed the class and I received a lot from it. It opened up a broader sense of art for me.

#119: Art has taken more significance to me since the training, I have been thinking that it is much broader than I thought before. Now we try to offer different art activities.

#333: I learned how to do different things with different materials. I learned to do things to keep the kids quiet especially for a half of hour.

Interview Question 14: Is there something you would have liked to learn from the workshop that we did not address?

#007: I would of preferred if the training was longer it was too short a period of time.

#021: I wanted more ideas for toddlers. We mostly do gluing or painting.

Interview Question 15: Any further comments?

#009: This man in the laundromat, I will never forget he was yelling at his daughter for coloring the tree purple. He was literally yelling at her "the tree is not purple stay in the lines". The little girl was no older than my daughter and she was three.

#003: One parent said to me, how many times do I really have to take this home?

#055: You have people who just have this great ability who can just sit down and draw and it looks fantastic. I think no matter how much you work at it others can never get to that level.

#035: When my daughters were younger I had my kitchen set up. I had all the crayons, the magic markers, the easels, lots of coloring books, scissors, and pens. Whatever we did we did in the kitchen. For the first time in my life I felt like I was creative. I had ideas and I felt that I had a lot to do with my children. Now I don't have the space for art that I had with my daughters. With my daughters I was in the home. Now not do I necessarily find that my place is in the home. I don't feel that I am a homebody anymore.

Perhaps I am short coming my son that I don't do those kinds of things any more.

#141: I used to draw but now I don't have time to. If you do art with the children they are more apt to do it. We have an art gallery where you come in but they like to take their art home to show to mom and dad.

#045: They are not into writing their names or reading or writing or arithmetic so art activities are best. I do decorating with frosting while baking cakes, and flower arrangements with the children.

#111: They enjoy to do something, when I see my boy drawing he is always making a mess. When you ask him what is that? he always finds something. "I am making an animal, see mommy look at it this way, see the head". So I guess art is good for the kids.

#333: I probably have a mental block about art. I just have this real strong belief art is an inborn thing. I think either you got it or you don't. I really believe that and if you have it great, its a wonderful thing to have. I do not think everyone has the same ability in art. Probably the thing I hate most about art is that you have to judge and mark. Perhaps not in early childhood, people look at it that it is art of the young child, whatever they do is encouraged. When you get to elementary school its judged and its either good or bad A, B, C, D. I don't like that, I almost look at art as if you should get an S for satisfactory not a letter grade. I think that is where you probably turn off to art or kids do. I find my own kids do that. Every year when school starts I get to the point where I was going to go to the school and say, "take him (my son) out of art". I do not want him to have art because he is a straight A student, and when he got a C, he came home depressed. I said, "there is nothing wrong with a C". It was very hard for him, he was doing his best. I got annoyed, then I realized he can't get really into this number or letter game where everything has to be A. I believe that down the road you are not always going to get A. I calmed down, it was just not worth it. The next time you will get a B, but the thing was I just don't like the comparison everyone has a different ability.

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