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A Creative Art Program for Three and Four Year Olds

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creative art experienced. In the section on application of a

In my experience of working with three and four year olds I began to realize the natural opportunities for learning that grew out of experimenting in art. Taking into consideration the young child's limited skills but genuine love for experiencing, I decided to design an art curriculum that would focus on art as a means of sensing, creating, communicating and developing. I found it necessary to take a somewhat eclectic approach. The basis of the curriculum is designed around the theories of Dewey, Montessori, Piaget and their interpreters.

Art education can be a meaningful force if presented in a positive way as part of a total learning program. The environment, activities and teachers' roles have been planned in a way that will foster learning for each child at his individual rate and for his specific needs. The program was intended to be administered equally to male and female children. The use of the male pronoun form in the text is for the convenience of the reader and is not intended to be preferential or discriminatory.

In the first section of this text I will present the basic theories and principles that underlie what I conceive of as a creative art program. In the next section I will provide an overview of the developmental levels of three and four year olds. It will be helpful to keep the developmental information in mind when reading over the following section in which I describe the set-up of the program. The section on set-up will include a description of the environment, materials and teacher's role. I have also enclosed some ideas on using art for evaluation, displaying art work and suggestions for parent involvement in a

creative art experience. In the section on application of a creative art program I will provide examples of creative art activities, recipes for art materials, and activities that enhance development of art skills. I will also include a description of a group creative art experience that I participated in at Halloween time.

activities in a creative art program are designed to allow the child the freedom to experience. They allow the child to develop his ability to discover and search for answers. The focus is a process of doing or making and according to John Dewey to learn-by-doing is the most effective way to learn. (Dewey, 1934, p. 97.) Quality experiences should help the child acquire a greater understanding of himself through his ability to use art as a means of learning, creating and communicating.

In Piaget's view the vital thing about living organisms is that they are self-regulating systems. The human being makes an effort to deal with the environment by making it fit into his own existing structures in a process called assimilation. His effort to make his behavior fit into the environment is called accommodation. Assimilation works for preservation of structures while accommodation works for variability, growth and change. (Piaget, 1960.) The relationship between the artist and his environment is a basic concern in a creative art experience. In his participation in art activities the child is constantly going through the process of assimilation and accommodation. Through his senses the child takes in a vast amount of information, mixes it up with his

THEORIES AND PRINCIPLES

The process of drawing, painting, and constructing is a complex one in which the child brings together diverse elements of his experience to make a new and meaningful whole. In the process of selecting, interpreting, and reforming these elements he has given us more than a picture or a sculpture; he has given us a part of himself: how he thinks, how he feels, and how he sees. For the child art is a dynamic and unifying activity. (Lowenfeld, 1970, p. 1.)

Activities in a creative art program are designed to allow the child the freedom to experience. They allow the child to develop his ability to discover and search for answers. Art denotes a process of doing or making and according to John Dewey to learn-by-doing is the most effective way to learn. (Dewey, 1934, p. 47.) Quality experiences should help the child acquire a greater understanding of himself through his ability to use art as a means of sensing, creating and communicating.

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psychological self and puts it into a new form that fits with his aesthetic needs. Learning through his senses the child develops the ability to see, hear, feel, smell and taste the elements in his environment. He then integrates what he already has experienced with the new activity.

Most of the teacher's responsibility lies in the preparation and presentation of material. Activities are planned and presented according to a few principles used by Constance Kamii and Rheta De Vries in the curriculum they designed to present physical knowledge activities according to Piaget's theories. In planning creative art activities the following two ideas gleaned from Piaget's writings are kept in mind. First the children will be acting on/with objects and seeing what the objects do and second the children will be acting on/with objects and seeing how they can control them. When presenting ideas the teacher must introduce them in a way that maximizes children's initiative. It is a good idea for young children to begin with activities that require parallel action allowing for cooperation only if the children are interested in working together. (Kammi, 1978, pp. 48-53.)

Teachers take a passive role during the activity as described by Montessori:

In our system she must become a passive, much more than active, influence and her passivity shall be composed of anxious scientific curiosity and of absolute respect for the phenomenon she wishes to observe. The teacher must understand and feel her position of observer, the activity must be the phenomenon. (Montessori, 1964, p. 87.)

Process vs. Product

Creative art activities are generally concerned with an emphasis on process rather than product. A child at the age of three and four is himself very much concerned with process. Often he will cover up, cut up or reconstruct a picture or object several times and end up with a result that is a lot less of a finished product, according to adult standards, than some of the intermediate work. He enjoys the steps involved in creating. The processes involved in creating are sensory experiences to the child. Frequently he will not be interested in the final project and will walk away from it unconcerned about its destiny. To a child art is a means of expression and the process of expressing is the challenge. Interference by an adult to make a more exact replica prevents children from using art as self expression. It must be clear to the child that he needs only to please himself with what he creates. If there is a product it should be what he wants it to be.

The important thing in the process vs. product question is that the child is encountering a positive experience. Product results should never take precedence over process. There needs to be a good balance of activities with different kinds of opportunities for the child to experience.

This area was especially hard for me to deal with because it's tempting to design activities in which the product is important. I found that even those activities in which I thought the results would be too prescribed ended with products that were completely individual and often unique. An example of such an

experience was an activity involving place settings. I provided each child with a paper spoon, fork, knife, plate, cup, napkin and place mat. Also on the work table were glue, crayons, markers, and chalk. Standard supplies were housed on reachable shelves nearby. The only directions given were--"Can you set the table and make some food." Each child proceeded at his own rate. Some used all the paper objects, others chose the ones they wanted. Some traded objects or picked up extras that were lying around. Many children glued the objects without regard to standard table setting etiquette. The children chose different media for making food. Several placed the food randomly around the place mat rather than the conventional method of putting it on the plate. One child even glued the chalk on for food. Despite the lack of uniformity of product the children were excited about their results. The process was important and the products were original.

A creative art program is dealing with the total child. By being allowed many opportunities to become deeply involved in experiences related to touch, smell, vision, and hearing, the child's sensory-motor development is facilitated. Continued opportunities in creative art activities lead to greater emotional, intellectual, physical, perceptual, social, aesthetic, and creative growth.

These children would have entered the pre-schematic stage.

Scribble Stage

Scribbles tend to follow a fairly predictable order. They start with random marks on a paper and gradually evolve into drawings that are somewhat realistic. Through this period, which lasts from about eighteen months old to four years, a great deal

DEVELOPMENT OF A CHILD'S ART SKILLS

Knowledge of children's developmental levels is essential before planning a creative art program. Each activity is dependent on the child's ability. Knowing what a child can do naturally in art is helpful when developing a project. Keeping tasks on the level at which a child can comfortably accomplish them will avoid unrealistic expectations on the teacher's part and will eliminate frustration for the child. The following is a general idea of the capabilities of most three and four year olds. It must be remembered that children grow fast and learn at an incredible rate. Something that a child couldn't do last week he may be able to do next week.

Drawing Stages

According to research done by Jean Piaget and Viktor Lowenfeld on the development of children's drawing, there is a predictable sequence that most children follow. As is true of all developmental levels and stages many factors enter into a child's development. Most children in a three to four year old group will be in the later scribbling stage. A few of the more developed students may be making some first representational attempts and these children would have entered the preschematic stage.

Scribbling Stage

Scribbles tend to follow a fairly predictable order. They start with random marks on a paper and gradually evolve into drawings that are somewhat realistic. Through this period, which lasts from about eighteen months old to four years, a great deal

of development takes place. Generally speaking, scribbles fall into three main categories. These are disordered scribbles, controlled scribbles, and named scribbles. (Lowenfeld, 1970, p. 91.)

Disordered Scribbling

A child's first marks are usually random and the child is unaware that he can make them do what he wants. They vary in length and direction, although there may be some repetition since the child is moving his body in a way that is comfortable for him. The child develops physically from the top down and from the base of the neck out (to his shoulders, arms, hands and fingers). Holding the writing implement in the correct position is often difficult. The one year old has little ability to direct the individual parts of his arm and hand.

If the year-old child has a pencil put into his hand, he will usually make vertical scribbles that go up and down if the drawing surface is held vertically in front of him. If it is flat on a table, his scribbles will probably be horizontal, going back and forth. Either way, they result from the fact that he can only control the movement of his shoulder to make a pumping motion. (Cherry, 1972, p. 5.)

As the child continues to develop, he becomes able to control the movement of his elbow. Now the lines he draws begin to show curves. He is realizing that his movements make the marks and he is capable of controlling them. These early scribbles are not attempts at portraying the visual environment. To a great extent the scribbles themselves are based upon the physical and psychological development of the child, not upon representational intent.

Controlled Scribbling

When the child discovers that there is a connection between his motions and the marks on the paper he realizes that he has visual control over the marks he is making. As he continues to practice and develops control over his wrist and fingers he learns that he can make dots, marks, varying lines, etc., which he can repeat. Often he will repeat them over and over again. Kellogg would say that the children are discovering their 20 basic scribbles:

- | | |
|-----------------------------|--|
| 1. Dot | 12. Zigzag or waving line |
| 2. Single Vertical Line | 13. Single loop line |
| 3. Single diagonal line | 14. Multiple loop line |
| 4. Single horizontal line | 15. Spiral line |
| 5. Single curved line | 16. Multiple-line overlaid circle |
| 6. Multiple vertical line | 17. Multiple-line circumference circle |
| 7. Multiple horizontal line | 18. Circular line spread out |
| 8. Multiple diagonal line | 19. Single crossed circle |
| 9. Multiple curved line | 20. Imperfect circle |
| 10. Roving open line | |
| 11. Roving enclosing line | |
- (Haskell, 1979, p. 20.)

Some of these scribbles can be created by muscular sensation, other forms require more hand-eye control. There seems to be no sequence in occurrence of the twenty basic scribbles.

The scribblings are now becoming more elaborate. The child may or may not discover a relationship between his drawing and his environment. It is important for adults to share the experience and not try to label the scribbles.

Named Scribbles

The child is now relating his scribbles to his environment. The drawings themselves are not changing. The child is relating his motions to the world around him. Sometimes the child thinks

about what he wants to represent and draws it and other times the child will label his scribbles after he has completed them. At this stage the child is somewhere around three and a half years old (Lowenfeld, 1970, p. 96) and has changed from kinesthetic thinking to imaginative thinking.

Preschematic Stage

A different method of drawing has begun; the child is definitely conscious of creating form. He is now consciously making forms which have some relationship to the world around him. The marks and scribbles are now controlled and related to visual objects. At first the results may not differ from the controlled or labelled scribbles but gradually the objects become more and more recognizable.

Other Areas of Development

Since creative art projects involve skills besides drawing, other areas of development must be considered. Here are a few basic and important considerations. The following information is considering children at the low end of the spectrum. It is important to remember that children grow fast and make tremendous gains in short periods of time.

Fine Motor

The fine motor skills and eye-hand coordination of a three year old is not completely developed. Most three year olds feel comfortable manipulating pencils, crayons, brushes, etc. Many are still experimenting with positioning the implements. Some have already developed a habit of holding the instruments in an incorrect way and should be encouraged by the teacher to set his

tool in the correct position. The teacher needs to be careful to do this in a manner that will avoid the child developing a feeling of inadequacy or discourage him from using implements altogether.

Cutting with scissors is a difficult task for these children. Many have not found an adequate way to hold the scissors. Those who are cutting usually do so randomly. Some do not succeed in separating the paper and just cut slits around the edges. The majority of children cut without regard to an outline. Being able to cut along a line requires the ability to control the individual parts of both hands while coordinating the movements visually. Most three year olds cannot do this. In some projects tearing can be used as a substitute and most children can do this. Some will need explicit directions for placing their fingers on the paper to be torn. A child should be proficient in both gluing and cutting before they are expected to complete both tasks in one project.

It is interesting to watch children work with glue and paste. Many don't realize or care about the purpose of the substances. A common first reaction is to use them as a texture. One child poured an entire bottle of glue on the paper and just let it dry. The most common misuse of glue and paste is to use too much. Some children have a problem directing the substance to a particular spot. Often the children will like to smear the glue or paste all over their hands. Other children will refuse to paste without a paste stick.

Color Concepts

Children conceive of color differently than adults. In early work, the interest in the particular project, the accomplishments he is making, the attention and encouragement he is getting, the

art experiences they will often not care what color they use. It is helpful for there to be a contrast between the paper and writing color. A sign of developing interest in color can be observed when the child begins to use several colors in scribbles. Three year olds may state a preference, name a favorite color, but that color is constantly changing. Even at the start of representational drawing the child usually shows little regard for accurate representation of color. Most children of this age group will be able to name the primary and secondary colors.

Space and Size Relationships

The three year olds' ideas on space and size relationships are hardly developed. In drawing a person the head may be bigger than the body, a cup the person is holding may be the same size or bigger than his entire body or a house can be as big as the man standing next to it. As far as spacial relationship is concerned the child will probably not be able to duplicate scenes that are quite familiar to him. For example, when given a paper dish, fork, spoon, knife, cup and napkin and asked to set the table by gluing the pieces on and drawing some food most of the children just placed the objects randomly, without regard to traditional place setting. They drew food all over and not necessarily on the plate.

Attention Span

Attention span varies for each child. The attention he gives to an art project will depend on his general attentiveness, the development of his art related skills, his general interest in art work, his interest in the particular project, the accomplishments he is making, the extrinsic encouragement he is getting, the

attention span of his peers working alongside him, the distractions around him and ^{what} his next activity will be. One child may spend five minutes on a project while another will spend forty-five. One child may make one project while the other may make two or three. One child will work only with givens while another will interject supplies and tools from the items on the supply shelf. The important thing is that the child leaves the art area satisfied and not frustrated.

This section has been included to give a general idea of what to expect from three and young four year olds. Some ideas on how to develop the skills will be included in a later section. Before help is given to a child he needs to be physically ready for the further development and should personally feel a need to develop an expertise in that area.

--The art area should include a place for drying.

Furniture Arrangement

Once an area has been selected it should be arranged in a way that it can be kept orderly even when many different activities are taking place at the same time. The furniture should be arranged in a way so that it cuts down on movement and eliminates room to run. The arrangement of chairs and tables should be flexible so that adjustments can easily be made to accommodate the current activities. The size of the furniture should be in correct proportion to the child's size. Many of the skills the children will be required to perform are difficult and clumsy. Having the child's chair and table at the correct level will aid his ability to accomplish his task and will also eliminate unnecessary spills and messes.

ROOM ENVIRONMENT

The goals of the creative art program will be easier to achieve if they are taken into account when planning the room environment. Thought should be given to the appearance of the room as well as the functioning and usefulness. The following are a few considerations to think about when choosing which area in a facility to turn into the art area.

--The art area should be away from the general flow of traffic

--The art area should have good lighting

--The art area should be close to a source of water

--The art area should be easy to supervise

--The art area should have enough room for each child to work in comfort

--The art area should not include or be close to carpeted areas or hard to clean surfaces

--The art area should include a place for drying

Furniture Arrangement

Once an area has been selected it should be arranged in a way that it can be kept orderly even when many different activities are taking place at the same time. The furniture should be organized in a way so that it cuts down on movement and eliminates room to run. The arrangement of chairs and tables should be flexible so that adjustments can easily be made to accommodate the current activities. The size of the furniture should be in correct proportion to the child's size. Many of the skills the children will be required to perform are difficult and clumsy. Having the child's chair and table at the correct level will aid his ability to accomplish his task and will also eliminate unnecessary spills and messes.

Lots of open shelves and closed storage areas are necessary. The open shelves should be accessible to the children and they should feel free to walk over and get any tools or supplies they need to complete their project. Ample storage containers should be available. The materials and tools should be properly stored and each item should have a specific place on the shelves. Don't overcrowd the shelves.

Sand and Water Table

A creative art program must include activities in addition to those traditionally thought of as part of preschool art. A sand and water table should be available to the children. Sand and water tables can be made out of small swimming pools, built by creative parents, or ordered through supply catalogues. The tables can be separate or allow the mixing of the two substances. Corn meal or dried corn kernels can be substituted for sand but take precautions against bugs and mice. Also small pebbles can be used if sand creates a problem. All kinds of sand and water toys can be found around the house. Bottles, funnels, straws, shovels, and droppers make good toys. For variety and continued interest vary the toys, wet the sand, or even add some food coloring or liquid soap to the water.

The children enjoy working with the sand and water. Through practice with the toys they improve their fine motor coordination and increase their ability in self-help skills. Pouring water and dishing out sand into containers prepares the children for using these skills in everyday real-life situations. I have found the water table to serve as a good way to channel energy when a child seems to be having a hard time getting involved in a task on his own. After the child has spent some time at the water table he will then usually move on to another activity and be constructive in his actions.

Modeling Material

A table should be devoted to modeling materials. The children will enjoy molding and remolding the substances. Tools can be found from things around the house and should include rollers, "knives," and cookie cutters. Play dough can easily be made. It is inexpensive and can be reused if kept in air tight containers. This table will require little supervision. The important thing is that the children understand they need to keep the playdough at the playdough table and should not carry it around the room. Also the playdough is not for eating. Playdough can be hardened if allowed to stand at room temperature for several days.

Woodworking

Woodworking can also be included in the art area. For three and four year olds just the inclusion of a work bench, a few simple tools and some sandpaper seems to be enough. A piece of wood secured in the vise will serve as a sawing block. The children should be taught to hold both hands on the saw. This will eliminate accidental sawing of fingers. A few large nails hammered part way into another piece of wood will serve as an opportunity for hammering. Access to sandpaper will allow the children to imitate builders they have seen. These experiences at the woodworking table will help the children with actual projects they may want to do as they get older. Working with the tools allows the child an opportunity to develop a sense of responsibility. He must be careful not to hurt himself or others and will learn about taking turns. There are simple woodworking projects that can be done; most utilize precut

pieces and glue.

Cooking

A cooking corner can add a lot to a creative art program. Many art concepts and skills are involved in cooking.

Cooking will give a child a sense of accomplishment from performing a useful task and then being able to share his creation with others. Each experience with a recipe is like an experiment. To the young child just mixing liquids and solids is creating.

It is not necessary to have a fully equipped kitchen for cooking. A cooking corner can be created with hot plate or electric frying pan and a surface to cook on. The complexity of things you can make will depend on the facility but it is even possible to prepare in one area and use an oven down the hall. It is important to have the utensils and ingredients and a pretested or feasible recipe.

The room environment and activities chosen to be included in the room will vary according to the space available and the interests of the teacher and children. Changes should be made according to the children's changing and growing needs and skills. It is important to make changes gradually, leaving enough familiarity that the children feel comfortable in their environment.

Materials and Supplies

PAPER

newsprint--very inexpensive; may be available at local newspaper office. uses--easel, tearing.

wallpaper--check local dealers; try on easel.

scraps--print shops save ends.

cardboard--department stores may throw out boxes, packaging.

butcher paper--large roll of heavy duty paper; handy for murals, body outline, and over large sized projects.

tissue paper--variety of colors, flexibility.

construction paper--heavy weight; useful for colors.

white drawing paper--typing paper, onion skin; especially good for crayon melting.

manila paper--cheaper than construction but good for backgrounds.

paper towels--dying, dropper. coffee filters--variety instead of paper towels.

paper plates--variety.

carbon paper--works like magic.

scrap

blue prints

ekg

computer print out

extra dittoes--kids don't mind; some even use used side.

old magazines

wallpaper books

strips--check printing shops.

TOOLS

scissors--make sure they cut easily. Left-handed scissors are available but make sure the right-handed children are alerted to its special use. Double ring scissors are available for children who have trouble manipulating their fingers.

stapler--make sure it is one a three year old can manipulate.

hole punch.

tape dispenser--a heavy one.

SUPPLIES

paper clips

brads

tape--masking, scotch.

paste

glue

dots

stickers

staples

WRITING IMPLEMENTS

markers--felt tip pens; to avoid losing lids, mix a little plaster of Paris, put in margarine tub, press lids in, let dry.

crayons

pencils

tempera--allow children to mix their own.

water colors

chalk--white, colored; you can brush paper with liquid starch or buttermilk before the children use chalk--it will keep the chalk from wiping off.

finger paints

Have parents, friends and relatives save junk for you. Suggested "Save" List:

egg cartons
baby food jars
styrofoam meat trays
old lampshade wire

leather scraps
telephone wire
empty thread spools
magazines
sticks and dowels
tooth picks
old window shades
nylon stockings
clothes pins
rot pie plates
yarn scraps
drayon stubs

<u>Teach</u>	wood shavings	shirt cardboards
	buttons and beads	leather scraps
	fabric scraps	telephone wire
	nuts and berries	empty thread spools
	inner tube tires	magazines
<u>Plan</u>	cards	sticks and dowels
	tongue depressors	tooth picks
<u>Involve</u>	tin cans, juice cans	old window shades
	milk cartons	nylon stockings
<u>Materials</u>	odd socks and gloves	clothes pins
	wire clothing hangers	pot pie plates
<u>Teacher</u>	old tooth brushes	yarn scraps
	old eye glass frames	crayon stubs

The teacher can contribute of general project ideas but allow the child the freedom to create and invent.

Setting the atmosphere for involvement and acceptance is a high priority. Children usually prefer a clean and orderly work area. The teacher can set out the materials and the children need to feel comfortable using them. The workspace needs to be set up in a way that the children can reach the materials and also have access to whatever tools and supplies they need to complete their tasks.

The teacher needs to demonstrate and then inform the child about basic rules to be observed during art work. By carefully setting ground rules, the teacher will be free to help the child make full use of the art materials offered to him. The teacher can help the child become motivated and understanding by displaying these qualities himself. The child will develop skills like observing, questioning and listening if he can follow the teacher's positive example. The teacher can encourage the child to express his feelings through art. We must make the child aware of making choices and allow the child to experiment with decision-making. The teacher should communicate to the child that the work is his own creation and he doesn't have to conform. The teacher must help

Teacher's role

In a creative art program the teacher becomes the facilitator. Planning and preparation are major tasks for effective child involvement. It is the teacher's responsibility to see that all materials and equipment are available and in working order. The teacher must choose supplies that are appropriate and appealing. The teacher can conceive of general project ideas but allow the child the freedom to create and deviate.

Setting the atmosphere for involvement and acceptance is a high priority. Children usually prefer a clean and orderly work area. The teacher can set out the materials but the children need to feel comfortable using them. The workspace needs to be set up in a way that the children can reach the materials and also have access to whatever tools and supplies they need to complete their tasks.

The teacher needs to determine and then inform the child about basic rules to be observed during art work. By carefully setting ground rules, the teacher will be freer to help the child make full use of the art materials offered to him. The teacher can help the child become sensitive and understanding by displaying these qualities himself. The child will develop skills like observing, questioning and listening if he can follow the teacher's positive examples. The teacher can encourage the child to express his feelings through art. He must make the child aware of making choices and allow the child to experiment with decision-making. The teacher should communicate to the child that the work is his own creation and he doesn't have to conform. The teacher must help

the child understand that his independent thoughts and spontaneous actions are appreciated and that an imagination is a wonderful thing to have.

Soon after a classroom routine is set up children will expect an activity in the art area. Some children will enter the room and immediately gravitate toward the art activity. In these cases the teacher only needs to give any general directions and the child will proceed on his own. Other children may come by just to observe and the teacher may want to give encouragement with a facial expression or a few simple words. As a teacher gets to know the children she may even seek out those children who enjoy art but for whatever reason can't seem to make it to the art area themselves.

While the child is actually working on a project the teacher should interfere as little as possible. The teacher should wait until he is asked for assistance and then only comply when the child is not capable of doing it. The child needs the opportunity to experiment during creating. This opportunity will allow the child to develop skills. Maria Montessori said that to

teach a child to do something for himself is a much more tedious and difficult work and calls for infinitely more patience than to do it for him. The former is the work of an educator while the latter is the easier and inferior work of a servant. It is easier for the teacher to do for the child but dangerous for the child since it closes the way and puts obstacles in the path of the life which is developing. (Montessori, 1964, p. 98.)

It also follows that the more the child can and is allowed to do for himself the more his work will become an extension of himself and gradually he will become capable of more intricate processes.

It is most important that the teacher remain flexible. He needs to remember that adults view the world differently than children and each child has his own notion on things. The following is an experience I had that reminded me of the need to be flexible. I made available materials for Halloween collages. I included items found around at Halloween like straw, orange and black shapes, and set out orange and black paint. A child wandered over and I made the statement that we were making Halloween collages. He sat down and began to work. Shortly he asked for paint. I asked what color he wanted; thinking orange or black. His response was red. My immediate reaction was to say red's not a Halloween color but when I thought about it I realized it didn't matter and if the child preferred red--why not?

In reaction to a product the teacher should make factual comments like, "The red spot is bigger than the black spot" or, "I see three triangles." Through such comments about space and size relationship, color, and description, the teacher can help the child form concepts and relate what he is doing in the art corner to other areas of curriculum. Positive evaluative comments about the child's behavior--sharing, taking care of the art materials, etc.--are helpful. Evaluative comments about his behavior aid this growing self awareness. Positive comment about the child's art works elevates the child's self esteem. (Cherry, 1972, p. 4.)

Ground Rules for Teachers

These ground rules are a few general guidelines for the teacher to follow. Thinking about them may make it easier to implement a creative program. They are just suggestions and should be modified according to the teacher's and child's needs.

Rule One: Don't Interfere

Children need to please only themselves. Does this mean the child can throw the paint? Spill the glue? Of course not. I'm referring to basic use of art materials. Once you've presented the materials, forget how you intended them to be used. Sometimes it's difficult. You may have one end product in mind, but the child may have another idea. If that's the case, hands off! It's easier to observe this principle in art activity than in crafts because there is no right or wrong in art, of course, just creating.

Rule Two: Try One Yourself

Children pay attention to and get involved with anything that is interesting. Too often, parents and teachers feel that a problem of inattention lies with the child; more often the problem lies with inadequate adult planning. It is often very difficult to be certain about paint consistency, appropriate paper size, or other potential practical problems unless you take the time to do a practice version of the project yourself. Build this trial version into your setup time. You'll be much more at ease with the child's attempt, and no child will have to stand around losing interest while you make last-minute adjustments.

Rule Three: Put the Child First

Each day is special to a child. Be sensitive to individual needs; give each child optimum room for growth by doing two things. First, listen carefully to each child and try to provide what the child asks for. I try never to say, "We're not doing that today." If humanly possible, when a child asks for materials that are alternatives to what I've set out, I provide those materials. Second, avoid potential problems by being careful in the way you present materials; for example, when giving the child paint, put just a small amount out, so you don't have to be constantly concerned with spills or how much the child is using.

Rule Four: Avoid Models

By models, I mean those things you have made for the child to copy. Never make a model to show to a child. In the first place, it's insulting. It's like saying, "You don't know what a turkey looks like, so I'll show you." I've heard teachers say, "Well, I always tell them they can make theirs any way they want, even if I make a model." This isn't a solution. I know how inadequate I feel trying to copy any product made by someone much more skilled than I.

When I do adult workshops, I bring drawings done by an artist, put them up, and ask the participants to copy them, so they can see how art activity feels when one has been presented with a model. Of course, it feels terrible. Would you be happy and excited about drawing in the face of that kind of threat to your end product? As

teachers, we must be sensitive to feelings. Children do know what turkeys, apples, and trees look like; they're able to see. Let them. And let them create without the intimidation of a model.

Rule Five: Respect a Name

At one time, the children in our school were painting over their names, which I'd been placing in the upper left-hand corner. I finally realized that I hadn't been thinking about the child at all in stressing an exact placement. Now we ask where the child would like the name, and no child paints or draws over a name any more.

Ask, "Where would you like your name?" When the child shows you, spell it out as you print it, or, as my daughter did in visiting the school one day, ask, "Do you want to write your name, or should I do it?" (Please note that she didn't ask, "Can you write?") About half the children she worked with wanted to write their own names.

Often a child will write a name backwards. You may see "Ttam" for "Matt." Sometimes you will see scattered letters. If the name can be deciphered at all, leave it alone. It's insulting to the child to rush over and write a name. Again, think how you'd feel if an instructor scratched your name out and rewrote it. The preschool child will learn the order of the letters soon enough.

Rule Six: Don't Delay

Art for young children should be "instant." One child may do twenty versions of the art you've presented; another child may do one. In planning your art program, however, remember that a young child wants to see immediate results.

Rule Seven: Spread the Word

If you are a teacher, orient your parents to a child-centered approach. Help them to realize that the young child cannot cut out circles, color in the lines, or draw a person complete. Help your parents know how the child develops. If you are a parent, help other parents understand developmental approaches. Make it clear to your teachers that you don't want "art" produced for your benefit, but rather a program that is aimed at developing your child's creativity.

Rule Eight: No Leaping, Please!

Often in the instructions to the projects that follow, I mention "gentle guidance." Too often, adults leap upon a child when something starts to spill, tip over, fall from the table, or simply begins to go in a direction different from the one the adult expected. I'm sure children have sometimes been frightened to the point of not trying again. Gently, gently, guide and suggest.

Rule Nine: Don't Feel Guilty

One of the feelings you may have when you start applying this

book is guilt--guilt because you've done crafts to the exclusion of art, guilt because you haven't nurtured your children's creativity enough. I've been through all that myself--as a teacher and as a parent. I shudder when I think of the "art" I did ten years ago. I feel sad when I think of my own five children, whose creativity I did almost nothing to foster. But feeling guilty is a waste of time. Don't do it. Start now, with your own children, grandchildren, with adults you know, with the parents of other children. Start with yourself.

Rule Ten: Discourage "Good" Clothes

We have aprons, coverups, paint shirts available at our school, but only if the children want to wear them. No matter what tactful name you call them, some children will object. Solve this problem in advance. At the beginning of the year, I tell my parents, "Go to a thrift shop; buy your child two outfits for school. Then you'll not be upset when the clothes come home with paint all over them." The preschooler needs to paint, to move, to grow, to develop. To heck with aprons. I'd never coerce a child into wearing one! (Bos, 1978, pp. 5-10.)

project and cannot interfere with the work of another child unless asked by that child. Painting, writing, cutting, etc., are done only on/to materials intended for that purpose. Clothing and other children are not to be intentionally painted on. The child should wear a smock when necessary. Within these limits the child can be given much greater freedom for self-direction and for self-pacing than if there were no limits at all or if the limits were too many or too restricting.

Using Art for Evaluation

By periodically dating and saving representative examples of the child's work his progress can be evaluated. In evaluating the progress, the teacher should do so only in reference to the way the materials were presented to the child and how he reacted to them. It is important to consider all of the circumstances under which a particular project was made. The teacher must avoid

Ground Rules for the Child

Ground rules for the child are concerned with the child's safety and efficient functioning of the program. First the child must understand that tools must be handled with care. The child will usually do so if he has been shown how to use them and that the teacher trusts him to use them correctly. Art materials are for using but should not be wasted. They are used in creating art work and should not be abused, thrown, deliberately spilled or destroyed. There is no room for wild behavior in the art area. Art materials are not for eating. Each child must work on his own project and cannot interfere with the work of another child unless asked by that child. Painting, writing, cutting, etc., are done only on/to materials intended for that purpose. Clothing and other children are not to be intentionally painted on. The child should wear a smock when necessary. Within these limits the child can be given much greater freedom for self direction and for self pacing, than if there were no limits at all or if the limits were too many or too restricting.

Using Art for Evaluation

By periodically dating and saving representational examples of the child's work his progress can be evaluated. In evaluating the progress, the teacher should do so only in reference to the way the materials were presented to the child and how he reacted to them. It is important to consider all of the circumstances under which a particular project was made. The teacher must avoid

trying to read deep psychological meanings into the child's art work.

From looking at how many different crayon colors a child uses or items he glues onto a collage the teacher can tell something about the child's attention span and interests. By observing a child's placement of objects the teacher can determine his awareness of his environment. His ability to control the movements of his hand in coloring and cutting can give information on the development of his eye-hand coordination. In looking for these things the teacher will become aware of an emerging sense of color, balance, design and creative imagination and inventiveness. While listening to the spontaneous conversation the children employ during their art work the teacher can ascertain naturally the child's knowledge of colors, relationships (in front of, behind, little--big), etc.

Art work is a concrete example to use for parent conferences. By pointing out some of the above-mentioned evaluations to the parents they can get a clear idea of what developmental skills there are and their child's level of mastery. By seeing samples over a period of time the parents can be reassured that their child is making progress. The teacher should explain some of the stages-- scribbling to representational--and point out some early signs of representation that the parents can look for. Conference time can also serve as an opportunity to point out the importance of art experiences and the value of scribbling.

DISPLAYING ART WORK

SUGGESTIONS TO PARENTS

The children should be made responsible for the care of their product (if there is one). They should be expected to place the object in the drying area, remove it to their own cubbie, or throw it away. There should be room available to display art work. The child should feel free to choose to share pieces. He becomes sole owner of his creation unless he was notified beforehand that his efforts were being enlisted for a specific purpose.

If a teacher decides he wants to display an item he should ask the child's permission. Many children prefer to take their work home and need to do so immediately. If a piece of art work is going to be displayed it must not be changed or improved upon in any way by an adult. If a change needs to be made the artist should be consulted.

It is important to remember that a child's eye level is much lower than that of an adult's. Displays should be placed in a way that the children can easily see them. The children should be made aware of whether or not they can touch the display. A child oriented room should leave plenty of undecorated wall space to allow lots of space for the children's input. Displays should constantly be changed but it may be helpful to leave some familiar work around. A child may enjoy being responsible for decorating a specified area of a display with his own work. It could be an interesting addition to display reproductions of famous paintings or original art by professional artists.

Finally, the parent can set up a similar art environment in
SUGGESTIONS TO PARENTS

Parents can complement a creative art program in many ways. They can talk to their child about what he's done in art. The parent can show interest in art activities. They can send their child in comfortable clothing and expect the possibility of them coming home soiled. A parent may need to spend some time in the art area with a reluctant child. Parents should feel welcome to bring in an art activity to share with the children. It makes a child feel really proud to have his parent work with the other children in his room. Parents can donate materials for the program. From time to time they may be asked to save junk.

Praising any work the child brings home or points out on display will encourage the child to participate in art. Parents can arrange for special places or ways to display art products in the home; it may be the refrigerator, a hallway turned into an art gallery, a special wall in the family room or a bulletin board in the child's room. The child can start a scrapbook of his work. The child may choose to send or give a piece of his work to a relative. It's a great way to correspond with an out-of-town grandparent! The child has taken care to make the piece and the parent can help him preserve it.

Praising art work may seem like common sense but I observed a parent saying, within the child's range, "Oh no, another piece for the trash can." This kind of reaction by a parent can negate all those feelings of importance the creative art program is hoping to transmit. This parent could be invited to observe the effort it takes to participate in a creative art activity.

Finally, the parent can set up a similar art environment in the home. Here too the child should have access to art supplies. They should be set up in an inviting manner and readily available without the child needing assistance from an adult. The child should have a full set of tools that are his or belong to everyone. He shouldn't be made to feel like he is borrowing the tool. The tools should be ones he is capable of manipulating himself. He should have the materials and supplies he needs. The area should be comfortable for working and have surfaces that can withstand the messiness of art work. The child's good feelings about art can transfer back and forth between school and home. Art can become a family activity.

The number of materials and tools put out should be limited especially at first. Most of the following activities involve some preparation and direction.

The activities described in this section are just suggestions. They should be modified to the needs and interests of the children involved, the class's concurrent activities and the materials and tools available. I have included a variety of activities to represent a range of concentration, form of activities and experience-related activities. I have also included several suggestions that can enhance development of skills. These should only be used after the child has had ample time to experiment on his own and seems like he needs some help to avoid the development of negative habits. Additional activities can be found in several of the books on the reference list. With experience the teacher and children will begin to design their own activities.

APPLICATION

If the creative art program is interesting and exciting the children will be spending a lot of time and energy involved in creative art experiences. As stressed before the teacher is responsible for preparing and presenting the activity. Once the child has started on an activity he must be free to progress in the way he decides is best for him. Presenting an activity could involve just putting out all or some of the following--paper, crayons, chalk, markers, glue, tape, stapler, hole puncher, scissors, templates, etc., and allowing the children to work with them. This activity is extremely important and lots of occasions should be allotted for it. The number of materials and tools put out should be limited especially at first. Most of the following activities involve more preparation and direction.

The activities described in this section are just suggestions. They should be modified to the needs and interests of the children involved, the classes' concurrent activities and the materials and tools available. I have included a variety of activities to represent areas of concentration, forms of activities and experience-related activities. I have also included several suggestions that can enhance development of skills. These should only be used after the child has had ample time to experiment on his own and seems like he needs some help to avoid the development of negative habits. Additional activities can be found in several of the books on the reference list. With experience the teacher and children will begin to design their own activities.

Color

Mixing colors allows the child to experience endless combinations. Many of the activities included in this application^{section} involve mixing colors as part of the activity. Here is some helpful information on color mixing and some activities that are specifically designed to experience color mixing.

Color Principles

Color awareness and self-discovery will help the young child become more aware of his own natural instinct for color harmony. In order to set the stage for such a program, you should have a working knowledge of some of the basic terminology of color and color harmony. Some definitions you should know are listed below.

Hue. A color in its purest form. The term also applies to black, white, gray, and brown.

Primary Colors. Red, blue, and yellow are the primary colors and form the basis for the color wheel. All other colors are a result of some mixture of these colors.

Secondary Colors. Orange, green, and violet are the secondary colors. They are made by mixing equal parts of any two of the three primary colors. A simple color wheel can be made by using the three primary and three secondary colors. All other colors on the color wheel are variations of these.

Complementary Colors. Colors that are opposite each other on the color wheel are complementary. Two colors that are complementary will make brown when mixed. Therefore, brown goes well with any complementary pair. Only one pair of complementary colors should be used at a time. Two pairs will cancel each other out.

Split-complementary. When one color of a complementary pair on a color wheel is replaced by the two colors on each side of it, the three colors then make up a split-complementary. Split-complementaries are easier to harmonize with one another than pure complements.

Warm and Cold. In general, the colors from yellow through the reds are considered to be warm. Colors from the greens through the blues and violets are considered to be cold. The warm colors have a tendency to come forward; the cold colors seem to recede. All colors are affected by their tints and shades, since the darker tones seem to recede and the lighter tones seem to be larger and closer.

Intensity. Pure colors are the most intense. Colors are less intense if they contain black, white, or their complementary color.

Tone or Value. These terms refer to how dark or how light a color is. To darken or reduce the value of high-intensity colors, such as yellow or orange, add black. To increase the value of low-intensity colors, such as violet or blue, add small amounts of white. Too much white, however, will make the color a tint.

Tints and Shades. Colors to which white has been added are called tints. Colors to which black or their complements have been added are called shades. The shade of a color can also be varied by adding a small quantity of an analogous color.

Analogous Colors. Colors that are found next to each other on the color wheel are called analogous. They are also called related colors. (Cherry, 1972, pp. 35-36.)

Color Activities

Mixing Paints

materials: large sheet of butcher paper to cover entire table, egg cartons, red, blue, yellow paint (tempera or finger paint), individual containers of water, brushes.

procedure: Cover the table with paper. Provide each child with egg carton containing primary colors in separate spaces, water, and brush. The children will discover what happens when they mix the colors.

variations: The children could help you get the paints ready for the easel. We use powdered tempera and I let the children choose the color or colors of powder they want to prepare. They get the experience of watching the mixture of liquid and solid as well as the color changes.

Overhead Projector Activity

materials: 2 glass pie plates, mineral oil, food coloring,

overhead projector.

procedure: Place the mineral oil and one color in bottom of one pan. Rest the second pan on top of the first pan. The color will move on the wall as you turn the pans. Try adding another color to the first pan. Children will experience the mixing of the colors. Repeat with other colors. Children could be encouraged to use their imaginations and describe the shapes they see.

Crayon Shavings

materials: iron, wax paper, crayon shavings, in a variety of colors.

procedure: Each child gets a piece of wax paper. The child arranges the shavings on the wax paper. An adult then places a second sheet of wax paper over the arrangement and irons the papers with a low heated iron until the shavings begin to melt. Use newspaper as an ironing board.

caution: The wax paper may not stick. Make sure shavings are not too close to the edge.

Water Color Painting

materials: water color tins, brushes, individual water containers, paper.

procedure: Supply each child with a set of water colors, a brush, a container of water, and paper. Child paints whatever he wants.

comments: As the child paints the colors will blend. Generally the results will be soft colors. Change the water

containers often. The water quickly turns brown and the dirty water on the brush effects the color coming out of the tin. The children may have to be instructed on the proper way to use the brushes and reminded to clean their brush off before dipping it in another color.

variation: It might be helpful to provide a palette on which the child can mix colors.

Color Magic

materials: clear plastic drinking cups, water, red, yellow and blue tempera.

procedure: Provide each child with six cups half full of water and red, yellow, and blue paint. The children can mix the paint in the water and then pour the colored water into other glasses. Have additional glasses ready for further experimentation.

variation: Use food coloring or water color paints. Droppers can be used instead of pouring.

Finger Painting

Commercial finger paints can be purchased in semimoist or powdered form in white or premixed colors. There are many ways to make homemade finger paints.

materials: finger paint and surface to smear it on.

surfaces: finger paint paper, 80 lb. drawing paper, water-proof wall paper, drawer lining paper, smooth finished cardboard or any plain paper may be sprayed with clear plastic. It is also fun to paint on oilcloth or directly on the table

top.

paint: commercial fingerpaint mixed with tempera; liquid laundry starch with tempera added; liquid soap with tempera or food coloring added works and is easy to clean up.

Fingerpaint "Goop"

splash of cold water

1 cup of powdered laundry starch

5 cups boiling water

$\frac{1}{2}$ cup soap flakes

Mix the starch with enough cold water to make a smooth paste. Add boiling water and cook the mixture until it is glossy. Stir in the dry soap flakes when mixture is warm. Cool and pour into jars. This mixture will keep a week or longer if covered with a tight lid.

procedure: Supply child with surface and finger paint. Depending on the consistency of the paint you may want to put a few drops of water on the paper along with the paint.

Fingerpainting is usually done while standing at a table. The table should be low enough (18" to 20" high) to encourage movement of the entire body as it picks up the rhythm of the arm and hand activity. Enough space should be allowed to ensure that one child's movements do not interfere with the freedom of another child's movements.

Organization for minimum clean-up is helpful with the finger painting experience. Smocks should be worn whenever possible and long sleeves should be rolled up. If children don't have smocks and are sitting while painting, you can have them turn their chairs around and straddle them. This procedure helps keep paint off their arms and chests. Don't do

this if it is uncomfortable for the child and whenever possible the child should be standing. The table should be cleared of tools and supplies. If the children have to leave the work area to wash their hand it might be easier and cleaner if the children rinse their hands at the work area. Provide a pan of water, paper towels, and a trash can.

possible problems: The paper may curl. Try not to use too much extra water. If the painting is to be saved, as soon as paint dries press paper under weight.

Many young children will hesitate at the opportunity to use their hands for painting. Some may not like the texture; others may be reacting to reminders from adults not to get dirty. Whatever the reason the child should be allowed to start off slow and progress at his own rate. Some children will stick to using one finger. Continued opportunity to experience seems to help the children overcome their reservations.

variations:--Allow the children to paint with pudding. Try tapioca for texture. Be imaginative and try other common substances--toothpaste, ketchup, mustard, jelly, etc. Even mud can be used. It may help to add liquid starch or liquid soap to mud.

--Place different color blobs of paint on paper. Children will enjoy moving colors around and seeing the new colors they produce when the original colors mix. You could also place the paints in containers and let each child take his own.

--If you are using a white finger painting paste and planning to add powdered tempera to it, place both substances on paper.

The children will be amazed at results when the powder mixes with the paste.

--The children can color with crayons on the paper before spreading the paint around. This creates an interesting effect.

--Depending upon the ingredients you use the finger paint will often act as an adhesive. Yarn pieces or paper shapes can be placed on top of the paint for variety.

--Play music with a strong beat while children are painting. They may begin to move their fingers to the rhythm.

--Substances can be added to the finger paint paste to give it texture. Sand will make paint bumpy, glycerine will make paint smooth and slippery and corn syrup will make paint sticky. Experiment with others.

--Provide the children with a textured surface to paint on.

Printing

Printing is a simple method of transferring a design from the surface of an object to some other surface. It describes the process of using objects dipped in paint or ink to form a repeating pattern on paper.

Printing with Objects

materials: ink pad or liquid tempera, paper towels, pie pans or styrofoam meat trays.

printing blocks

wood blocks
 wood scraps
 spools
 plastic toys
 dominoes
 bottle caps
 jar lids
 erasers

sea shells
 macaroni
 kitchen utensils
 cookie cutter
 checker
 corks
 styrofoam pieces
 sponges

Geometric shapes or original designs can be cut out of art gum erasers and root vegetables such as carrots, potatoes, parsnips.

procedure: To make print pads fold the toweling into several thicknesses and place in the bottom of the pie pan or styrofoam tray. Pour paint over paper towel. Children press the object onto print pad and then onto paper.

variations:--Print on tissue paper to make gift wrap.
 --Cut thin strips of paper that will fit around child's wrist. Fasten with tape.

Printing with a Roller

materials: cylinder (glass, rolling pin, brayer), thin cardboard, ink pad or tempera, pie plate, and paper towel.

procedure: Make print pad as in above directions. Cut out shapes from thin cardboard. Glue them onto cylinder. The children roll the cylinder on the print pad and then across the paper.

variations: wind a string or rubber band around the cylinder.

Tracing

Children enjoy tracing. It is often easier to trace around the inside of a template than the outside of an object.

materials: templates, paper, writing implements. Commercial templates are available for a variety of purposes. Some are architectural tools, others mathematics tools and there are sets designed for young children. Templates can be cut out of plastic lids or cardboard.

procedures: Provide the children with templates and pencils or markers. Let them experiment. They may want to color the shapes in or make faces in the shapes.

variations: At some point the children may be interested in cutting the shapes out.

Collages

Collages are highly creative. They give children experience with the abstract. Collages can be general and made of whatever is around. The teacher or child may decide to have a theme and then the objects used could relate to the theme. A collage can be a collection of pictures or just a "bunch of junk".

Large collection boxes are good for storing collage items. It may be convenient to store items according to theme, color and shape, or maybe kinds of materials like plastic, styrofoam, ribbon, tissue paper.

materials: collage objects; glue (paste doesn't seem to hold the objects as well); background paper.

collage objects

sticky dots	leaves
stickers	sticks
buttons	acorns
plastic	ribbon
metal	foil
fabric	sequins
wallpaper	leather
wrapping paper	yarn
popcorn	thread
cotton	wire
pumpkin seeds	cereal

procedure: Provide objects and background. Let child proceed at own rate.

variation: Styrofoam meat trays, cardboard, and boxes make good backgrounds. Make available magazines for pictures. Writing implements or paint can add variety. Mixing tempera powder with glue and providing paint brushes allows for variety.

example: One day we made "snow." The children started with black paper. I mixed white tempera powder with glue. We got out all of our white objects and the children began "making snow." We did this activity on the day of the first snowfall. The children were really excited about the real snow and their creation.

theme ideas

foods
 Fall, Spring, etc.
 Christmas
 shapes
 nature
 seeds/beans
 color

"Collage" Christmas Tree

materials: glue, butcher paper, variety of collage objects including ribbon pieces, buttons, cut out shapes of candy

canes, stars, etc., popcorn.

procedure: Cut the butcher paper out into the shape of a large pine tree. Provide a variety of objects. The children are free to glue the object wherever they choose.

variation: Cut out small trees and each child can work on his own.

Refrigerator

In conjunction with a unit on foods the children were asked to stock a large cardboard refrigerator with food. I provided paper and they chose the tools.

materials: two large (4 ft. x 2 ft.) heavy pieces of cardboard, paper, markers, scissors, glue.

procedure: Make a large refrigerator by stapling the two pieces of cardboard together down the left side. A cut can be made through the width of the top piece about $\frac{1}{4}$ of the way down to separate the freezer compartment. The children are provided with paper, markers and scissors. After they make the "food" they can glue it into the refrigerator. They may want the teacher to label the food.

Apple Trees

The children participated in this activity after they had taken a trip to the apple orchard.

materials: butcher paper, red, green and brown construction

paper (other colors should be available for requests), paste.

procedure: Cut out a large tree. The top should be rounded. Place the tree on an extra table. Provide the children with red (apples), green (leaves) and brown (worms) construction paper. The children can tear the paper and glue the apple, leaves, worms and anything else they think of onto the tree.

variations: Tearing shapes can be used for several activities. The children might want to make a picture on a regular piece of paper. To use as follow-up to a trip or special event the butcher paper could be cut into representative shape and the children could tear paper to design the structure.

Things to String

materials: small containers; blunt-ended needles or scotch tape or glue; things to string--macaroni (may be dyed with food coloring), cereal, styrofoam, buttons, beads, straws, paper shapes with holes punched.

procedure: Give each child a string with a needle or tape wrapped around the end or the end dipped in glue (let glue dry before using). Have materials set out in small containers. Let children string objects in any order. Ask children to look around and see if they can think of other things to string.

variations: The children can make things out of clay. They may want to ~~paint~~ macaroni. Paper strips can be rolled and glued to make beads.

Dough Recipes

Playdough

Probably the hardest part of making playdough is kneading the dough. After mixing ingredients spread extra flour on work surface. Give each child a piece and have them knead the dough. In just a few minutes they will be sculpting with it.

recipe #1 (cooked)

2 cups flour
 1 cup salt
 1 tsp. cream of tartar
 2 tbs. oil
 1 tsp. food coloring
 2 cups water

Mix ingredients in saucepan. Stir constantly over medium heat until dough leaves sides of pan. Remove from pan and knead for a few minutes.

This is a very smooth, pliable dough. Store it in a closed container and it will last through a few weeks of constant use.

recipe #2 (uncooked)

3 cups flour
 1 cup salt
 1 cup water with coloring
 1 tbs. oil
 (vanilla, maple, or banana extract can be added for variation)

Mix the flour and salt in the bowl. Add water and oil and mix.

This version takes lots of mixing and kneading. The dough isn't as smooth as recipe #1 and doesn't last as long.

Flour and Salt Clay

2 cups flour
 $\frac{1}{2}$ cup salt
 1 tablespoon oil
 approx. $\frac{3}{4}$ cup water

Mix ingredients together. Knead the dough until it is smooth. Form into shapes.

Let dry 24-48 hours or bake in 350 degree oven for 15-20 minutes. Paint or shellac.

Edible Pretzel Dough

2 packages dry yeast
 $1\frac{1}{2}$ cups warm water
 2 tbs. sugar
 1 tsp. salt
 4 cups flour
 1 beaten egg
 salt

Dissolve yeast in warm water--let stand. Add the sugar and salt. Combine mixture with flour. Knead dough well. Shape into forms. Brush dough with beaten egg and sprinkle with salt.

Bake at 425 degrees for 12 minutes.

Scissor Usage

The child should have the following prerequisites before successful use of scissors can be accomplished.

prerequisites

1. The ability to open and close hand at will; to grasp and release objects voluntarily.
2. The ability to use hands together in a dominant-assistor fashion. One hand needs to be available to stabilize the paper while the other hand manipulates the scissors to perform the cutting motion.
3. The ability to isolate and/or combine the movements of the thumb, index, and middle fingers.
4. The ability to coordinate arm, hand and eye movements.
5. The ability to interact with the environment constructively. (Dunn, 1979, p.6.)

Once the child shows an interest in scissors and displays the above prerequisites he can be encouraged to develop the skill of scissors usage through experimenting. It is important to make available the appropriate cutting material. Stiffer papers such as poster board, index cards, and construction paper make the cutting task easier. Later wax paper, onion skin and non-paper products such as string, tape, fabric, and clay can be introduced. At first it's helpful if the teacher provides paper strips wide enough to be cut with one snip but long enough for the child to hold. When the child is ready to cut out a predrawn line the straight line is easier than the curved line.

An alternative to cutting is tearing. Some children will be

able to tear paper without any instruction. Others will find it helpful if the teacher suggests that he hold his hand at the top of the paper and pull in opposite directions. Here again, like in cutting, the thickness of the paper will effect the child's ability to tear. Thinner paper may be easier but make sure it's not too thin. If the paper is too thin it may just wrinkle instead of tearing.

Pasting and Gluing

Pasting usually occurs as part of the process in creative art activities. It is usually helpful to provide precut, abstract or geometric shapes or "junk" found around. When providing paste each child should have his own paste container or share paste with the child next to him. It is better if the paste doesn't need to be moved around the table. Small babyfood jars are excellent for storage. Paraffin can be poured into the jar or container for a filler. The child should be able to reach the "bottom" of container with his index finger. Paste can be bought by the gallon and spooned out into smaller containers. Some children prefer using glue and glue works better for certain activities. Glue also can be bought in gallon containers and poured into smaller glue bottles donated by parents.

Both glue and paste give the children great joy to use. By suggesting that the children put the adhesive on the piece that is being glued onto the whole may limit the amount of glue or paste used. The biggest problem children have when using adhesives is

too much. They need lots of chances to experiment, several reminders, and opportunities to see the teacher and other children using glue and paste properly.

One day while making collages I set out glue jars and paint. Several children tried to use the paint for an adhesive. I got the idea to mix tempera powder with the glue and the children caught on immediately. It eliminated the extra step of gluing after painting. You may have to add a little water to get a thinner consistency.

Homemade Flour Paste

Mix $\frac{1}{2}$ cup flour with $\frac{2}{3}$ cup water and stir the paste until it has a creamy consistency. Add about $\frac{1}{2}$ teaspoon ^w powdered resin to the mixture and a few drops of oil of peppermint or oil of wintergreen as a preservative. Avoid lumps. Yields $\frac{1}{2}$ pint.

Homemade Cornstarch Paste

Mix $\frac{3}{4}$ cup of water, 2 tablespoons light Karo syrup, and one teaspoon white vinegar together in saucepan and bring mixture to a full boil. Mix $\frac{1}{2}$ cup of cornstarch with $\frac{3}{4}$ cup of water and add slowly to the boiled mixture. Stir constantly to avoid lumps. If a few drops of oil of wintergreen are added as a preservative, the paste will be good for about two months. Let stand overnight before use. Yields one pint.

BOARDSCAPE--A GROUP CREATIVE ART PROJECT in which our boardscape would grow.

"The ability to readily recognize changes in one's environment--awareness--is an essential part of a foundation in reading and problem solving skills." ("Bulletin Boards They Can't Miss," Patricia Bodine, Early Years, Nov., 1980) In her article, Patricia Bodine describes how she has successfully taught awareness in her preschool program with what she refers to as "living bulletin boards." These are boards that go through daily alterations. The gradually unfolding board stories can be used to foster language development, build analytical thinking and memory skills, introduce sequencing, and reinforce basic concepts and ideas. Often the children will carry over their awareness and begin to look for changes all around the room and with each other. Social skills begin to develop when children make others feel important by noticing them.

The following is an account of an actual project that thirty three and four year olds and their three teachers successfully completed. The idea for the project was prompted by a picture book story The Kitten in the Pumpkin Patch and a field trip to the pumpkin farm. The decision to spend a month turning an entire wall into a pumpkin patch was reinforced by the article quoted at the beginning of this section.

The very first step in the project was a planning session in which the three teachers brainstormed about components of the patch. We compiled a list of parts we wanted to include and another list of supplies needed to make these parts. Each of us chose the items we wanted to work on and volunteered to pick up the supplies we

had access to. We determined the order in which our boardscape would grow.

In designing the parts we considered ways to make the parts that would allow the children to participate as much as possible. The children's participation was a high priority and often added an extra challenge. We did however find that at times there were things we had to do by ourselves and it was not necessary for the children to do absolutely everything.

We used a lot of butcher paper. First we had the children paint four six-foot-long sheets deep blue. At this point we had already read The Kitten in the Pumpkin Patch about four times. As soon as the first piece was dry we all witnessed its hanging. The process was quite dramatic and elicited a round of applause. From here on the patch just grew. All around the room energy was being expended. One group of children painted two long sheets of butcher paper bright orange using orange tinted tapioca pudding for texture. Another group of children worked on leaf rubbings for both the trees and pumpkin vines. Still a third group helped one of the teachers dress and stuff straw into the scarecrow, Patches (her name and sex was voted on by the children).

Old twine served as the vines and lots of scotch tape and help from little fingers started the vines growing. Some more tape and some more little fingers placed the leaves on the vines. Now with a little help from a teacher the long sheets of bright orange tapioca were cut into pumpkins. With a few final touches like plastic spiders and tissue ghosts the pumpkin part of the patch was done.

Some bright yellow paint was applied to some more butcher

paper and again with some teacher's help the stars and moon were cut out. The children really enjoyed placing the stars in the sky. The moon seemed to give the patch the eerie feeling it would need to accommodate the black cat.

Our art teacher helped us with the shack and bats. The shack was just strips of butcher paper painted brown. The bats were made out of black construction paper cut into ovals and triangles. Some of the kids painted brown strips while others glued and folded the bats. When all of this was dried the bats quickly "flew" onto the patch and a raggedy old shack was constructed.

An extra slot from the shack served as the broom handle and the children helped glue some leftover straw onto the broom base. One of the teachers made a silhouette of a witch and she sat just perfectly on the broom handle. And now the only thing left was a big black cat. He was cut out of black construction paper. His back was arched and his bright green eyes shone. A few strokes with a piece of black chalk really made him slick. The biggest controversy related to the pumpkin patch was where the cat should be placed. He was moved around several times.

A great deal of emphasis was placed on the process, as can be ascertained from each child's involvement that I just described, but the product was also important. The children watched the patch grow each day and were able to see the parts that went into the whole. We invited parents, relatives, siblings and friends from around the school to come and see our pumpkin patch. News of our pumpkin patch was announced in the school newsletter.

The children were really proud of their work and they did truly enjoy the process involved in creating it. The entire

experience brought us together as a group. Each child was aware of the daily changes that took place. The cost was minimal, the learning experience tremendous, and the feeling of accomplishment rewarding.

The child through this experience gains a sense of meaning, direction, and purpose. Each art experience reflects the child's intellectual capabilities, personal development, self-awareness, creative involvement, and the development of the individual child.

Emotional Growth

The extent to which emotional development through art experiences is related to the child's self-identity with his work. The child's ability to work it be necessary to solve his own problems through thinking, imagination and artistic expression. The child's work is a unique and original expression of his own feelings and attitudes. In dealing with his own emotional growth,

Intellectual Growth

Intellectual growth can be seen in the child's growing awareness of himself and his environment. The child gains an experience in the use of symbols and concepts. The child's work becomes more intricate and expressive. The child's work is a reflection of the knowledge he has gained and his ability to express it. The child uses various means of expression to show what he knows. Through experimentation and observation, the child learns about size and space relationships, colors, shape, and the use of tools, scientific

CONCLUSION

In conclusion, it is expected that from participating in a creative art program, the child will have acquired a greater understanding of himself through his ability to use the experience as a means of sensing, creating, communicating and developing. Each art experience reflects the emotional reaction, intellectual capabilities, physical development, perceptual awareness, creative involvement, aesthetic tastes and social development of the individual child.

Emotional Growth

The extent to which emotional growth is developed through art experiences is related to the intensity to which the child identifies with his work. Emotional adjustment takes place when it becomes necessary to adjust to his task with flexibility in thinking, imagination and action. The mode of presenting materials in a nondescript manner and allowing the child to act on them allows him much practice in dealing with situations on an emotional level.

Intellectual Growth

Intellectual growth can be seen in the child's growing awareness of himself and his environment. As a child grows and experiences, his use of detail and awareness of his environment becomes more intricate. Art gives the child a comfortable way to express the knowledge he has gained and freedom to experiment with it. The child uses art as a means of communicating what he knows. Through experimentation and conversation, basic knowledge about size and space relationships, colors, shapes, materials, tools, scientific

theories and math concepts is introduced. Since the child is experiencing this information in an active learning situation it becomes a part of his working knowledge.

Physical Growth

A child's physical growth can be seen in his ability for visual and motor coordination, in the way he controls his body, guides his movements and performs skills. Desire to obtain a certain effect encourages the child to master a skill. It is through direct participation in a body activity and constant practice that the child's ability increases. Many of the activities mentioned in the application section encourage motor development. Activities that include gluing, cutting, stringing, printing, painting, drawing and coloring enhance fine and gross motor development. Work at the water table, sand table or woodworking area allows practice in real life skills.

Perceptual Growth

Creative art experiences play an important part in cultivating and developing the child's senses. The ability to learn is dependent on the use of the senses and art activities allow for constant discovering. Usual observation is emphasized in art through regard for color, form and space. Sensitivity to tactile and pressure sensations can be gained from kneading and molding clay, working with sand and water, gluing with fingers, spreading around finger paint, and just handling materials and tools. Musical experiences combined with art activities allow for development of auditory sensitivity. Including cooking activities in a creative art program allows opportunity to experience taste. A child can

use his sense of smell while becoming familiar with the materials he is using. Sensing will allow the child a way to identify with the experience and also carry over to experiences outside the art area.

Social Growth

Social growth can readily be seen in their creative undertakings. Art work reflects the degree of identification the child has with himself, others, and his environment. The idea of self expression as a means of communication denotes a social act. This feeling of social consciousness is the beginning of the child's understanding of the larger world in which he is to become involved.

Social interaction takes place between the child and his teacher and the child and his peers. The child must become cooperative and conscious of the other children's needs. Sharing becomes an important skill. The child must assume responsibility for what he is doing and tools he is using.

Aesthetic Growth

The word aesthetic is defined as a way of organizing, thinking, feeling, and perceiving. Aesthetic criteria are determined by the individual child. The child shows aesthetic growth through his ability to integrate experience into his process. As the child continues to experience art he follows patterns and carries these over from activity to activity. He develops favoritism for certain colors, media he uses, scribble patterns, etc. His aesthetic development is constantly taking place. As he experiences a wider variety of activities he reevaluates what is aesthetically pleasing to him. That which is aesthetically pleasing in art experiences carries over to other activities as well.

Creative Growth

Creative growth begins as soon as the child begins to make marks. By doing this he is inventing his own form. Creating is an independent and imaginative approach to art. The child involved in a creative art program is allowed the freedom to explore and experiment with the process. Practice in creating helps the child develop skills that allow him to explore and experiment in activities in other areas of the curriculum. He is able to employ a hands-on approach to learning.

It is up to the teacher to implement a creative art program that enhances growth in all the areas just mentioned. In order to present the children with an opportunity for a positive experience, the teacher must do the following:

- provide visual art experiences that are a means to language development and improved communication skills;

- provide a child-centered program through which the developmental level of the child determines the mode of interaction;

- provide a program in which concerns for the product are minimized and the major focus is placed on the process;

- provide a conceptually-based program for the development of basic knowledge;

- provide a solid experiential base and introduce symbols (language notation) only after the child has interacted knowingly with that which is to be noted;

- provide a learning environment that is conducive to general perceptual learning, aesthetic education, and a positive attitude toward learning;

- provide a curriculum in which the teacher acts as a facilitator;

- provide a curriculum that offers equal opportunity regardless of sex or race, religion or nationality;

provide an experience that enhances the development of a positive self-concept;

provide a social experience for the child;

provide opportunities for motor development.

Each child will react with different levels of enthusiasm to creative art experiences. Some children will come over to the art table every day and participate in just about every activity. The extreme of this attitude is the child who will sit down at the table anxious to participate in an activity even before its nature has been announced and the materials set out. Other children will gravitate toward the art area but only participate when it is an activity of special interest to them. Some children may join an activity because a friend is working at it. Still others will only get involved if they are encouraged by an adult. I have found many children who refuse to participate in a creative art experience during choice time because they have other activities they would rather be working on. These same children are willing and excited to experience the same activity during small group time when there are less options open to them.

If the teacher follows his role as facilitator and provides the necessary components of the creative art program, the child will show growth. Creative art experiences foster the child's development and supply him with information and skills he will need to deal with all areas of curriculum and all aspects of life.

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