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Creativity and Children

Cooperative Extension Service

Bulletin 531



Happiness is in the doing!

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This publication was written by Ann Adams, lecturer in child development, School of Home Economics, The University of Arizona. It is reprinted with permission of The University of Arizona Cooperative Extension Service.

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COOPERATIVE EXTENSION SERVICE



University of Idaho

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A handwritten signature in cursive script that reads "M. William Stellmon".

M. William Stellmon
Agricultural Editor

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Creativity and Children

Creativity! What is it? What does it mean?

When we hear about creativity or the creative person, many of us think of great artists, writers, or scientists. Seldom do we think of creativity in terms of ourselves or our children. Few of us realize that we all have the power to be creative, and most of us are involved in creative experiences and activities daily.

Let's examine our understanding of creativity. It is possible to be a creative person without being an artist. There are creative carpenters, salesmen, lawyers, teachers — and certainly creative parents.

Anyone who lives with children must continually be looking for new ideas and ways of helping and teaching them. This involves creativity — creativity in terms of ideas, feelings, and experiences. Being creative is a matter of perceiving, thinking, and learning about things in a new or unusual way. It's an open responsive way of living, an exciting way of living.

All of us have the potential to become creative; most of us haven't had our creativity

aroused. Creativity is a birth-right. Everyone is born with the capacity for creative expression, but not everyone functions as a creative adult.

The type of experiences the child finds in the home and school environment will determine whether his creative potential grows or diminishes. In the past, parents, schools, and society have not provided children with enough stimulation and opportunities for creativity to be developed and expressed.

Michael F. Andrews has said, "Creativity is a process of individual experience which enhances the self. It is an expression of one's uniqueness. To be creative then is to be one's self."

By valuing creativity we are actually valuing the INDIVIDUAL. Valuation of the individual encourages each of us to develop to capacity, to reach toward the highest level of self-expression. Each child's individuality has to be accepted and appreciated. Comparing children with peers and others in the family only encourages conformity and discourages creativity. Creativity IS individuality.

Characteristics of the Creative

What are creative people like?

Research has indicated some characteristics that can be found in most creative people. Examining attitudes of the creative may give us some guidelines for developing creativity in ourselves and our children.

Creative people are extremely perceptive. They are unusually sensitive to their environment and they see and experience things others miss. They make full use of their senses in exploring and defining the world around them.

They are very sensitive to sounds and smells. They have a fine sense of touch and are aware of texture. Creative people have an eye for detail and novelty —

Raquel cradles the guinea pig and enjoys the feel of his fur.



and they remember what they see. The world is stimulating and full of challenge for the creative.

We need only to look at the toddler or young child to realize how dependent he is on his senses for perception of environment. Sensory stimulation provides the basis for much of the young child's learning. Babies are constantly poking or pinching or tasting things. They depend on their senses to explain and to explore most of their world.

Adults sometimes discourage this emphasis on sensory perception without realizing they are depriving the child of opportunities for creative growth as well as sensory development. Children and adults need to be encouraged to use their senses to develop greater awareness of their environment.

Creative people are idea explorers. They are original thinkers and have novel or creative ideas. They tend to have wild imaginations, and they like to dream. Creative people come up with new solutions to problems and issues, although the solutions may not always be of a practical nature. They like to develop unusual and exciting ways of relating things. There are books full of poetry and prose which attest to the ability of the creative to make language meaningful and beautiful.

We see many of these same attributes in children. When children are first learning language, they are prone to make up words or combine words as they struggle to communicate. Many of these words or phrases are very creative and appropriate for the intended thought. Too many

times we correct a child or simply dismiss the word as cute without encouraging the child to explore and expand language in his own way.

Children are dreamers and possess wild imaginations until adults force the demands of reality on them. There are ways of allowing a child to imagine and still develop a sense of reality. As children grow intellectually, they will develop the ability to differentiate between the real and imagined without necessarily having to do away with dreaming and pretending. Dreamers are a necessity if a society is to flourish or if a child is to have full opportunity for creative growth.

Creative people follow through on their ideas. They like to work with materials and they are builders, inventors, and experimenters. They develop gadgets, better mousetraps, and some very profitable new products. Creative scientists and nonscientists are responsible for much of the progress in goods and services we experience.

We should not forget the creative man who finds a new way of storing his garden tools or the creative woman who develops a new dish out of her family's favorite foods. Creative expression is individual and is meaningful in an individual as well as collective sense.

Children need materials and opportunity for creative experimentation. Many of these materials will be art or craft materials. Others may be odds and ends left over from mother's or daddy's experimentations.

Children should be allowed to find out for themselves what will



Randy and Susie illustrate how creative ideas are explored through the use of different materials.

or will not work. With children, as with adults, we know that much of the meaning in new thought is developed through exploration and experimentation.

There is seldom only one right way of doing something. Even if children make mistakes, failure is often a valid learning experience. Creative exploration can be encouraged—and a child's efforts should be valued, never ridiculed.

Creative people are self-confident. They believe in themselves and their abilities. They may not be positive that they can finish a task, but they are usually willing to try. Creative people often are fiercely independent and prefer to do things on their own. They show a good deal of autonomy and self-reliance.

The child usually begins the struggle for autonomy and independence at around 18 months of age. This is when he begins asserting his competency in the form of a "me do it" or "myself."

It probably takes much longer to allow the child to feed himself or attempt to put on his coat, but this is where we begin encouraging the child to develop the self-confidence that will allow him freedom in self-expression or creativity. As a young child learns that he is indeed capable of doing things by himself—be it carrying his stockings to the clothes hamper or fetching baby brother a clean diaper—he is developing some beginning feelings about being a competent, autonomous child who can grow into a competent, creative adult.

Another trait of creative adults is that they express feelings and perceptions. They put into words

the things they are experiencing. They are not afraid to have emotional reactions and to talk about them. They seem to have an honesty in emotion that allows them to express feelings without being threatened.

It is easy to see this same type of honesty and openness in children. Young children express, as best as they can, exactly what they are feeling and thinking. Often it is embarrassing to parents when a child does voice his perceptions. At such times they may attempt to discourage his self-expression. The child will gradually learn some of the rules of social interaction, but he must not lose his openness and spontaneity.

Creative people are sensitive to the aesthetic stimuli around them. They are aware of beauty in nature and man-made things. They have a feeling for harmony and rhythm and enjoy music and dance. Toddlers can often be seen bobbing up and down in rhythm to music as their form of dance.

As soon as children start talking they begin to make up and sing their own songs. It's not unusual to hear a three-year-old singing softly to himself as he builds roads with his blocks or uses his crayons. These songs will be entirely spontaneous and perhaps never quite the same if sung twice.

Children need to be encouraged to keep their aesthetic enthusiasm as they grow into adulthood. It will provide opportunity for pleasure and enrichment in creative living.

Curiosity is one of the best indicators of creative potential. Children's natural curiosity

should be stimulated and encouraged. A curious child is actively involved in exploring and expanding his world. A curious child is learning while developing awareness and creativity.

The qualities of the creative person may become tentative goals for you and your children. Hopefully, they will be guidelines in moving toward creative growth and expression.

Developing Awareness

One of the qualities of the creative is the factor of awareness. This attitude of perceptiveness is perhaps the one dominant characteristic of creative people, yet it can be developed in everyone.

Most young children have the quality of awareness because of their dependence on their senses for interpretation and evaluation of environment. One of the most important things an adult can do for a growing child is to encourage him to retain and expand his awareness and sensitivity.

However, if we intend to help a child increase his awareness, we must be more open and responsive to our own experiences. We will have to develop our own awareness and sensitivity. We must maintain a creative outlook if we want to help children to do the same.

We can provide experiences to help children develop creativity and awareness, but it is best to let the child discover things within the experience for himself. He should be able to perceive his world in his own way. We should not tell a child how something smells. He should be en-



Pam is discovering this flower's special smell.

couraged to tell us how he thinks it smells or what it reminds him of.

Experiences using the senses should involve things that are common to the child. Awareness is developed through daily stimulation and practice. Giving the child time to assimilate and evaluate an experience will let him perceive in more detail and move through it at his own pace.

Sensory experiences need not be involved. Sometimes the simpler the experiences the more the child enjoys it. Resources for smelling experiences are always available, it takes only an awareness of the environment.

How does the house smell when mother is cooking dinner? Can the child tell what he will be eating this evening? What does the grass smell like when it has just

been cut? Do dandelions smell? What about grandmother's flowers?

Each of these experiences will encourage the child to be more aware of his sense of smell as well as to talk about and increase his language skill. Suggesting that a child relate to an experience through language, as well as his senses, reinforces his ability to use language meaningfully and to enjoy communicating his awareness.

As a child is encouraged to use his sense of smell, we will also want to stimulate the use of his other senses. Children enjoy tasting experiences and they may be as simple as having a preschooler identify his morning juice without first looking at the color. A piece of raw carrot to chew on and then a taste of cooked carrot

Raquel knows what is in the box, but Pam hasn't quite decided yet.



will make a child more aware of the flavor and texture change when foods are cooked. Children enjoy telling whether something is salty or sweet or sour, and many times a taste game will encourage them to try new or unusual foods.

As well as developing a child's awareness, we will also be building on some of his concepts that describe food. The word **crisp** will have much more meaning to a child if it is talked about as he is eating a crisp cracker.

Children seem to be touchers by nature. But providing some of their touch experiences for a definite purpose will sharpen their discrimination skills. A touch bag or box is fun to have at home. A common object such as a spoon, clothespin, or toy truck is placed in a bag or box and the child is asked to reach in and identify the object by touch without peeking.

This is enjoyable for most children if the objects in the bag are in keeping with the child's age and ability level. Several objects in the bag at one time can be a challenge for an older child. This type of sensory stimulation also encourages intellectual development as the child relies on his sense of touch to help him decide what an object might be.

Children need to be encouraged to listen and to identify sounds. There is a good deal of emphasis on learning to listen as essential for school success. Too many children do not develop the listening skills necessary to differentiate between similar words such as **take** and **bake** and this makes learning to read difficult.

Asking a child to close his eyes and identify household sounds is a good game for developing listening skills. Can a child identify the sound of daddy's car pulling in the driveway? When the family goes for a ride, can the child identify the time when the car goes over a bridge or through an underpass? When a child hears sound, he can be asked if it is loud or soft, close or far away, and what he thinks the sound might be. Evaluating in this way will not only increase the child's awareness, but help him learn to use his sense of hearing for information about his world.

Children are often more observant than the adults around them. It is not unusual for a young child to see things the rest of the family will miss. Children should be continually encouraged to have sharp eyes and simple games of "what do you see" can amuse a child as well as strengthen his power of observation.

Encouraging a child to see detail is a good way of stimulating his vision. Asking a child to describe in detail his radish will sharpen his observation skills as well as increase his enjoyment of the just-picked radish.

A "look-listen" walk around the block is a good thing to share with children. Everyone can practice being more aware of all the things there are to see and listen to right within the neighborhood.

These seem like such simple things to be doing with children. But the key to richer awareness depends on the development of sensory capacity. Creative awareness is expanded as we explore and experiment with environment.



David is intent on examining a radish he has just pulled from the garden.

People who use their senses to the fullest are able to get so much more out of living. There are so many beautiful and exciting things and so many rich sources of pleasure open to the aware. It is only when we are really aware of the environment that we can respond and react to it in new and creative ways.

There are some excellent children's books available that emphasize some aspects of creative development. They will help in building awareness in children, and also are a good reference for adults concerned with creativity. A listing of some of these publications can be found in Appendix A, page 19.

Art and Creativity

From a discussion of the development of creativity, it is necessary to move to a phase concerned with expression. There are many forms of creative expression and each individual will develop his own mode and style. While self-expression will be individualized, there may still be some generalities concerning media.

There is a relationship between art and creative thinking and expression. Art provides a way for each of us to become a creative person. It is a way of presenting ideas in a visual form. Art is a way of enriching awareness and understanding, and leads to development of sensory perception. Through art, an appreciation of aesthetics is encouraged. Art will heighten a child's awareness of physical environment and stimulate his thinking.

The wide diversity and availability of art experiences makes them a meaningful form for self-expression. They are especially important to children. Through art, children can express feelings and perceptions they are unable to put into words.

No two children will use art in the same way, nor will they be responding at the same level of experience. Edward L. Mattil has said:

"Children may be likened to a handful of seeds from many flowers. At first they seem more similar than different in many respects. Place these seeds in the earth and nourish them. As they grow and mature their differences become marked. Some remain small and delicate, while others

are large and brilliant, some bloom early and some late. One thing they all have in common: under good conditions, they all bloom and have their own beauty."

There are no absolutes relating to growth through art experiences, but we do know some general things about the way children develop self expression. While we can discuss generalities, we do not know what art means to individual children.

There are wide differences in children's use of paint and materials. It is necessary to observe and listen to each child to determine meaning for **that** child at **that** specific time.

Most children derive more enjoyment from the brush, paint, and muscle movement than they do from the finished picture. The PROCESS is more important than the PRODUCT. The picture the child creates is often only a by-product of the act of painting. The real pleasure for the child comes from his involvement.

Art to children is often an expression of their thinking and feeling—presented through physical activity and art materials. The mood and experiences of the child will be reflected in his paintings.

Children work mostly with sensation. Adults are more concerned with line, proportion, and reality in art. This is why children's drawings are often confusing and vague to adults—yet have great validity for the child.

Children have no innate concepts concerning the rules of art. They have no expectations involving color or proportion or

necessary detail in pictures. As children develop a sense of logic and more rational intellect, they will more accurately portray their perceptions through art. Their art work will then more closely resemble adult standards.

Stages of Development

Although each child uses materials in his own way, we do know there are certain stages in art that most children go through. There are also some general characteristics of children's work at given ages.

Scribbling Stages

Would you believe that every famous artist was once a scribbler? It's true. Scribbling is a necessary first stage of development for children. Children all over the world begin their artistic expression with scribbling. The stage holds true for Chinese, European, American — ALL children.

Children start to scribble around the age of two and continue until they are about four. Beginning scribbles usually consist of marks on a table, wall, or anything else available. The young artist will use whatever is handy, whether it is a pencil, crayon, or spoonful of pudding.

First scribbles will probably be random marks. The young child has little control over his scribbles and his satisfaction comes not from the picture he is producing but from the muscular stimulation he is experiencing. The child likes to see the lines he is making and he enjoys the feel of the crayons moving across paper. The crayon may be held



Deanna enjoys the process of coloring more than the finished picture.

rather haphazardly, the scribbles will be disorderly and random, yet the child will be receiving obvious enjoyment from the experience.

As the child practices scribbling, he will gradually develop more muscular control and he will begin to be able to make his marks go where he wants them to. This is the point where he develops visual as well as muscular control over his movements.

When a child has developed to the point where he is controlling his scribbles, he usually starts to tell stories about his pictures. He may talk to himself as he draws. "There is a house and here is a train. Here comes my Daddy."

When a child reaches this level of scribbling, he is usually begin-

ning to think in terms of concepts or picture images. His lines may now even begin to look something like the man or house he is talking about as he draws.

Showing a child how to draw, or improve his scribbles, will only frustrate him. He is drawing at the level where he feels comfortable and confident. Obviously the scribbler cannot draw as well as older brothers or sisters. He does not have the muscle control or the conceptual framework to produce much more than scribbles at this age.

Scribblers need the time and opportunity to discover their own style and way of exploring artistic self-expression, and then they will move more to realism in drawing. Art to a two- or three-year-old is something entirely different than what we, as adults, may see and experience.

When art material is chosen for the scribbler, his age must be considered. He needs large pieces of paper, big crayons in many colors, and large mounds of play dough or clay.

Newsprint is inexpensive paper available in 12"x18" or 18"x24" pads from grocery, paint, or hobby stores. White butcher paper is another very suitable drawing material for young children. Too many times we give children such small pieces of paper that they go to the walls to find room to draw.

Recipes for homemade play dough and fingerpaint can be found in Appendix B, page 21. Collage materials (pasting activity) is also meaningful for children in the scribbler stage.

Symbolic Stage

As children practice their scribbles and begin to develop control over their crayon, their scribbles will begin to look like simple figures and objects. This is the symbolic stage of development. Children from the ages of about four to eight are usually drawing at this level.

Children during the symbolic stage use simple geometric forms and symbols in their pictures. The circular movements the child practiced in scribbling become smaller and form the head of a man or the sun or the top of a tree. Long strokes will evolve into arms and legs or a tree trunk or lines to form the shape of a house. As in the scribbling stage, practice is an important part of the child's development.

The child is now moving to representation in his drawing. He is attempting to have his drawing reflect his perceptions of the world. He is beginning to portray his relationship with things around him through art.

A child will draw the things important to **him**. Isn't it interesting that children usually draw a man or a person as a first attempt at symbolic art? The importance of family and friends to the young child is evident through his emphasis on people in drawings throughout childhood. As the child develops more maturity and his environment expands, people become less the center of the child's world, and this is also reflected in his drawings.

The child's first attempt at drawing figures and objects are crude and many times incom-



Mark is so involved in painting a picture of his dog that it takes tongue as well as brush strokes.

plete. The man in the child's picture may not look much like a real man at all. The first man the child draws is usually a circle for the head and two long lines that can be either the legs or body.

This isn't true for all children, however, and each child will draw people in his own unique way. One child's man may be a head, two eyes, and a mouth, with the features out of position. Another child will have a head and arms and legs for his first picture of a man. Each child will be reflecting his own individuality and perceptions as well as creativity.

Children's first pictures are not realistic or even accurate when compared with adult standards. It is well accepted that children do not think nor reason as adults do and they are not expected to. Children's pictures are real to their way of thinking and in line with their intellectual development. As children mature, their pictures will show an increase in detail and realism.

Practice in drawing is as important for the child in the symbolic stage as it was for the scribbler. Through repetitive drawing, the child refines his drawings and

increases the variety they portray. Children work at perfecting and expanding the symbols they have developed to represent people, houses, or cars. This is in keeping with the child's changing concepts and developing awareness.

By the age of six most children are making pictures of anything that can be thought of and enjoying producing graphic representations of experiences, trips, or special days. This is also the age when the child will be interested in explaining his drawings in rather fine detail to anyone who is interested in listening.

There are some general characteristics of children's drawings during the symbolic stage that may aid our understanding. Children tend to exaggerate parts of the picture that are most meaningful to them. A child with new shoes may draw men with very big feet and elaborate representations of shoes for a period of time. Children also illustrate their awareness of senses through exaggeration or enlargement.

If a child is asked to draw how it feels to pet the dog, he may draw a child with large hands petting a dog with long hair. This indicates the child's responsiveness to feeling and thinking as an integral part of his painting.

Children of this age also think in general terms rather than specifics. They don't attempt to account for all factors or even differences between objects in their drawings. Children will forget to add details if they are not thinking specifically about them while they are drawing. A child may draw a house without windows and a door if he becomes

involved in adding a lawn and a new lawnmower out front.

Children at this age also conceive of space as revolving around them, and they tend to draw from this frame of reference. Things will seem to have been placed at random without relationships being established. If a child draws what he received for his birthday he will tend to place the items on the page irrespective of the function of the toy. The wagon may be at the top of the page while a kite is located at the bottom.

Children during the symbolic stage like color, but they don't necessarily use it realistically. If a child enjoys blue and is drawing his mother, whom he also likes, mother will probably be blue. Or he may draw mother in orange simply because he happens to have an orange crayon in his hand. As the child moves through the symbolic stage there will be more relationship between the colors used and the objects drawn.

The most important factor to remember when working with children of this age is to encourage them in their original drawing. Adult comments and criticisms often discourage a child and stop his experimentation and originality. A sky isn't always blue, sometimes it may feel red, or gray to a child and that's the best way to draw it. Realism is not important at this age, creativity is.

The creative child will never ask how to draw a mouth or ears, he will instinctively draw his own concepts. It is only when adults model or draw for children that children start saying they can't

draw. The child obviously cannot draw as realistically as the adult and is not expected to. When parents or teachers draw a cat and then ask children to do the same, they indicate to the children that they are expected to produce in comparison to adult standards. Children are being asked to compete on an impossible level and they soon lose confidence in themselves and their creative ability. Children's spontaneous drawings can be determined by freshness and awareness, and a lack of copied objects.

Children of this age continue to need and enjoy good crayons and large sheets of paper. They will also enjoy using modeling material such as clay or play dough. Tempera or poster paint is an exciting media for children in the symbolic stage and they should have access to thick, creamy paint and good brushes. An easel isn't necessary, as children can paint either on a low table or the floor.

Covering the child with a painting smock (a man's old shirt with the sleeves cut off) and the floor or table with newspaper will allow both mother and child to enjoy the painting experience and not be concerned about spills. Poster paint can be purchased in dry or liquid form and is available from art-supply or hobby stores.

The paint is economical and will last for a long period of time if covered tightly between painting sessions. Baby-food jars will hold enough paint for several pictures and can be capped. Brushes should be of good quality and $\frac{1}{2}$ to 1 inch in width.

Children will enjoy collecting

some of their own scrap materials and most schools and homes have a variety of odds and ends usable for collage. Collage is a stimulating experience for children and is especially important in developing awareness. The child simply uses a variety of materials to make a textured picture. Materials can be glued or mounted on nearly any type of surface. Collage work is a good sensory experience for all children, but it is especially important for preschoolers.

Fingerpainting is another good art experience for children from the ages of about three on. It need not be a messy activity if the child has a smock and the fingerpainting area is covered with newspaper or easily cleaned.

Children find a good deal of release and pleasure in fingerpainting, and it is important as another way of encouraging creative expression. Fingerpainting can be done with nearly any material and several economical and easy-to-prepare homemade fingerpaint recipes are listed in the appendix.

Realism Stage

The last stage of a child's development is the beginning realism stage. Children from about age 9 to 12 experience this stage as more or less a last phase of child-like pictures and as the beginning of a realistic approach to art. The young artists themselves are changing in terms of their thinking and orientation. Their world is broadening and expanding to include new perceptions and new expectations.



Zane's detailed drawing shows that he has entered the realism stage of art development.

Children in the beginning realism stage are more concerned with accurately presenting space and form than they have been in previous stages. They are beginning to be aware of depth, and they will attempt to produce depth by overlapping objects or making objects in the distance smaller.

Children now are also concerned about maintaining proportion and exaggerate to a lesser degree. They add much more detail to their drawings than in previous stages.

Children at this level are beginning to be concerned with some of the design principles. The

child is beginning to be aware of texture, color, rhythm, and line. He will use color realistically and, having established a relationship between an object and a given color, he will repeat the same colors for the same objects. Children may try to shade or texture paintings in order to present their environment more accurately.

In drawing figures, children will begin to illustrate sex differences. Pants and dresses will differentiate between male and female, and there may be some attempt to add decoration or detail to the dresses.

Children of this age enjoy and profit from a wide variety of drawing materials. Watercolors, charcoal, and chinks as well as materials mentioned in previous stages will stimulate the child's interest in art. The older child may also be ready for some experiences in print making and rather sophisticated use of materials in three-dimensional construction.

All children need a quiet place to work where they will not be disturbed. They need the freedom to explore and experiment with materials according to individual interest and need.

There should also be an area where the child can display his art work without fear of it being destroyed. This need not be an elaborate or large area. One mother of a preschooler mounted several drawings on the door of the refrigerator. They did not take up additional wall space but they were there where they could be appreciated by family members. Having a personal "art gallery" can be an exciting stimulus for a child.

Children need encouragement from the adults around them if they are to develop creative potential. By encouraging children to be imaginative and to feel free to experiment with materials, we are helping to lay a foundation for spontaneity and self-expression. We are giving children opportunity for stimulation for creative growth.

Coloring Books

Coloring books are commonly thought to be sources of art expression for children. However, examination of coloring books in relation to criteria for creative development in children gives new insight.

Although there are a wide range of coloring books available with pictures of many different things, the object is the same for each: the child is to color within the outline of the printed drawing. He has no opportunity for choice of materials nor what designs he will work with. The only choice he has is the selection of the colors he will use, and many coloring books now have numbered spaces or printed words telling the child what color is appropriate. The child has lost even the choice of colors if he is to "correctly color" the page.

Children are often given coloring books by adults who see them as a quiet activity that will keep the child occupied. Sometimes people think that children will develop muscle coordination by coloring within the lines of the coloring book. Practice in nearly every activity helps develop muscle coordination. Tying shoe laces, putting together blocks,

and riding a tricycle all build a child's coordination, as does coloring.

BUT, nearly anyone who has worked with children knows that children are much more interested in coloring pictures they themselves have created. Using a coloring book does not give a child any more practice in muscle coordination than does coloring his own drawings. By creating his own picture, the child's opportunity for creativity is retained.

Children identify closely with their own drawings and develop feelings of competency through successful creation. It is important that a child feels he has created something of value in his art, and that all of it is indeed his own product.

Art is a creative activity only if it expresses original and meaningful ideas. Art must reflect the artist, his feelings and perceptions. It is an ever changing highly individualized creative response to environment. How can coloring books meet this definition of art? They cannot!

The money spent purchasing coloring books can be better invested providing children with scratch paper, paints, and crayons. The materials will still provide the child with a quiet activity and one that will develop muscle coordination, but the child will be receiving the added bonus of valid opportunity for creative growth and expression.

Again and again, it has been illustrated that creativity is a "choice." One is not automatically creative or uncreative. Environment, personal disposition, and opportunity for creative ex-

pression are all factors that significantly affect the personal creativity of any one individual. All of us would choose to have our children be creative, but are we taking measures to see that they have the necessary stimulation and opportunity to develop such a trait?

Remember These

We've discussed in detail some ways of helping children and adults develop creativity. As one makes the choice towards creative growth and experience, there are some points that should be remembered.

1. Creativity is developmental. We all have the potential to be creative.
2. Creativity involves individuality. If we value the individual, then we will be valuing creativity.
3. Creativity is developed through sensitivity in perception. It comes from being open to experience.
4. Creativity grows through the opportunity to experiment and explore.

5. Creativity is stimulated through imaginative and original thinking.
6. Creativity is autonomy and self-confidence. A good self-concept is a necessity for creative growth.
7. Creativity increases through expression of feelings and perceptions. Communication of creative experience increases its value.
8. Creativity is curiosity, a desire to know and experience many things.
9. Creativity is awareness. The ability to absorb and enjoy all that life has to offer.
10. Creative expression must be encouraged and provided for. Children need opportunity to present creative ideas in visual forms.

Creative force is life force; full, actualizing, satisfying life force. It holds immeasurable promise and opportunity. It is a very precious way of being committed to living. It is worthwhile venture for parents and children — for all mankind.



Appendix A Reference Books

There are many excellent children's books which foster sensitivity and creative awareness. These are only a few of the many available in most libraries.



I. BOOKS TO DEVELOP SENSITIVITY IN SEEING, SMELLING, TOUCHING, TASTING, HEARING.

- Bendrick, Jeanne, *What Could You See?*, New York: McGraw-Hill, 1957.
- Borton, Helen, *Do You Hear What I Hear?*, New York: Abelard-Schuman, 1963.
- Borton, Helen, *Do You Move as I Do?*, New York: Abelard-Schuman, 1963.
- Borton, Helen, *Do You See What I See?*, New York: Abelard-Schuman, 1961.
- Elkin, Benjamin, *The Loudest Noise in the World*, New York: Viking Press, 1968.
- Emberly, Ed., *The Wing of a Flea*, Boston: Little, Brown & Co., 1960.
- Ets, Marie Hall, *Talking Without Words*, New York: Viking Press, 1968.
- Fisher, Aileen, *Going Barefoot*, New York: Thomas Y. Crowell, 1960.
- Fisher, Aileen, *In The Middle of the Night*, New York: Thomas Y. Crowell, 1965.
- Garelick, May, *Sounds of a Summer Night*, New York: Young & Scott Books, 1963.
- Goudey, Alice E., *The Day We Saw The Sun Come Up*, New York: Scribner's Sons, 1961.
- McGarth, Thomas, *The Beautiful Things*, New York: Vanguard, 1960.
- Marks, Marcia, *Swing Me, Swing Tree*, Boston: Little, Brown & Company, 1959.
- Mizumura, Kazue, *I See the Winds*, New York: Thomas Y. Crowell, 1966.
- O'Neill, Mary, *Hailstones and Halibut Bones*, New York: Doubleday, 1961.
- Provensen, Alice & Martin, *What Is A Color?*, New York: Golden Press, 1967.
- Rudolph, Marguerita, *Look At Me*, New York: McGraw-Hill, 1967.
- Schwartz, J., *Through the Magnifying Glass*, New York: Whittlesey House, 1954.
- Showers, Paul, *The Listening Walk*, New York: Thomas Y. Crowell, 1961.
- Showers, Paul, *Find Out By Touching*, New York: Thomas Y. Crowell, 1961.
- Webber, Irma, *It Looks Like This*, New York: William R. Scott, Inc., 1958.
- Wolff, Janet, *Let's Imagine Colors*, New York: E. P. Dutton Co., 1963.
- Wolff, Janet, *Let's Imagine Sounds*, New York: E. P. Dutton Co., 1962.

II. BOOKS TO DEVELOP AWARE-
NESS THROUGH OPENNESS TO
EXPERIENCE

- Bartlett, Margaret, *Where the Brook Begins*, New York: Thomas Y. Crowell, 1959.
- Bendick, Jeanne, *A Fresh Look At Night*, New York: Franklin Watts, Inc., 1963.
- de Regniers, Beatrice Schenk, *The Shadow Book*, New York: Harcourt, Brace & World, 1960.
- Fisher, Aileen, *Where Does Everyone Go?*, New York: Thomas Y. Crowell, 1961.
- Fisher, Aileen, *Listen, Rabbit*, New York: Thomas Y. Crowell, 1962.
- Fisher, Aileen, *I Like Weather*, New York: Thomas Y. Crowell, 1962.
- Freeman, Don, *A Rainbow of My Own*, New York: Viking Press, 1966.
- Gordon, Isabel, *The ABC Hunt*, New York: Viking Press, 1961.
- Huntington, Harriet, *Let's Go Outdoors*. New York: Doubleday, 1939.
- Lewis, Clara Juh, *I Love Spring*, Boston: Little, Brown & Co., 1965.
- Mace, Katherine, *A Tail is a Tail*, New York: Abelard-Schuman, 1960.
- McGrath, Thomas, *The Beautiful Things*. New York: Vanguard Press, Inc., 1960.
- Paschel, Herbert, *The First Book of Color*. New York: Franklin Watts, 1959.
- Simon, Mina L., *Is Anyone Here?* New York: Atheneum, 1967.
- Tresselt, Alvin, *Follow The Wind*. New York: Lothrop, Lee & Shepard, 1950.
- Udry, Janice May, *A Tree Is Nice*. New York: Harper & Brothers, 1958.

III. BOOKS TO STIMULATE IMAGI-
NATION

- Armour, Richard, *Animals On The Ceiling*, New York: McGraw-Hill, 1966.
- Bishop, Clair H., *The Man Who Lost His Head*, New York: Viking Press, 1942.
- Craig, M. Jean, *Boxes*, New York: W. W. Norton Co., 1964.
- de Regniers, Beatrice, *The Giant Story*, New York: Harper & Row, 1953.
- Ellentuck, Shan, *Upside-Down Man*, New York: Doubleday, 1965.
- Grapoff, Abner, *Do Catbirds Wear Whiskers?*, New York: Putnam's Sons, 1967.
- Kalusky, Rebecca, *Is It Blue as a Butterfly?*, Englewood Cliffs, N. J.: Prentice-Hall, 1965.
- Scheer, Julian, *Rain Makes Applesauce*, New York: Holiday House, 1964.
- Schulevitz, Uri, *One Monday Morning*, New York: Scribner's Sons, 1967.
- Stoutenburg, Adrian, *The Things That Are*, Chicago, Ill.: Reilly & Lee, 1964.
- Tresselt, Alvin, *How Far is Far?*, New York: Parents Magazine Press, 1964.
- Wildsmith, Brian, *Brian Wildsmith's Birds*, New York: Franklin Watts, 1967.
- Wildsmith, Brian, *Brian Wildsmith's Wild Animals*, New York: Franklin Watts, 1967.
- Wolff, Janet, *Let's Imagine Being Places*, New York: E. P. Dutton Co., 1967.
- Wolff, Janet, *Let's Imagine Thinking Up Things*, New York: E. P. Dutton Co., 1961.

IV. BOOKS TO STIMULATE EMPATHY AND SENSITIVITY

Anglund, Joan Walsh, *A Friend Is Someone Who Likes You*. New York: Harcourt, Brace & World, 1958.

Anglund, Joan Walsh, *What Color Is Love?*, New York: Harcourt, Brace & World, 1966.

Brown, Margaret Wise, *The House of a Hundred Windows*, New York: Harber & Brothers, 1945.

Brown, Margaret Wise, *The Dead Bird*, New York: Young Scott Books, 1958.

Cole, William, *What's Good For a Four-Year-Old?*, New York: Holt, Rinehart & Winston, 1967.

Cole, William, *What's Good for a Six-Year-Old?*, New York: Holt, Rinehart & Winston, 1965.

Conger, Marion, *Who Has Seen The Wind?*, New York: Abingdon Press, 1959.

de Regniers, Beatrice, *Something Special*, New York: Harcourt, Brace & World, 1958.

Economakis, Olga, *Oasis of the Stars*, New York: Coward McCann, 1965.

Fenton, Edward, *Fierce John*, New York: Doubleday, 1959.

Frost, Robert, *You Come Too*, New York: Henry Holt, 1959.

Garboff, Abner, *Of Course, You're A Horse*, New York: Abelard-Schuman, 1959.

Johnson, Crockett, *We Wonder What Walter Will Be? When He Grows Up*. New York: Holt, Rinehart & Winston, 1964.

Livingston, Myra Cohn, *Whispers and Other Poems*, New York: Harcourt, Brace & World, 1960.

Salazat, Violet, *Squares Are Not Bad*, New York: Golden Press, 1967.

Schlein, Miriam, *Fast Is Not a Ladybug*, New York: William R. Scott, 1963.

Tresselt, Alvin, *One Thousand Lights and Fireflies*, New York: Parents Magazine Press, 1965.

Udry, Janice, *Let's Be Enemies*. New York: Harper & Row, 1961.

Wolff, Robert Jay, *Feeling Blue*, New York: Scribner's Sons, 1968.

Wolff, Robert Jay, *Seeing Red*. New York: Scribner's Sons, 1968.

Appendix B Creative Materials

I. Paints

A. Mixing Paints

Put about $\frac{1}{2}$ cup dry paint in a jar that can be capped tightly. Add just enough water to make thick, creamy paint. After using the paint, close the lid tightly to store. The paint will settle to the bottom of the jar during storage, stir well before using again. Large baby food jars or peanut butter jars work well as paint containers.

B. Using Paints

Children need good brushes as well as

paint. Kindergarten brushes ($\frac{1}{2}$ " to 1" brush width with 10" to 12" handles) are a good size for preschoolers.

Nearly any type of paper material can be painted on. Newsprint and butcher paper are inexpensive and easily obtained. Children will also enjoy painting on cardboard, paper bags, wood, wallpaper samples or even newspaper.

Children can paint at an easel, on a table or on the floor. Any place they feel comfortable is good for painting. Covering the table or floor with newspapers before

the child begins painting will make clean-up much quicker. The child should also have a smock or other protective covering on. This can be an old shirt on backwards, an apron or a plastic covering pinned to a shirt.

II. *Fingerpaint*

Fingerpainting is an excellent sensory experience for a child as well as a means of self-expression. Fingerpaint can be varied by adding color or texture (sand, rice, salt, etc.). It is a "messy" experience and children will need to wear smocks and paint in an area that can be easily cleaned. Fingerpainting is a most rewarding experience for children and should be part of their creative experiences.

A. Recipes

Fingerpaint can either be purchased commercially or made at home. Homemade fingerpaint is **MUCH LESS EXPENSIVE** and is just as satisfying as the commercial product.

1. *Starch/Soap Fingerpaint*

- 2½ cups boiling water
- ½ cup starch (cooked type —
NOT INSTANT)
- ½ cup soap flakes

Mix starch with enough cold water to make a smooth paste. Add to boiling water and cook until glossy. Stir in soap flakes while mixture is still warm. Color may be added as the child uses the fingerpaint. The fingerpaint can be kept for a week if stored in an air-tight jar. This recipe makes enough fingerpaint for four to six children.

2. *Soap Flakes Fingerpaint*

Put soap flakes (approximately 1 cup) into a mixing bowl. Add water gradually — beating with an electric mixer or egg beater continually. The amount of water added and the amount of time on the mixer will determine the amount and texture of fingerpaint desired. The finger-

paint should be about the consistency of stiffly beaten egg whites. Color can be added with food coloring or tempera paint. This fingerpaint must be used soon after it is prepared or it will lose some of its stiffness.

Both recipes have a soap base and are easily cleaned up or washed out of clothing.

B. Using Fingerpaints

Fingerpaint can be used on a wet table top with wet butcher or slick-finish paper. Wetting the table will prevent the paper from slipping as the child paints. Children can also fingerpaint onto a smooth table top without paper. The fingerpaint can then be blotted on paper to make a print. Either way of fingerpainting is satisfying to children. Formica, tile or linoleum blocks are good surfaces for fingerpainting. Oil cloth is smooth and can be used as a painting surface or as a protective cover. Fingerpaint is easier to clean up if it is removed before it dries.

III. *Clay*

Clay is an important manipulative media for young children. Children love to roll, pound, form and cut clay. It is a flexible material and can be whatever the child wants it to be at a particular moment. Clay may be "cookie dough" for one child and modeling material for another.

There are many types of clay. Earth clay or ceramic clay is a good material for older children but it is sometimes difficult to care for. It must be stored in air-tight containers and periodically worked with to maintain the right texture. Instructions for the care of clay are usually included when you purchase it.

Plasticine clay is the most common type of clay marketed for children. It has some disadvantages when used with young children. Often it is too stiff to work with immediately and must be molded for a while before it is pliable enough for young children to use. It is also difficult to clean from surfaces.

"Play dough" or salt/flour clay is a good modeling material for children and it can easily be made at home.

Salt/Flour Clay

3 cups flour

1 cup salt

Just enough water for "doughy" but not sticky consistency.

Mix flour and salt together. If powdered paint is used for color, it should be added to the dry mixture. Food coloring should be added to the water. Add water to the flour/salt mixture and knead until the right texture . . . adding more water as needed. The clay should be stored in an air-tight container and will keep for four to six weeks. This recipe makes enough for four or five children to have a good sized piece.

The clay may become a little sticky after being stored or used for a while. Fill a jar with flour and punch several holes in the lid. Children can add small amounts of flour and bring the dough to the right texture as they are working with it.

Younger children enjoy using rollers, cookie cutters, tongue depressors, spoons, etc. as they work with clay. They will also enjoy the media without accessories.

IV. *Collage*

Collages are collections of different kinds of materials which are pasted on paper. Collages can be made of nearly anything. Children should have a variety of textures and shapes as they work with collage.

Encourage children to feel and see differences in the materials they are using. This will stimulate senses and perception as well as allowing for creative expression through collage.

Many materials for collage are varied and many can be found in the home. Some suggested collage materials are:

Aluminum foil

Beads

Beans, dried

Braid

Buttons

Cake decorations

Candy

Cardboard pieces

Chalk or crayons

Cellophane

Cereals

Cereal boxes

Colored envelopes

Colored gels

Confetti

Corn

Cotton

Cut vegetables

Dried weeds

Egg cartons

Egg shells

Excelsior

Fabric scraps

Feathers

Flowers or flower petals

Felt scraps

Foam rubber

Foil

Fringe

Fruit juice (cans or cartons)

Gift wrapping

Glitter

Grass

Greeting cards

Hook and eyes

Jewelry, discarded

Lace

Leaves

Macaroni

Magazines

Napkins

Newspaper

Noodles

Nuts and shells

Nylon net

Paper (all kinds)

Paper clips

Pebbles

Pipe cleaners

Popcorn

Rafia

Raisins
 Ribbon
 Rice
 Rick-rack
 Rocks
 Sandpaper
 Sawdust
 Seashells
 Seeds
 Sequins
 Shirt boxes
 Snaps
 Sponges
 Stamps
 Straws

Strings
 Styrofoam
 Toothpicks
 Yarn
 Wallpaper
 Waxpaper
 Weeds
 Wheat
 Wire

Collages can be pasted on many kinds of materials. Shopping bags, pieces of cardboard, tops of egg cartons are only a few suggestions. You and your child will be able to think of other materials that would make exciting collages.

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