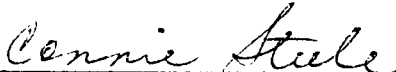
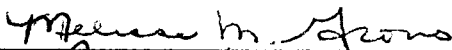
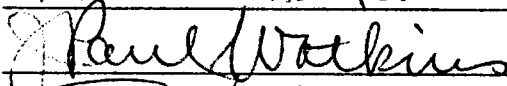
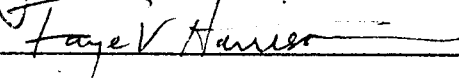


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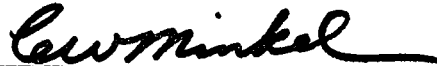
I am submitting herewith a dissertation written by Carolyn Cogswell entitled "Teachers' Aesthetic Development and the Creative Arts Experience of Young Children." I have examined the final copy of the dissertation for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Doctor of Philosophy, with a major in Human Ecology.


Deborah W. Tegano, Major Professor

We have read this dissertation
and recommend its acceptance.

Accepted for the Council


Associate Vice Chancellor
and Dean of the Graduate School

TEACHERS' AESTHETIC DEVELOPMENT AND THE CREATIVE ARTS
EXPERIENCE OF YOUNG CHILDREN

A Dissertation
Presented for the
Doctor of Philosophy
Degree
The University of Tennessee, Knoxville

Carolyn Cogswell

August, 1996

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DEDICATION

This dissertation is dedicated to Jeanne Hagen, my mom, the gifted artist who was always my inspiration, since the age of two, to create responses to my environment, to see, to understand and to represent my world and the beauty of it in a way that might communicate to others the wonder of life and creation.

ACKNOWLEDGMENTS

I would like to thank my father, Glenn Cogswell, for putting me through college the first time; and I thank him and his wonderful wife, Peggy, for their constant demonstration of love and encouragement throughout the completion of this work, and my beautiful mother, Jeanne Hagen, the artist who is responsible for starting this whole process in me. I would like to thank my gregarious and creative major professor, Debbie Tegano, for being a continual source of inspiration, and each of my other committee members: Connie Steele, for caring and giving both moral and grammatical support; Paul Watkins, for his artistic empathy; Faye Harrison, for her expertise and passion; Melissa Groves, for professional guidance and opportunities to get involved with students. I am eternally grateful to Haofan Hsu for his organizational and computer assistance. I want to thank all of my Christian brothers and sisters at Trinity Chapel who prayed for me, and Ladona Tornabene, my friend who handed me the baton. Above all, I acknowledge Jesus Christ, the Lord and giver of life, for salvation, sustenance and strength and for giving me a future and a hope.

ABSTRACT

Appropriate creative arts experiences for young children depend in part on teachers' prior arts knowledge Edwards and Nabors (1993). A qualitative study of the aesthetic development of five early childhood teachers was conducted to discover how they perceive themselves in terms of being creative or artistic, how this conceptualization was formed, and how aspects of the teachers' stories might relate to their classroom behavior, especially with respect to art activities. These teachers did not view themselves as creative or artistic. This perception was related to a perceived lack of draftsmanship ability. For these teachers, the term "creativity" tended to be related to problem solving. In the classroom, teachers said that they focused on children's involvement, process as opposed to product, and the emotional well-being of the children. Teachers were fluent in the language of creativity but lacked vocabulary for instruction in arts and aesthetics. In order to enrich children's arts and aesthetics experience, teachers may need to be educated in art content and discover ways to teach it in integrated and developmentally appropriate ways.

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I. Introduction

Teachers' Knowledge

Edwards and Nabors (1993, p. 77) said that "appropriate experiences in the creative arts process for young children depend in part on the arts knowledge each teacher brings to the encounter." The purpose of this study was to provide information for teachers of young children and educators of early childhood teachers about teachers' aesthetic development by discovering (1) how early childhood teachers perceive themselves in terms of being creative or artistic, including a description of the process that brought them to that point, and (2) how aspects of the teachers' histories relate to their classroom behavior with respect to arts activities. The goal was to determine the needs of teachers with regard to facilitating arts experiences with young children, and to use this information to enrich their experience either through teacher education or classroom intervention.

Tegano, Moran and Sawyers (1991) note that creativity is evidenced "not only in music, art, or writing," but in other curricular areas as well (p. 9). Colbert and Taunton, 1992 (as cited in Schiller, 1995) discuss the need for

children to see art in their everyday lives. As teachers' perception of themselves as "artistic" or "creative" is based on knowledge that teachers acquire throughout their lifetime in a variety of situations, and because creative or aesthetic knowledge or sensibility is related to almost every area of life, this knowledge impacts not only the children's creative arts experience, but also the variety of educational experiences that comprise a typical day in the life of an early childhood educator.

Artistic and Aesthetic Development

According to Taunton (1984), little research has been conducted on young children's artistic and aesthetic development. Since teachers' aesthetic development is molded, in part, by their past experiences and because teachers' aesthetic development is likely to influence children's aesthetic development, research conducted on teachers' aesthetic development is needed. In order to understand teachers' aesthetic development and how this relates to teachers' interactions with children's creative arts experiences, a qualitative study was conducted, involving interviews and classroom observations recorded by both videotapes and fieldnotes. This was done in order to

learn about teachers' knowledge and attitudes toward the arts, and to observe the teachers in a variety of educational situations with young children. The purpose of observing teachers involved in diverse activities was to search for evidence of aesthetic or artistic awareness in the classroom and how this might be played out in the day-to-day classroom procedures, not only in terms of "art activities" but also with respect to other types of activities, such as free play, transitions, lunch and group times.

The Creative Play Curriculum

Fluency in the language of the culture studied is an important element of ethnographic research (LeCompte & Preissle, 1993). Certainly an important part of speech in the language of the culture under study here is the curriculum model used by this university child development laboratory program. Being familiar with elements of this model was helpful when studying the interaction style and conversation of the participants, both during interviews and while observing teaching practices.

The curriculum model currently used in this university program is the Creative Play Curriculum (Catron & Allen,

1993), consisting of the curricular domains of personal awareness, perceptual motor skills, emotional well-being, cognition, communication and socialization. During the development of this curriculum model creativity was considered a domain, but it was removed because it was determined that creativity should traverse the curriculum, rather than being isolated as a domain in itself. The developers of this curriculum are invested in creativity, citing indicators of creativity in both teachers and children and stating that an "emphasis of the creative play curriculum" is the development of young children's creative potential (Catron & Allen, p. 125).

Indicators of Children's Creativity

Some of the responses may be a product of the context in which teachers in the Child Development Laboratories of the University of Tennessee, Knoxville, are trained. In this university lab school, teachers attempt to practice according to the guidelines of the Creative Play Curriculum (Catron & Allen, 1993). In it, indicators of creativity for both children and teachers are listed. They are included here because teachers are cognizant of these indicators and it would be well for the reader of this study to be aware of

the indicators of creativity as they think about the teachers' thoughts, actions and verbal interaction with the investigator and the children. It would be logical to find elements of these ideas reflected in teachers' conversation and conduct as they carry out their responsibilities and put into practice their own personal teaching philosophy. Part of what is under investigation in this study is the developmental path of teachers' perception of themselves as creative or artistic and how they arrived at this conception. In seeking to discover the links between this path and their current classroom practices, it is helpful to identify any themes reflected in the teachers' conversation as having originated in the teachers' training, their own childhood, or some combination of these or other variables.

The indicators of creativity listed in the Creative Play Curriculum textbook, Early Childhood Curriculum (Catron & Allen, 1993) are listed as follows:

1. Child is willing to take risks, do things differently, try new things; willing to try the difficult.
2. Child has an extraordinary sense of humor in everyday situations.

3. Child is opinionated, outspoken, willing to talk openly and freely.
4. Child is a nonconformist, does things his or her own way.
5. Child expresses imagination verbally, for example, makes up funny words, fantastic stories.
6. Child is interested in many things, is curious, questioning.
7. Child is self-directed, self-motivated.
8. Child is imaginative, enjoys fantasy.
9. Child engages in deliberate, systematic exploration, develops a plan of action.
10. Child likes to use his or her imagination in play, prefers pretend play.
11. Child is innovative, inventive, resourceful.
12. Child explores, experiments with objects, for example, pulls things apart purposefully.
13. Child is flexible.
14. Child is good at designing things. (Tegano, Bennett, & Pike, 1990, cited in Catron & Allen, p. 125)

Indicators of Teachers' Creativity

Catron and Allen (1993) state that early childhood teachers should:

1. be open, flexible, and reflective;
2. value the uniqueness of each child;
3. cultivate children's imagination;
4. share the child's perspective;
5. model problem-solving and coping skills;
6. encourage self-expression;
7. develop creative potential;
8. be enthusiastic about the pursuit of knowledge;
9. be connected to their own creative abilities.

How Teachers Reinforce Creativity

Feinburg and Mindess (1994) list ways that teachers reinforce children's creativity. They are consistent with the goals of the Creative Play Curriculum and include:

1. acknowledging children's contributions;
2. communicating respect for differences;
3. being sensitive to children's ideas;
4. valuing process and product;
5. being flexible in scheduling;
6. using metaphors and analogies;

7. alertness to children's interests and cultural orientations.

Because of the emphasis on creativity in this curriculum, it might be expected that evidence of training in this regard might be found in the behavior and conversation of the teachers in this program.

The Importance of Art for Children

Lasky and Mukerji (1980) who refer to art as "basic education" and as a "distinctive way of knowing" list a variety of positive learning outcomes that occur when children are engaged in art activities. The following is a list of what the authors term "values of art" and are what children experience when engaged in art activities:

1. give vent to thoughts and emotions in healthy, growth-producing ways;
2. gain a sense of accomplishment which helps move them along the path toward self-affirmation;
3. dare to try new ways of doing things;
4. develop the ability to make choices;
5. grow toward achieving independence and autonomy;
6. appreciate the value of tools in human hands;

7. learn about the properties of a variety of materials;
8. begin to accept and value the work of others as well as their own;
9. heighten their perceptual powers;
10. grow to meet new challenges with greater flexibility;
11. come to appreciate the aesthetic elements in their environment.

Having roots in art and art education, my interest as a researcher is in the presence or absence of art education or aesthetics education in the classroom. A series of questions arises when beginning this inquiry. Is art or aesthetics education a concern of this curriculum model? How is it related to creativity? If teachers are expected to provide creative arts experiences for young children, how are they prepared to do this? Do they come to the classroom with adequate arts or aesthetics training to provide arts or aesthetics experience for children? If so, where do they get it? Is it a product of their own childhood education, their family history or their teacher training? How are their classroom practices characterized? Is the classroom

culture aesthetic or creative? Do areas of their teacher training need to be modified or enhanced in order to provide the optimal environment for young children to grow and develop both creatively and aesthetically? If creativity traverses the curriculum, do art and aesthetics traverse it as well? In a word, how is the curriculum model addressing arts or aesthetics in the creative arts experience of young children and what is present or absent in terms of arts or aesthetics in the curriculum as a whole?

Do early childhood educators consider art activities important for a child's creative development? Does it matter whether or not a teacher cuts out circles and asks two year-old children to make a snowman, or cuts out bunnies and asks the children to paste on cotton balls? What kinds of art activities do teachers tend to use to facilitate creative development? Do the art activities selected by the teacher facilitate the development of creativity or are they characterized by repetition and imitation? These are the kinds of questions that may emerge when considering the art experiences of young children.

More implied questions might be, is this an area of concern at all? Is there a need for further research in

this area? Is there a need for more specialized teacher training? Are the teachers currently providing adequate creative arts experiences for young children or is there room for improvement? What are the areas in which there is need, and what needs do the teachers themselves perceive?

Summary

The knowledge teachers bring into the early childhood classroom includes their own aesthetic development and their teacher training. Teachers in this university child development laboratory program are expected to be creative as well as concerned about the development of creativity in children. Included in the knowledge base available to these teachers is the assumption that art is important for children's development. The issue of teachers' perception of themselves as artistic or creative and how this conceptualization was formed is salient to the overall context of the knowledge teachers bring to the classroom. In addition, this conceptualization may be a significant factor in the teachers' implementation of creative arts experiences for young children. With these questions, assumptions, and an open mind, the study began, in the Fall of 1994.

II. Literature Review

Definitions

I was cautioned by my ethnography instructor not to be concerned with definitions of terms in the initial stages of my research, but rather to allow meanings to emerge from the data. Still, there are some basic assumptions set forth within the initial definitions included here. I hoped that as the research progressed, the meanings would deepen.

Arts or the arts--visual art, music and dance, drama, poetry and writing. Although this study focuses somewhat more on the visual arts experience of children, aesthetic development encompasses teacher's experience with any form of creative arts expression.

Aesthetics--broadly defined as "the study of beauty" (Schirrmacher, 1993, p. 20), "philosophy of art" (Day, 1985, p. 237), and "the love of beauty" (Feeney & Moravcik, 1987, p. 7), and may include "the ability to critically evaluate works of art according to criteria...defined by the culture" (Feeney & Moravcik, 1987, p. 7).

Aesthetic experience--an experience that "involves the capacity to perceive, respond, and be sensitive to the natural environment and to human creations...the love of

beauty, criteria for judging beauty and individual taste" (Feeney & Moravcik, 1987. p. 7).

Aesthetic Development--the affective and cognitive process through which children and adults develop awareness of and appreciation for the natural beauty of their surroundings, art, movement, music and life. This definition is derived from Schirrmacher (1993).

Artistic Development--the experience through which children and adults learn to respond to life and their surroundings through the production of pictorial art, music and/or the participation in such activities as drama and dance, poetry and writing. This definition is derived from Gardner (1973) and Schirrmacher (1993).

Creative Development--the interpersonal and intrapersonal process by which a person learns to generate the production of large numbers of ideas (fluency), a wide variety of ideas (flexibility), unusual ideas (originality) and details to "flesh out" ideas (elaboration) (Baer, 1993; Guilford, 1967; Sawyers, Moran & Tegano, 1990).

Conceptual Framework

The Ecological Paradigm provides a unifying theory of development under which to encamp a variety of theoretical

frameworks and research designs (Bronfenbrenner, 1993). Two theoretical frameworks that can be housed within the ecological paradigm are Symbolic Interactionism and Piagetian Developmentalism. This study is primarily grounded in Symbolic Interactionism and Piagetian Developmentalism, as they both deal with (1) symbolic interactions between children and their environments and (2) the construction of meaning (LeCompte & Preissle, 1993).

The Ecological Paradigm

Bronfenbrenner (1989; 1993) derives the ecological paradigm from Kurt Lewin's formula:

$B = f(PE)$ [Behavior is a joint function of person and environment], transforming it to:

$D = f(PE)$ [Development is a joint function of person and environment] (Bronfenbrenner, 1993, p.7). The difference between behavior and development is that development involves the element of time period(s) which figure into interactions between the person and his or her environment.

One of the goals of Constructivist Early Childhood Education is that society should provide a formative milieu for the development of human potential, where it would not be destroyed or smothered. An objective of Constructivist

Education, consistent with cognitive developmental psychology, is to facilitate sequential movement from a less adequate to a more adequate psychological state (DeVries & Kohlberg, 1987). A long-range goal of this research is to improve the learning environment of the child.

Based on the Constructivist ideology (DeVries & Kohlberg, 1987), the role of the teacher is vital in creating an environment in which children may construct their own knowledge through engagement with materials. In order to do this, stress is placed on the attitude of teachers toward the importance of aesthetics and aesthetic development and the ability of teachers to engage in and facilitate arts activities with and for children, which may subsequently affect the way in which teachers approach art activities. The teacher's individual history is what has shaped the attitudes, behaviors and practices they bring with them into the classroom. Their behaviors in the classroom with respect to art activities will be related in complex ways with this history. This is what this study attempted to discover.

Systems of Human Interaction

Bronfenbrenner has classified human interactions with the environment into micro-, meso-, exo- and macro-systems. Briefly stated, the microsystem refers to the immediate setting (e.g., home, school); the mesosystem as the link between two or more microsystems (e.g., home and school, home and neighborhood); exosystems include two or more settings, in which one does not contain the person (e.g.; government, parent's job). The macrosystem is the overarching pattern containing the other systems (e.g., culture, belief system). All of these systems interact with each other and with the organism, and from an ecological perspective, it really makes no sense to look at one without the others. This is perhaps the most important element of the theory for researchers.

In addition, developmentally instigative characteristics are attributes of the person or environment that are likely to shape the course of development. For persons they are 1) personal stimulus characteristics (e.g., personality, attractiveness), 2) selective responsivity, or individual differences in response to one's environment, and 3) structuring proclivities, or the tendency to engage and

persist in progressively more complex activities--e.g., to "elaborate, restructure, and create new features in one environment--not only physical and social, but also symbolic (Bronfenbrenner, 1993, p. 12)."

Developmentally instigative characteristics of the environment may be either: 1) constructive, involving objects and areas that invite manipulation and exploration; or 2) undermining, associated with "instability, lack of clear structure, and unpredictability of events" (Bronfenbrenner, 1993, p. 16). These are particularly relevant to the study of child development, especially in reference to research that is done in classrooms.

The research design that incorporates all of the elements of the transformed Lewinian formula is what Bronfenbrenner terms the "process-person-context model" and is the ideal research model from the ecological perspective. That is, it is one that takes into account the interplay between environmental stresses (process), personal initiatives (person) and environmental (context) opportunities.

Piagetian Developmentalism and Symbolic Interaction

Piagetian Developmentalism has been said to overlap with Symbolic Interaction (Burr, Leigh, Day & Constantine, 1979). Two assumptions of Symbolic Interaction are that "humans live in a symbolic environment as well as a physical environment, and they acquire complex sets of symbols in their minds," and that "humans are reflexive, and their introspection gradually creates a definition of self" (Burr, Leigh, Day & Constantine, 1979). The work of Piaget also focused on the development of symbols in play, language, and later in logical, mathematical and scientific thinking (Crain, 1992). As we study the development of teachers from their earliest childhood through their current vocation, we expect to discover a complex system of interactions between themselves and their teachers, their parents, their peers and their culture that lead to their definition of self as either creative or not creative, artistic or not artistic, and to develop varieties of aesthetic understanding. From the definition of self (artistic. not artistic, creative, not creative, etc.) will emerge a variety of ways of behaving and transferring learning to the children with whom they interact.

According to Piaget, a child constructs knowledge and meaning in the world through physical action on objects (DeVries & Kohlberg, 1987). The teacher's role, then, is that of "evaluator, organizer, stimulator, and collaborator" (DeVries & Kohlberg, 1987, p. 33). This cognitive developmental view is contrasted with the more mechanistic cultural transmission ideology of education, which assumes that knowledge is transmitted by information from outside coming to the individual through the senses. In the latter ideology, the teacher simply transmits knowledge to the child who is the passive recipient. In contrast, the constructivist ideology emphasizes the interaction or dialogue between the learner and the physical and social environment. Thus, in both Symbolic Interactionism and Piagetian developmental thought, knowledge is constructed through a multitude of interactions between teachers and children and between learners and their environments (both symbolic and physical).

Two Theories of Aesthetic Development

Stages of adult aesthetic development have been conceptualized by Housen (1983) and Parsons (1987) and are similar except in the order of stages 3 and 4. Although

these stages are focused on the interpretation of paintings, and not the broader definition of aesthetics discussed here, they are included because they provide a perspective from which to view aesthetic development in the broader sense.

Housen's stages are: I. The Accountive stage, II. the Constructive stage, III. the Classifying Stage, IV. the Interpretive stage, and V. the Creative Reconstruction stage. Parsons' (1987) stages are: (I) Favoritism (II) Beauty and Realism (III) Expressiveness (IV) Style and Form and (V) Autonomy.

In Housen's Accountive Stage (I), the viewer focuses on subject matter, noticing the concrete and obvious aspects of the content, such as recognizable objects and what colors are used. In Parson's Favoritism Stage (I), awareness of the subject matter is noted and focus is on a pleasant experience for the viewer.

Parsons' conception includes references to psychological and aesthetic development. Psychologically, Stage I is associated with "little awareness of the point of view of others." Aesthetically, paintings stimulate pleasant experiences, whether representational or not (Parsons, 1987, p. 22). For Housen (1983), Stage II is the

Constructive Stage, and focus is on the functional or utilitarian purpose of a painting; i.e., it may be worth a lot of money and it must resemble the viewer's environment and be realistic. Parsons' (1987) Stage II, similarly, is related to representational realism. Psychologically, this stage is an advance over Stage I, because of the implicit acknowledgment of the viewpoint of other people; i.e., to represent something accurately implies a distinction between what is obvious and what may be hidden. Aesthetically, Stage II is an advance over stage one because the viewer is able to distinguish some experiences as aesthetically relevant and others as not.

Stage III for Housen (1983) and Parsons (1987) Stage IV are similar, in that they deal with classification according to historical period. Housen's Stage III is called the Classifying Stage; Parsons' Stage IV is referred to as Style and Form. Psychologically, according to Parsons, the advance is that the viewer is able to view the work in the context of its history or tradition, thereby transcending an understanding of one individual. Aesthetically, the advance is in finding significance in the work beyond sentiment or literal appeal, moving to an understanding of what the

artist achieved and placing the work in stylistic and historical context. This also enables the viewer to see that aesthetic judgment can be reasonable and objective.

Housen's Stage IV is walled the Interpretive Stage and Parsons' Stage III is called Expressiveness. Both deal with the viewer's interpretation of the art object.

Psychologically, according to Parsons (1987), this stage is an advance because it deals with the awareness of the interior experience of the viewer, the ability to grasp the thoughts and feelings of others. Aesthetically, it is an advance because the viewer may, for example, instead of perceiving a work as ugly or distasteful, empathize with the artist by perceiving a picture as powerful.

Finally, Housen's (1983) and Parsons' (1987) Stage V represent the most advanced stage of aesthetic development. Housen's (1983) Stage V is referred to as the Creative Reconstructive Stage and Parsons refers to it as Autonomy. In Stage V the work of art has "a life of its own" (Housen, 1983). The viewer relates to a work of art as if it were another live, mortal being. All the faculties are involved, including the senses, thoughts and emotions. The viewer "reconstructs" the work of art for himself (Housen, 1983).

According to Parsons (1987) "art is valued as a way of raising questions rather than transmitting truths" (Parsons, 1987, p. 26). In both of these interpretations, it is the interaction of the viewer with the work of art to create another reality that is important. Psychologically, the advance is in the requirement to transcend the cultural point of view. Aesthetically, the advance is in enabling the viewer to thorough reexamination and adjustment of the self, exploring values and changing circumstances.

A Cognitive Approach to Art Education

Traditionally, according to Davis and Gardner (1993), art educators considered drawing important because, as Lowenfeld and Brittain (1964) noted, it provides a release for emotions and an expression of inner being. According to Davis and Gardner (1993) a cognitive approach to art education, however, demands that the conceptual division between intellect and emotion be reconceptualized. From a cognitive perspective, instead of the conception of art as simply a means of expressing emotions, drawing might be seen as a problem of "mapping, articulating, and organization of spatial relations perceived in the physical world and transferred onto paper" (Davis & Gardner, 1993, p. 194).

This particular conceptualization fits neatly into the Piagetian Constructivist view of learning, where the child constructs meaning and organizes information, creating one own understanding of a particular situation, object or event. In fact, the making of art is a particularly tangible illustration of the constructivist ideology, because art can be perceived with the senses, reinforcing the cognitive processes for the learner, as well as creating new information for others who experience the child's creation. When experienced by others in the child's social world, the socio-emotional, as well as the perceptual, level of development is involved.

A Concept of Aesthetic Experience

It is important to understand that aesthetics are not limited to what are generally referred to as artistic experiences. According to Barkan, Chapman & Kern (1970), aesthetic experience is an experience which is valued intrinsically, an experience which is valued for itself, whether it be listening, looking, performing or producing, involvement in an aesthetic experience carries the desire to sustain and feel the full import of the moment for its own sake (Barkan, Chapman & Kern, 1970). This is what brings

aesthetic development out of the conceptualization of arts experiences, and into the realm of everyday life, where it can be applied to all areas of learning.

Creativity and Aesthetics in the Classroom

According to Lowenfeld and Brittain (1964) virtually all children draw but scholars have noted that by adolescence or the end of elementary school, this activity has been abandoned (Winner, 1989; Davis & Gardner, 1993). Researchers have been interested in the development of creativity, as evidenced by investigations of creativity with measures of young children's creative potential: Thinking Creativity in Action and Movement (Torrance, 1982) and the Multidimensional Stimulus Fluency Measure (Moran, Milgram, Sawyers, & Fu, 1983). Still, the pursuit of creativity in the classroom has not been a major goal of the educational system. This is evidenced by the relegation of the arts as "added on" to the essential, more important courses, such as math, science and English. Davis and Gardner (1993) noted that schools allot progressively fewer minutes and hours to the activity of drawing as children get older (p. 203).

Creativity is not limited to artistic production, but art activity is one way to facilitate the development of creativity, not only as "art for art" (Seefeldt & Barbour, 1994) but as a means of incorporating creativity into the whole curriculum. Tegano, Moran, and Sawyers (1991) list 15 key points for optimizing creative potential in young children. These points include finding ways for creativity to traverse the whole curriculum, providing resources for exploration and play, facilitating the creative process by asking open-ended questions, and showing children that you, as the adult, value creativity (Tegano, et al., 1991).

Aesthetics and aesthetic development have been a subject of study for years in the field of art education. Recently, early childhood educators (Feeney & Moravcik, 1987; Lansing, 1986; Taunton, 1984; Wolf, 1990) have been looking for ways to enrich children's learning by exploring new approaches to early childhood art education such as the use of art postcards (Wolf, 1990) and visits to art museums (Cole & Schaefer, 1990).

Aesthetic development provides a link between creativity and visual arts because, "aesthetic perception involves the capacity to respond to the uniqueness, the

singular quality of things--to value individual integrity and to reject the cliché and the stereotype" (Ross, 1981, p. 158). Aesthetics, which deals with the awareness and appreciation of pleasant sensory experiences (Feeney & Moravcik, 1987), and, specifically, the aesthetic development of teachers, is the focus of this inquiry.

Teachers' Aesthetic Development

Teachers' own aesthetic development is related to the way they conduct art activities, as it plays a role in how they create meaningful experiences in the arts for children. Feeney, Christensen and Moravcik (1983) reported that college students lament their lack of meaningful creative activities in their early childhood classrooms. Feeney, et al. (1983) suggested that being an artist, musician or dancer is not necessary in order to create meaningful classroom experiences in the arts; rather, they believe that a "receptive attitude" (Feeney, et al., 1983, p. 223) toward children's creative expression and towards the arts in general is the most important element. In order to develop a receptive attitude toward the arts, these authors suggested that teachers look to community resources, such as

artists, educators and reference materials to guide them toward learning experiences in the arts.

Gardner's (1993) conception of teachers of arts goes beyond the conceptualization of a "receptive attitude." Gardner (1993) believes that teachers of arts need to be able to "think" in an art medium, and to the extent that they do not possess this ability, there is a need to be trained in order that they might develop these skills. It is not enough to have knowledge of music or art that has simply been transmitted by language or logic. Specifically, teachers of young children who teach art or music should be able to demonstrate skill in art or music.

If teachers of arts need to possess a "receptive attitude" toward children's creative expression (Feeney, et al., 1983, p. 223), as well as be able to "think" in an art medium and/or demonstrate skill in art or music (Gardner, 1993), then, to the extent to which they do not possess ability in these areas, there may be a need to be trained in order to develop these skills. This need is met in the pre-primary model schools of Reggio Emilia (Italy) by the atelierista or art specialist. Few American preschools emphasize the arts in the way that Reggio Emilia does.

From Montessori to Reggio Emilia

Drawing exercises for Maria Montessori were actually "intended to train the hand so that it would be ready to write," an element which she believed to be a component of drawing "in the proper sense of the word." What she referred to as "free drawing" had "no place" in her system. Instead, children drew geometric figures or colored pencil figures and were required to fill them in, "holding the pencil in a special way...

I avoid those useless, immature, weary efforts and those frightful drawings that are so popular in "advanced" schools today. And yet, despite this fact, our children draw figures and ornamental motifs that are much more clear and harmonious than those strange scrawlings known as "free drawings," which require an explanation on the part of the child who drew them as to what is meant by these incomprehensible essays (Montessori, 1967, p. 280-281).

In order to teach children about the "difficulties of an object's various components," children were also instructed to trace the outlines of insets and fill in the figures with lines, which was intended to develop the child's muscular control. For Maria Montessori, children's drawing was not representative of any innate gift or inclination towards art, but was simply a kind of writing for the purpose of expressing ideas and emotions involving

the child's interaction with the environment. As such, the skill had to be laboriously trained and taught in order to produce writing and drawing "in the proper sense of the word."

In the sense of art being considered instrumental in attaining ends other than "art for art's sake," Montessori's philosophy is actually similar to that of the Reggio Emilia Approach. But in terms of art as a means of self expression or exploration, these two philosophies are very different with respect to the role of art in the early childhood classroom. In the preschools of Reggio Emilia (Italy), it is believed that "art is inseparable from the rest of the curriculum, and in fact is central to the educational process as a form of both exploration and expression and children's efforts are referred to as "symbolic representations" (Edwards, Gandini, & Forman, 1993).

From Montessori's perspective any level of art appreciation beyond representational art would likely be rejected. It should be fairly obvious that adult standards of what is acceptable as decorative or "harmonious" would dictate to what extent the children would be allowed to

experiment or express themselves naturally. Furthermore, freedom of expression ("free drawing") was formerly not considered important at all. Obviously, quite the opposite is true of the Reggio Emilia school, where art and children's art expression is central to the curriculum. But whatever the philosophy of the curriculum model or individual center, ultimately individual teachers are the ones who actually carry out the activities. Therefore, the attitudes and behaviors of teachers are the critical elements to consider in analyzing the role of art in program that is interested in facilitating the creative and cognitive development of young children.

Art as Symbolic Representation

With an increasing interest in the pre-primary schools of Reggio Emilia, Italy has brought a renewed focus on the role of art in the early childhood classroom. Symbolic representation is considered one of the many "different languages" of children, and is considered one way of documenting the children's learnings. Other forms of documentation include photographs, videotapes and transcriptions of the children's remarks. This is all coordinated by the *atelierista* or art specialist, a person

trained in the visual arts, who works with the children and the teachers throughout the day in the atelier or art studio (Gandini, 1993).

After a visit to the Reggio Emilia schools, Katz (1990) reported disbelief at the level of work done by preschool children, inferring that this level of skill must be related to the vast amount of experience in drawing, painting and sculpture that they receive while in these pre-primary schools. She commented that these children "know very well what is important to the adults around them" (Katz, 1990, p. 12).

Talking About Art

There is little consensus on what is the "best" form of conversation to use with children during art activities but Schirrmacher (1993) does advise teachers to talk to children about the following elements of art: color, line, mass or volume, pattern, shape or form, space and texture.

According to Thompson (1990) the developmental perspective has produced teachers who respond to children's art in noncommittal terms such as: 'very interesting,' 'nice colors,' 'I like that,' 'good work,' 'a nice scribble,' 'pretty,' etc. (Kellogg, 1970, p. 156). Schirrmacher (1986)

suggests that children should know that teachers "appreciate all the time and effort they spend creating their art" (p. 3), encouraging children in the process as opposed to appraising the product. However, Dimondstein's (1974) belief that arts are valuable in themselves and not to be viewed as a means to "other educational or social goals," (Schirrmacher, 1986, p. 5) may be in conflict with that approach, assuming that the child's art is "work" and "effort." Hitz and Driscoll (1988) also recommend praising of "effort, not products." (p. 32) Even Kellogg's (1970) "noncommittal" terms listed above would seem suspect in this context. That is, for example, if a teacher were to describe a picture as "nice colors," "very interesting," or "pretty," this might be viewed from the "praising of effort, not products" point-of-view described by Hitz and Driscoll (1988) as praising of products, not effort.

Discipline Based Art Education

In evaluating the findings of this study it is significant to note that before 1985 art education consisted primarily of instruction in art production; but with the advent of discipline-based art education (DBAE) in 1985, the study of art history, art criticism and aesthetics has been

added, thus increasing children's exposure to the arts in school (Day, 1985). Therefore, adults who completed school before 1985 may not have had the exposure to art history, art criticism and aesthetics that is available to children now, so it is likely that adults of college age or older may not have had the opportunity for the aesthetic education that is currently possible to obtain. Even though aesthetic development has been shown to continue throughout the lifespan (Housen, 1983), the lack of instruction currently available in art education may have contributed to a lack of comprehensive aesthetic education which is offered to students attending public schools since 1985. This change in the presentation of the arts in public school education should be taken into account while studying the findings of the following report, as the participants in this research graduated from high school prior to 1985.

Developmentally Appropriate Practice in Early Childhood Programs

In 1987, in an effort to reverse a trend toward greater emphasis on formal instruction in academics in early childhood classrooms, a policy statement and guidelines for curriculum development were set forth (Bredekamp, 1987).

Based on research reporting the effectiveness of play oriented approaches to early childhood education, these guidelines were intended to help educators of children from birth through age eight determine the most appropriate educational practices relative to children's age and individual characteristics. This resource is required reading in the preservice training of teachers seeking certification in early childhood education at the university where this research was conducted. The text contains very little in the way of specific guidelines with reference to subject matter, but what follows is a summary of the guidelines that are relevant to arts education.

Appropriate in General

Art and music should be among the areas prepared by the teacher from which children may choose their activities (Bredekamp, 1987).

Appropriate For Toddlers

1. unstructured materials for art, music, dance, and dramatic play (These enable children to "enjoy the process of creating their own ideas and solving their own problems.") (p. 22)

2. provision of "large crayons, watercolor markers, and large paper." (p. 42)

3. Exploration and manipulation of art materials

Inappropriate for Children Under Six

Workbooks, worksheets, coloring books, and adult-made models of art products. (p. 4)

Inappropriate for Toddlers

1. To "expect them to produce a finished product (p. 42)."

2. The use of food for art (because toddlers are learning to distinguish between what is food and what is not food)

Developmentally Appropriate Practice in Art Education

Schiller (1995) points out that because of the interest in the Reggio Emilia schools, it would be easy to uncritically adopt its philosophy, but attempts to clarify for early childhood educators that the position of educators in early childhood art education is that they advocate the "understanding of art as a discipline, as well as promoting its use as symbolic language." (p. 47) Schiller (1995) lists three characteristics of developmentally appropriate

art education programs for young children (Colbert & Taunton, 1992, cited in Schiller, 1995).

1. Children need many opportunities to create art.
2. Children need many opportunities to look at and talk about art.
3. Children need to become aware of art in their everyday lives. (p. 47)

Discussion

If one were to look at the list of appropriate and inappropriate practices set forth for early childhood educators alongside of appropriate practices for early childhood art educators, it would not be difficult to see where an area of conflict might arise. The conflict that could arise is in fitting what is considered developmentally appropriate for art education within the guidelines of Developmentally Appropriate Practices (DAP) for early childhood educators. The first problem relates to both research questions explored in this study: Do early childhood teachers consider themselves artistic or creative and how does this impact their provision of creative arts experiences for young children?. If teachers do not feel that they are creative or artistic, or lack knowledge of

art, how can they talk about art and how can they make children aware of art in their everyday lives? They may be able to provide opportunities for children to create art, but if they lack knowledge or a concept of themselves as creative or artistic, how will they assist children in the creation of art?

The second problem is this: Even if a teacher is knowledgeable about art and does consider him- or herself creative and/or artistic, questions may arise about what are the guidelines of what is appropriate or inappropriate in terms of giving art instruction. For example, when might art instruction become expectation of children to produce a "finished" product? Could instruction in art as a discipline (Schiller, 1995) become formal instruction in academics? (Bredekamp, 1987)

In light of these questions, there is a potential conflict between the positions of art educators and early childhood educators when it comes to art or arts instruction. From the early childhood education standpoint, developmentally appropriate practice relative to art for early childhood might be limited to "providing unstructured materials" (Bredekamp, 1987, p. 22). As far as putting into

practice the Reggio Emilia Approach to early childhood education, this has not been well defined either. In this country, educators have only been aware of Reggio Emilia since "The Hundred Languages of Children" Exhibit began touring the United States in 1987 (Edwards, Gandini & Forman, 1995). Therefore, there is a dilemma in terms of Developmentally Appropriate Practice and in terms of early childhood education as it is being challenged by the Reggio Emilia approach to early childhood education.

This research proposes to address the gap that exists between what has been made available to date in early childhood education literature regarding the arts and what is currently available in the literature of art education concerning appropriate practice for early childhood art education. Finding out about teachers' knowledge of art and about their perception of themselves as artistic or creative should provide early childhood educators with relevant information about their preparedness to provide arts experiences for young children. Discovering how this knowledge and self concept affects what they teach children about art will assist teachers of early childhood educators in guiding them toward more effective arts experiences for

children. This knowledge hopefully will provide a bridge in the form of a basis for dialogue between the fields of art education and early childhood education. In a word, since the advent of Discipline Based Art Education in 1985,

Developmentally Appropriate Practice in Early Childhood Programs Serving Children From Birth Through Age 8

(Bredekamp, 1987) and the current interest in the Reggio Emilia Approach to early childhood education in the United States since 1987, the time is now to begin to identify the issues and grapple with the challenge of arts education in early childhood.

III. Methodology

The Research Design

Qualitative research is called ethnography by anthropologists (Spradley, 1980), and is the task of describing a particular culture (Spradley & McCurdy, 1972). In the context of the present inquiry, the culture under exploration is an educational one. This form of research has been referred to as educational ethnography, is used to describe and evaluate educational programs, and utilizes participant observation as the preferred data collection method (LeCompte & Preissle, 1993).

A qualitative design was used in order to establish predominant themes that are in evidence in the development of the participants' perception of themselves as creative or artistic and in the subsequent classroom behaviors that are observable in the classroom. The purpose of this type of investigation was to describe the developmental environments or contexts of the participants' conceptualization of themselves as creative or artistic as well as to identify categories, themes, or common elements in their teacher behaviors from the interviews, videotapes and field notes in the method of typological analysis outlined by LeCompte &

Preissle (1993), the text selected as a guide for conducting this research. In this method, observed phenomena are divided into categories or groups and scanned for relationships or patterns. These typologies may be devised from a theoretical or an atheoretical framework. In this case, the basic theoretical framework was the ecological paradigm and the research design was the process-person-context model (Bronfenbrenner, 1993). This model assumes that behavior is a joint function of person and environment and, further, that forces were operating over time to produce outcomes found at the time of the current observation.

Since educational ethnography describes educational contexts in order to "generate theory, and to evaluate educational programs" (Lecompte & Preissle, p. 8), the goal of this research was to evaluate the current educational program in terms of aesthetic development and to seek to discover what is absent or present in this respect. Implications are sought for future educational policy with regard to arts and aesthetic education at this educational institution or others who might be grappling with similar issues.

The goal of ethnography is to reconstruct the culture being studied and to discover the meanings assigned to behavior by the participants, as opposed to that which might be assigned by the investigator. Every attempt was made to cite the participants' own words in order to explain the behavior under study from their perspective in order to support any inferences or speculations made by the investigator.

In this study, two data collection techniques were used to gather information: interviews and naturalistic observation. Part I consisted of an initial, 60-minute, audiotaped, open-ended interview. In Part II the principal investigator videotaped the participants engaged in conducting three art activities each, took handwritten fieldnotes during classroom observations, and conducted a final, 60-minute, audiotaped, semi-open-ended interview. The principal investigator later typed the handwritten fieldnotes using a word processor, and transcribed the audiotaped interviews verbatim, using a standard cassette transcriber. The focus of the initial interviews was on identifying the variables that contributed to the development of the subjects' perception of their role as

artistic or creative and the perception of themselves as adequate or comfortable in the role of facilitator of art activities for young children. A description of the teacher as perceived by herself (audiotaped interview) and a description of the teacher behaviors in the classroom (through viewing of videotapes and fieldnotes) were necessary in order to discover the relationships between the teacher and the teaching behaviors relative to arts activities. The final interview is referred to as "semi-open-ended" because it was based on a discussion, with each participant, of the videotape of themselves engaged in art activities, and a request for elaboration, validation or other salient input from each participant with regard to the findings of and my inferences about Part I of the study (the initial interview).

Participant Observation

Participant observation relies on observation, listening, questioning and collecting objects from the site, and, while this often involves the taking of handwritten fieldnotes and casual interaction with participants, it may also require the use of audiotaped or videotaped activities in order to obtain more detailed information (LeCompte &

Preissle, 1993). The use of any and all of these techniques was proposed for the present inquiry. Because this type of work is "typically inductive, generative, and constructive," (LeCompte & Preissle, 1993, p. 8) the research in its final form may vary somewhat from what was being proposed here.

Participants

The method of participant selection used for the present study is referred to as Unique-Case Selection, involving the choice of unusual or rare cases (LeCompte & Preissle, 1993). In the case of this study, the participants have chosen not simply to work in early childhood education. Their placement in a land-grant university lab school has given them accountability beyond the local community, extending to the state, national and global levels.

The participants were senior or assistant teachers and full-time employees in the Child Development Laboratories of The University of Tennessee, Knoxville. In the Fall of 1994, the study began with eight participants, the lead and assistant teachers from three preschool classrooms (two in Center A and one in Center B) and one toddler classroom at Center B at the University of Tennessee, Knoxville. By the fall of 1995, three teachers were employed elsewhere,

leaving five participants in the study. At Center A, Abby was the lead teacher and Janet was the assistant teacher in one of the two preschool classrooms; Susan was the assistant teacher in the other preschool classroom in Center A. At Center B, Paula was the lead teacher in the toddler classroom and Megan was the assistant teacher.

Paula, Janet and Abby have bachelor degrees in Child Development/Early Childhood Education. Susan is very close to having a similar degree. Megan went for two years to a vocational college and plans to get more schooling later. The five teachers who participated in this study were full time employees. It might be noted that, at the beginning of the study, Megan was working as an assistant teacher in the preschool classroom of Center B, but at the conclusion of the study was working as an assistant teacher in the toddler classroom of Center B.

Site Description

Center A appears from the street as a two story brown house. Only the signs identifying it with the university set it apart from the other houses on the block, most of which have been converted to rental apartments. Inside the front door, the east and the west classrooms are located on

either side of the reception desk. Behind the reception desk is a staircase, which leads down to the infant center, and up to an area that contains offices, a conference room, the teachers' work room and dining area, a restroom and a utility closet.

Center B is around the corner and behind Center A, a brick building with huge picture windows, facing a main thoroughfare of the city and on the same street as several other university facilities. The toddler and preschool classrooms share a kitchen, dining area and playground. The toddler art activities are conducted in the dining area, which is separate from the main toddler classroom in Center B. On the walls of the toddler dining/art area are several large pictures of Looney Tunes characters. They have been there since before the beginning of this study in the fall of 1994.

The classrooms themselves are large and spacious; the walls contain photographs and examples of children's art. The rooms contain areas for different curriculum content, referred to as "learning centers," including the drawing and writing area, the block area, the science and math area, and the home living area, which usually contains miniature

washers and dryers as well as other child-size furniture such as miniature couches and chairs, and such items as large, brightly colored bean-bags and an assortment of pillows. Located on opposite sides of the room are two large tables which are used for both art and for lunch and snack.

Videotaping Technique

When I came to videotape at Center A, I usually set the camcorder on a tripod in the block area, several feet away from the table, focusing the camera on the teacher, and followed her movement. When videotaping in Center B, I either set the tripod on the counter that separates the kitchen from the dining area, or on the floor so that the camera was eye level with the teacher. If the tripod was on the counter, I was looking down at her. In most cases, I stayed with the camera so I could use the "zoom" feature.

Video cameras are a common sight to children and teachers at this research university. As a part of their evaluation, student teachers are videotaped regularly, so bringing video equipment into the classroom does not generally cause much disruption. Children either ignore it or walk around and request to look into it. Additionally,

they often make faces and pose in front of it, which added humor to my videotaping sessions. In general, the classroom routine went on with little interruption or observable disruption on the days when I came to videotape.

The playground areas of both centers are large and attractively furnished with large play equipment including climbers, swings and child-size basketball goals. Large shade trees surround the enclosed playground areas that are set on the sides of some high and rather well defined hills. Behind Center B, the hills provide some good downhill wagon and tricycling opportunities, but the playground of Center A, while set on a hill overlooking a breezeway area behind a classroom building, is generally somewhat flat. When observing on the playground, I tried to stay close enough to the teacher I was observing to hear what she was saying, but far enough away to avoid being obtrusive.

IV. Data Collection, Part I

The Initial Interview

In the Fall of 1994, I conducted 60 minute semi-structured, open-ended audiotaped interviews with eight early childhood teachers employed at The University of Tennessee, Knoxville, Child Development Lab program regarding their perceptions of themselves as artistic and creative and asking them to describe to me the process that led to that perception. By the fall of 1995, three of these teachers had obtained employment elsewhere, leaving five remaining participants in the study. Thus, the data were analyzed for only five teachers.

Assuming that aesthetic development influences the way teachers presently conduct art activities, the purpose of the initial interview was to find out if the teachers considered themselves artistic or creative and to describe the path that led them to this perception. In the initial interview the participants were asked to "remember a time when they were involved in an artistic or creative experience and describe it."

With the exception of one of the interviews I did not directly ask the teachers the question, "Do you consider

yourself artistic or creative?" I hoped that this information would emerge from the participants' responses to other questions and that I could discover the connections in the minds of the teachers. This method also provided contexts for each teacher's perception of herself as artistic or creative. The contexts contain information about each of the teacher's self perception, which then becomes part of the learning environment of the child.

Each interview lasted one hour. Since this was the amount of time we had previously discussed (30 minutes to one hour), I only brought a 60-minute tape for each participant. Based on the fact that in some of the interviews there was conversation beyond that point, I realized that I should have brought 90-minute tapes to allow for that extra time that might have contained valuable data that may have been lost when the 60-minute tape was full.

In general, the interviews flowed easily, with very little time in which neither interviewer nor interviewee was at a loss for words. Because the participants freely donated their time, which might otherwise have been occupied either by plan time, lunch time or free time (after their shift), the 60-minute time limit was followed closely. In

most cases, the participants needed to return to the classroom. The audiotapes were later transcribed verbatim by the principal investigator.

V. Findings, Part I

Being "Artistic" or "Creative" Linked with Drawing and
Painting

None of the five teachers immediately identified themselves as being either artistic or creative. Paula, Janet, Abby and Susan linked the perception of being artistic to the activity of drawing or painting, sometimes with their perceived inability to draw well, and sometimes in connection with a product.

PAULA: Whenever my sister would get interested in an art thing, I would do it too. Like if she was going through a painting phase, then I would paint with her, you know, but my sister's very--...She's very artistic and cre--you know, she's--I mean she's--I wouldn't say "creative," but she's very artistic.

SUSAN: I didn't ever feel like I was a very artistic, creative person. I tried to draw and stuff when I was a kid, and I didn't--I wasn't very successful, so I didn't ever think I was very creative (laughter) or artistic...

JANET: Always it seemed art, I think, was you paint a person or you paint a picture and I didn't think I was very good at that.

MEGAN: I have trouble with drawin' a stick person; I mean I just (laughter) they [her parents] are so creative and I just--I'm sure if I sat down and made myself, but I--that desire to do it just isn't burning in me. I do it when I want to...Both my parents painted...

CAROLYN: Were they artists?

MEGAN: My father is, for a living, that's what he does. Um, a lot of times it was watercolors, um, we even did pastels, just different things.

C: Mm-hm. So, you're a painter.

MEGAN: I won't say a very good one, but I like to do it, yeah.

ABBY: I just, uh, well, I don't really know, if I sit down to draw something I can't draw it usually. I have this picture in my head and then I just, I can't draw it; I can't make what I see in my head come out on the paper. I can write letters, you know, and I can kind of make 'em real fancy. I can draw stick people and stuff like that, but I can't like sit down and draw a picture of anything, really...I just kind of remember sitting down and like sitting, thinking, oh, I want to draw that. Well, I guess, not even when I was little, but just like in the last few years, like when I play Pictionary or something like that?... (Laughter). I have the thing and I can see in my head what I want on the paper...and I'm thinking that I'm drawing it and then I look at it and it's not at all what I think it's going to look like.

ABBY: That's not one of my talents, I guess.

In Megan's and Abby's remarks the theme emerges of drawing or artistic ability as something innate and special that only selected individuals have been blessed with, while others have not. Another point that is noteworthy is that, in Abby's estimation, the ability to make fancy letters is not sufficient to qualify one as having "artistic" status.

Paula and Megan both indicated that they possessed some drawing and painting ability, but Megan, although she

thought of herself as a painter, said that she was "not a very good one." Although Paula aspires to illustrate books for children, her assessment of herself was that she didn't think she was "a very good drawer." Still, in neither case did this ability to draw and paint add up to a self-concept of "artistic." Apparently, for all the teachers in this study, in order to be termed "artistic" what is required is to be a good painter or a good "drawer," as in the ability to be able to "paint a person" or "paint a picture," that is, to draw or paint representationally.

CAROLYN: *So, do you think that being creative and being artistic are different?*

ABBY: *I think so, because when I think of being artistic I think of sitting down and drawing a picture and making something that you can see and that everybody else is gonna go, "Wow," you know, "that looks real neat..."*

CAROLYN: *Like a product.*

ABBY: *Yeah...*

Fluency, Originality, and Flexibility

Fluency

Fluency is related to the generation of many possibilities (Schirrmacher, 1993). Paula and Abby talked about teacher creativity when conducting activities in the

classroom. The following response came about in response to a question I asked Paula about the kind of special emphasis she would like to have in her own preschool.

PAULA: Allow the kids to be creative. I mean, to a point...you know, I mean that's probably what, I mean, what we do here...We don't say, "Let's build a house." We say, "What can we build?" And I don't think that's what's important, 'cause that builds up their, you know, their thinking that they're creative. If they're always told to do things one way, they're gonna think, "Why can't we do it this way?"

Originality

Schirrmacher (1993) refers to originality as "uniqueness" and involves "subjective judgment." (p. 65) Abby's description of creativity alluded to a process that originates within an individual.

CAROLYN: How do you perceive creativity and what creativity is...?

ABBY: Being creative? I think being creative is what you make up in your mind...

Flexibility

Flexibility, involving the ability to come with different approaches to thinking (Schirrmacher, 1993) is also an element of classroom strategy when it comes to carrying out the daily routines. Frequent classroom situations require the teachers to "shift gears" and devise

different approaches to various problems.

ABBY: ...being creative, to me, is being able to, I don't know, to take a bad situation and make it into, I don't know. I guess being creative to me is like problem solving and doing things so that--well, for here, it's so that you can keep their interest and, you know, so that you're gonna have fun while you're doing it, getting things done that have to be done in a fun way...

Creativity Linked With Problem Solving

While the ability to draw and paint could be associated with either being creative or artistic, there seemed to be a connection between creativity and problem solving.

Resolving behavior problems

Paula and Abby both mentioned creative problem solving with reference to children's behavior problems. This came up when I asked Paula what opportunities she had to use her creativity throughout the day. Abby spoke of redirecting children when they are "losing control of themselves:"

PAULA: I mean a lot of times if you're having a problem with the children in like behavior problems, we have to think of different ways to handle it, you know. One thing's not working, so we need to try something else, then. You have to be able to think of a different way to do it.

ABBY: You sit down and you say, "Let's build a big tower and make it to keep robots inside it, " or something like that, you know.

Changing the routine

Being ready with an appropriate child-centered response to problematic situations was an important part of Paula and Abby's concept of creativity, and Abby's problem solving theme was even more vivid when I asked her what kept her classroom experience from becoming routine or boring.

ABBY: Well, I guess the children themselves because, you know, you'll kind of get into a routine, and then, all of a sudden, somebody will come up with a problem or they'll start doing something and you're just, "Why are you doing this?" and so you have to think all the time, "O.K., well, I'm gonna change this and I'm gonna change that, and I'm gonna do this, O.K., we're gonna try that," so just about the time it gets boring, something different happens and you've gotta try it again.

Changing the classroom set-up

The teachers at the Child Development Laboratories have to change the "set-ups" in the various learning centers every week in order to offer the children a different environment. When I asked Abby what kind of opportunities she had in the classroom for being creative, one of the examples she gave was of putting out something new every week. One day when I was observing Susan, she was changing a corner of the room from a home to a grocery store. I

noticed that this procedure needed to be done during the day, in the midst of the other daily routines.

Trying Things

Within this framework of considering oneself "artsy" or creative or artistic, another theme that would recur from time to time was the mention of the idea of "trying things." Janet and Abby referred to this. Abby's unsolicited assessment of herself as not "somebody that's a real 'artsy' person" came in reply to the first question of the interview ("Can you remember a time when you were engaged in an art activity or an aesthetic experience and tell me about it?") She had begun to describe a "splatter painting" activity in which she remembered being around a table and squirting paint from bottles and another one involving making flowers out of muffin liners, and I asked for more information.

CAROLYN: ...What was your experience during those kinds of activities?

ABBY: I guess I liked it. I mean I never have really considered myself somebody that's a real "artsy" person, but I always tried things.

JANET: ...That's the time I really wanted to try stuff...Well, I remember really tryin' a lot of things.

For Paula the idea of "trying things" was linked to emotional well being, positive self-esteem, and risk taking

(creative) behavior. She linked it with the children in her classroom.

PAULA: In any activity for them to be able to stand up and say, "That is mine, I am making this." And, you know, a lot of times much of what we teach them is emotional well-being. I mean, or being able to come out and try the activity shows that they're--feel good about themselves to take that risk.

Creativity as a Classroom Construct

"Creativity," brings to the minds of these early childhood teachers classroom situations in which one must respond creatively, that is, in ways that involve fluency, originality and flexibility. Examples of creativity included resolving behavior problems, changing routines, changing the classroom set up and being willing to try things. There are few situations in which one of these elements of creativity are not required of persons working with children on a daily basis, whether it is in redirecting behavior, getting and keeping the children's interest, providing a stimulating educational environment, or helping children learn to try something new. It is noteworthy that the remaining element of creativity referred to as "elaboration," or "the ability to spell out details and to make an idea fancy (Guilford, 1977, cited in Schirrmacher,

1993)," was absent in these interviews. Perhaps it is one that is linked with a "product."

Unique Perceptions of the Meaning of "Creativity"

In this study each teacher had a unique perception of what was "creative," and each perception was linked to something in their own personal experiences, either with a member of their family, or in a classroom situation. Creative activities associated with a family member included, in addition to "arts activities," metaphorical thinking, sewing, writing and cooking. Susan listed "being able to be a kid with them" as a form of creativity.

Metaphorical Thinking

Abby described creativity in connection with metaphorical thinking, and illustrated by telling about an incident with her three year-old nephew in which he held two long seashells together and said, "Look, a mushroom!"

Abby said she thought that, "things like that are real creative, when you kind of look at things in a different way than what you're normally looking at them like."

The Family Connection

Earlier Paula stated that her sister was artistic. In this case , creative activities are linked with her sister as well.

CAROLYN: What other arts activities were you exposed to as a child?

PAULA: Oh, we glued a lot....I was at home, so anything I did was anything my sister...would come home and do, but I know that like in school it was a lot of...cut this up, glue it here. Color it this number--color this number this color and things like that...I mean...my mom has a baby box, which has all of our stuff that we've done that was more creative than the cut and paste stuff...

Here Paula contrasts the "cut and paste stuff" done in school with the "more creative" things that were done at home with her sister. In the next case, Janet describes making one's own clothes was "part of art" and "being creative."

CAROLYN: Was there--the things that your mom did, were they all things that she did in connection with her work, or did she do art for herself, too?

JANET: She did both. You know, she made the flowers and I think she did that. And she sewed a lot? Made her own clothes, which I kind of consider sort of like an art, because I'd use the fabric and paint on it and try to stitch it together and make different things, which, I think that's part of art, too, because you're bein' creative. You're making something different for everyone to use.

Megan expressed an interest in writing as a creative outlet; and in this context, as well as in the painting context, mentioned her father.

CAROLYN: What kinds of things do you do for a creative outlet?

MEGAN: Well, writing or...probably writing.

CAROLYN: What kind of writing?

MEGAN: Journals, poetry, just my thoughts, just whatever. I'll just write it down on paper and either turn it into a story or just write it down as it is.

CAROLYN: Do you like stories? Fiction?

MEGAN: Yeah, Mm-hm. Um, just, it can come back in a poem, or it can come out exactly how I'm thinking it, or turn it into a story, so...and my Dad does that too (laughs).

Susan told me that she thought of cooking as a creative experience, and cited her husband as an example.

SUSAN: I guess I'm just not a cooking person. I mean Bob likes to put spice in and taste and try a little more of this and a little more of that. He's a creative cooker. Not me. It's just like, "Throw it in the pan, turn it on high, stir it once and serve it (laughter)."

The Classroom Connection

Being able to be a kid with them. Susan spoke of creative experiences as they related to current classroom experiences.

CAROLYN: Do you perceive the things that you do with the children all day long--do you perceive that as a creative activity?

SUSAN: I think so, a lot of the things that I do with 'em, 'cause I try to get 'em involved in different things, you know, and I try to--I really think that I--I look at things from a kid's point of view a lot, more than your average person, maybe because I've been with 'em for so long, I don't know. But I think that's why I enjoy them so much, and they enjoy me, is because I can be like--I mean, I've even had--one of our new kids, you know, when she went home, her mom said, you know, "Tell me your teachers' names," and she said, "Janet and Abby," and the child said, "Well, what about Susan?" [and the child said] "Oh, Susan's just another kid (laughter)." I take that as a compliment. So I mean that's a kind of a form of being creative with 'em is just to be able to be a kid with 'em, you know.

The Personal Connection

Both Paula and Megan aspired to write books for children some day, while Abby's favorite pastime was reading books (especially murder mysteries). At the time of the initial interview, Megan was painting her refrigerator and she said that she always had an ongoing project of some sort. Susan was looking forward to going to the mountains to take pictures. Janet did not report a personal creativity outlet. Although this topic emerged occasionally, it was not a question that was on the interview schedule.

For most of the participants their assessment of themselves as not creative or artistic emerged in response to the initial question ("Can you think of a time when you were engaged in a creative or artistic situation, and tell me about it?") or somewhere near the beginning of the interview. Paula, however, I finally asked outright.

CAROLYN: Do you think of yourself as a creative person?

PAULA: Sometimes (laughter). Depends on, I would say, I'm told I am, but I never really thought of myself as...

CAROLYN: You never really thought of yourself...?

PAULA: Mm-hm.

CAROLYN: Tell me about that.

PAULA: ...I always thought I was too, I don't know, too, not a perfectionist, I always thought I had to have certain things--done a certain way, so I never thought I was a creative person, but now I see it more than I did before, but, um, I can look at something and say, "This doesn't work, so, you know, I get home and if it's disorganized, "How can I make this more organized?" and I can find a way, and like--or, when I'm cleaning up the room or something like that...

Summary of Creativity

Creativity is a concept with which the teachers at the Child Development Laboratories are very familiar and one about which they apply to different situations throughout

the day. They are very conversant with the language of creativity, appear to be conscious of the stress placed upon it in the program and, in a manner of speaking, creativity has just become a "way of life" in the classroom. Each participant had an understanding of creativity that was unique to their own personal experience. Metaphorical thinking, "original artistic creations ("not the cut and paste stuff"), journal writing, photography, cooking and being able to be childlike were all included as related to creativity and most of the teachers spoke of a particular creative outlet that was especially meaningful to them personally.

Dichotomy in the Minds of Teachers

Do early childhood teachers perceive themselves as "artistic or creative or both?" This initial interview provided contexts for each teacher's perception of herself as artistic or creative or both. The contexts contain information about the teacher's self perception, which then becomes part of the learning environment of the child. In the initial interview I found that teachers separated "artistic/creative" from "creativity" and also that teachers sometimes discussed the terms interchangeably.

I found that, for these teachers, while the terms often are referred to in conjunction with one another, there was a point at which their meanings may actually begin to form a dichotomy in which the arts and aesthetics are linked together on one hand, and creativity with problem-solving on the other. This point may be related to the production of some actual art form, or "product," which tends to be thought of more in terms of being "artistic," whereas "creative" may be related to such things as finding new ways to do things, responding with flexibility in difficult situations; that is, containing one or more of the attributes of creativity, namely, elaboration, flexibility, fluency, or originality. In addition, the use of either the term "creative" or the term "artistic" often brought to mind an association with one's ability to draw or paint, that is, more specifically, draftsmanship ability, or the ability to represent realistically what was imagined or seen. This is discussed in detail in the sections that follow.

Summary of Artistic/Creative vs Creativity Dichotomy

Creativity as a construct in the classroom is first contrasted with such constructs as being a painter, "artsy" or "a very good drawer." Being artistic-and/or-creative is

somehow linked with the perceived ability or lack of ability to draw and/or paint something identifiable (as in "real neat", a "picture in my head," "like when I play Pictionary"). Creativity had immediate links with classroom practices in the minds of the participants. Creativity was linked with problem solving; specifically, problem solving in the classroom. Different teachers gave examples of classroom behavior that was characteristic of three of Guilford's (1977, cited in Schirrmacher, 1993) elements of creativity, fluency, originality and flexibility.

Creativity Self Concept in Context

The creativity self concept of these women was framed within contexts referred to as the pre- and post-professional contexts. The pre-professional contexts were 1) the home environment, 2) exposure to arts and aesthetics, and 3) teachers. The post-professional context consisted of current classroom practices.

Pre-professional Contexts

Home Environment

In the home environment teachers spoke about the influence of their fathers, mothers and siblings. For Paula, Janet and Megan, the opportunity to create art was

always in their home. Janet's mother was a preschool teacher and Megan's father was a professional artist. Paula's parents were athletic, but she remembers having an area downstairs where she could engage in a variety of art activities.

Every kind of art experience was made available to these three from their earliest childhood recollections. Janet described an area that resembled "two classrooms put together" with cabinets filled with chalk, clay, watercolors, crayons and collage materials. Her mother was a preschool teacher and Janet said that she would often use Janet as a "guinea pig," to try out activities to see if the children would like them. Janet loved collage and painting with mud, and described a time when she painted the swing set with mud and later had to go spray it off.

Megan described growing up in a family where both parents were painters. For her, the availability of art materials was just taken for granted. Depending on what was "around the house," she and her siblings painted. Both of her parents are artists. Megan remembers attending art shows where her father's art was exhibited and a time when

her mother painted the Disney characters on the walls inside her school.

For Paula, Janet and Megan, their home context was one of being surrounded with art materials to the extent that it was just part of their life. Still, all three were reluctant to identify themselves as "artistic" or "creative." On the other hand, Abby and Susan, for whom art was apparently not as large a part of their life, were the ones that told me up front that they did not consider themselves to be very artistic or creative.

Fathers. The influence of fathers was diverse. The boldest contrast may have been between the influence of Janet's father (an engineer) and Megan's father (an artist).

JANET: My dad's an engineer--they were never proportionately right (laughter). I got varying viewpoints, I guess, from home. My dad was, "Oh, your building's crooked; it's gonna fall." So I'd add, uh, water, underneath it, to hold it up or something, and he's like, "It's not gonna work with that."

"Oh, but yes it is. See, the blue, it's holding it up. It's not hittin' the paper," and just different things like that, 'cause I had a different view of what art was supposed to be, I guess, than the norm.

MEGAN: Every painting in my house is done by him...and every one in my family can draw...and...he was doing it a lot, so I did it and he does a lot of abstracts and I think that's where I get my "abstractness."
(Laughter)...

CAROLYN: What kind of feedback did you get from him?

MEGAN: He was really good about giving feedback, about not saying, "Well, you need to change this and do it like this." It was more of a, oh, well, tell me about why something was the way we did it,...and he never criticized the way, if we painted the sky green and the water black, I mean he never,...just, that was, the way we painted was fine, and he let us create however we wanted to and there were no limits, no boundaries, that you had to do it like this or you couldn't do it like that. He was real good about always being very positive about whatever we did, whether it was drawing or anything...

CAROLYN: Mm-hm. Were you proud of him?

MEGAN: Oh, yeah. Yeah.

CAROLYN: Did you tell everybody that your dad was an artist?

MEGAN: Yeah. We enjoyed it.

CAROLYN: I'm just curious. How is that for a child, like when you're doing, um, you know...(laughter)

MEGAN: Bad for me, because I could never, I was never able to draw that well as he could, I mean I--if he drew a rabbit, my rabbit never looked like it...I do it for fun, purely for fun. It's a good thing.

Janet and Megan had father stories that presented a contrast between judgmental and nonjudgmental assessment of their children's art work. But, though her father was not judgmental, Megan's self-report was that she could never draw as well as he. In this case, she seemed to have become her own judge when she compared herself with her father,

adding that it was "a good thing" she aspired to draw "purely for fun." However, regardless of this perceived limitation, Megan feels that because of her dad's influence, she has a more "artistic view" of life, and that she "always notices everything around her."

Susan always loved photography and it has become an avocation for her that she would like to pursue if time permitted. Her photography is featured in Early Childhood Curriculum (Catron & Allen, 1993).

SUSAN: ...my dad was always really--he could always draw and stuff...my Dad used to take pictures and I think that's where I--I take pictures a lot, and...have them blown up and put on the walls and stuff.

PAULA: My dad, he wasn't much into art (laughter). He was more a sports--he played a lot of sports, softball and swimming...

Mothers. Mothers also represented a variety of levels of interest or involvement with art or creative activities. Paula said she got her interest in sewing from her mother, and along with it the belief that hand made things have more meaning than things that are bought. Janet's interest in children as well as her interest in art may have been influenced by her preschool teacher mother whose workplace she visited from the age of six or seven through middle and

high school. Abby, who described herself as not very "artsy" described her mother as "crafty" and a "doodle bird." Megan's mother was a painter "for fun," and Susan described her mother as "not artistic at all."

JANET: She liked doing stuff. she's a preschool teacher, herself. And she used to bring things home that they did, and let me do those. I had my own easel, I had chalk, I had everything imaginable, I think, to do with art.

Janet's mother may have represented the strongest maternal influence among these teachers. Janet described the importance of her mother's example in being involved with the materials herself. She said that seeing her mother painting or doing other art activities made her want to do it too, and that her mother never belittled any of her work and put it up in their home along with her own. She always encouraged Janet to try different things and it was "no big deal" if she got art materials on her clothing. Her mother gave her "free rein" to experiment with whatever materials she desired as long as she "wasn't hurting anything or anybody."

ABBY: Um, my mom is a "doodle bird," you know, when she sits down she doodles all the time and her doodles look like things too. I remember her drawing Easter baskets and flowers and, I don't know, just drawing anything, actually, she could just sit down and draw

it. Um, she, my mom, is also real "crafty." She does a lot of things with flowers. She makes wreathes and things like that and hot glue guns and things like that.

SUSAN: ...but Mom, she nev--(laughter)--you know, not artistic at all.

Because Janet's mother was a preschool teacher and Megan's father was a professional artist, the opportunity to create art was always in their home. Every kind of art experience was made available to these three from their earliest childhood recollections. Janet described an area that resembled "two classrooms put together" with cabinets filled with chalk, clay, watercolors, crayons and collage materials. Paula remembered having an area downstairs where she could engage in a variety of art activities. Similarly for Megan, whose parents were both artists, the availability of art materials was just taken for granted. Depending on what was "around the house," she and her siblings painted.

The vividness and clarity with which Janet remembered exactly how her mother used to present art materials to her suggests that she may have thought about incorporating her mother's teaching technique into her own teaching style.

JANET: ...she might lay a bunch of stuff out to see what I'd put together to make what I'm doing, then she'd offer those materials and a little bit else, you

know, a little bit more, kind of to see what I preferred, or what I'd use, then she'd kind of put those things together then, then she might try, you know, another assortment of things over here and see what I picked out or see what interested me...

Paula expressed her opinion that parental influence was supreme in this matter of interest, exposure, and involvement in the arts. "It just depends on their parents," she said, "...if they're artistic, if they feel like that's important or not."

The influence of parents was clearly significant to these women. Most of them could cite from which parent they "got" various interests: Paula, sewing from her mom, business from her dad; Megan, "abstractness" from her dad; Janet, an interest in artful experimentation from her mom, as well as an interest in working with children; Susan, photography from her father. Based on these data we could infer that from the perspective of these women, their parents' example was an important element in their professional and personal development.

Siblings. The influence of siblings was diverse. Paula had an artistic older sister, whom she emulated, while Janet was the oldest child, who actually used her siblings as art media (painting on her). Megan had siblings who

became more involved in art than she did, and Abby had a brother that could draw well.

Exposure to Arts and Aesthetics

Housen (1983) found that even though aesthetic development seemed to be related to age (in her sample, the highest level was not reached until age 52), exposure to the arts has an even greater impact on aesthetic development than age. Therefore finding out as much as possible about these women's exposure and experience in the arts was of great interest with respect to their creativity self concept.

In the area of exposure to arts and aesthetics, teachers described various combinations of ballet and tap lessons, art and music classes, field trips and visits to art museums, varying from "very little" to "very cultural."

PAULA: ...we would go to art classes once a week, we would go to music class once a week and field trips, you know. Some field trips we would go to art museums and things like that...I took ballet and tap when I was very little, I mean like four or five.

JANET: ...tryin' to remember, I don't think I ever went out, you know, we might have gone to...children's type museum thing and I don't know if they had much art there. I don't really remember goin' to any shows or anything like that.

ABBY: ...in church, I was in the choir, and we would do the Christmas musicals and things like that...Other than that I really don't know. I don't guess I really did much of anything related to the arts (laughter).

MEGAN: Symphony, ballet, everything, very cultural...We would go on trips to museums in different states...I was in ballet when I was little. Music lessons, concerts, plays, we used to go to the Tennessee Theater a lot when we were little, a lot...Symphonies outside, picnics, we did a lot of that...

SUSAN: Very little. I mean, very little. My family. Well, when we went out to do things, it was go to the lake or go campin', 'cause, you know, we had very little money when I was growin' up and so we did things that were free (laughter): go to the mountains, you know, things that would just cost the gas money to go and pack a cooler, you know...

Music. Music was featured in the lives of many, some prominently. Susan's grandmother taught her to play the piano at a very early age, and her father and Megan's father were what some call "by ear musicians."

SUSAN: He never took lessons or was taught to play, but he could sit at the piano and pick things out by ear and he could sit with a guitar and pick things out by ear, too, so I think that's probably where it comes from.

MEGAN: He plays banjo and guitar and I've heard him play piano or keyboard, just things that he's picked up by ear.

So, while Susan felt that she got her musical inclinations from her father, Megan reported that she "never

got into that," that she took lessons but didn't like it. Clearly the art won out with Megan. Abby and Paula both reported singing in choirs. Paula took ballet and tap.

Drama. In terms of pretend play and later involvement in drama in school there were some similarities and differences described. Paula remembered playing teacher, giving stuffed animals "papers and having them color and do things," as well as putting on plays in elementary school. Abby liked to "pretend things a lot," such as weddings, setting up offices, being real estate agents, acting out "Happy Days," and being "Fonzie's girlfriend."

Abby added, "I guess I did a lot more pretending and other things like that than sitting down and coloring and everything."

Although "pretending" was mentioned as a favorite early childhood activity, neither Paula nor Abby reported a great interest in drama later on. When choosing between drama and art in high school, Paula chose art. Janet described some elaborate involvement with play-acting in middle childhood, stemming from a writing assignment in school. It involved a play she had written and she had gotten the children in the neighborhood to participate.

Susan was drawn to the arts through drama. She even described the long hall down the middle of her childhood home as a "play stage," that was used for "runway for vehicles" and a "tumbling room."

The Teacher Context

There seemed to be little neutrality where teachers were concerned in the minds of these women. In general, there were those that made a positive impression or those that made a negative impression. And what teachers said to these women played an important role in their perception of themselves as creative or artistic. In this respect, all five teachers could report experiences related to teachers in their childhood. More specifically, there were several specific subcontexts: (a) on the negative side, there were the conformity context; and (b) on the discouragement context. On the positive side, there were the exploratory context and the encouragement context.

The Conformity Context. Those who made a negative impression were those who were perceived as having too much structure in the classroom or putting too many limitations on the children's creativity, while those that made a positive impression, encouraged children both to explore

their creativity and to be confident in their abilities. Participants' descriptions of teachers in their own experience were described as either ones who stressed conformity or exploration, and either discouraged creativity or encouraged it. Teachers discouraged creativity by insisting on various types of conformity in the art projects, and by shaming those who refused to conform by refusing to display their work or saying that what the students did was wrong. The participants felt that their creativity was encouraged by teachers who gave children a variety of choices, provided a minimum of structure in the classroom and affirmed the children's efforts to be original.

STAYING IN THE LINES

First, here are a few examples of restrictive experiences with teachers. It is clear that in these examples, the teachers are describing situations in which these women described the feeling of being frustrated, criticized or hindered in some way. Paula disliked being required to "color in the lines." Janet's main objection was the structure, and the perceived external standards imposed in a middle school art classes, where assignments

involved something that was "set up," with little room for exploration.

PAULA: ...being in kindergarten and, or either-- kindergarten or first grade, I don't remember, but I didn't ever like to color in the lines? And I can remember them making me, say, "You need to stay in the lines." That would frustrate me.

Janet was proud of exhibiting her "little prints in the art show," and enjoyed her penchant for colors, shapes, and patterns, but the response of teachers was not very encouraging, offering such comments as, "That's interesting," and she perceived that they wondered what she was "trying to do." She also gave an example of a time when her picture was excluded from a student display because it did not conform to the teacher's expectations. The assignment involved a self portrait mobile that she had chosen to execute in a more abstract way, and the teacher had made her put it in her locker.

JANET: I think she even gave us like our hair color of yarn (laughter)... and I just remember she told me mine was awful. I remember. She wouldn't hang it up in the room. She hung everybody's up in the room. She wouldn't let me hang mine up. She made me put it in my locker. I remember that.

BLACK COLORING CRAYON

Perhaps the most unusual teacher restriction was Abby's recollection of being required to outline every picture in black crayon. The effect that this had on Abby was tremendous pressure to conform to a standard imposed upon her from outside, an effect that most teachers would agree would not be one that would foster creativity. The added stigma was the shame that was inevitable if she chose not to conform.

ABBY: I remember in first grade (I'd forgotten about this until right now) the, well, I had just moved to a new school, and everybody had to color a picture, and so the teacher handed out these mimeographed pictures to color, and then, at the end, we had to all get up and show our pictures...I held mine up and she said, "Oh, you didn't do it right." And I said, well, "How come?" and she wanted everybody to outline their pictures in black coloring crayon...know in that class it made me real kind of to where I want to make sure that I do everything the way it's supposed to be done so that when you're standing up in a lot of people, showing something, you're not singled out because you did something wrong...and for a long time I outlined everything in black crayon (laughter).

The Exploratory Context. Teachers remembered in a positive manner were those that, in contrast to restricting, criticizing or hindering, were remembered as teachers who gave children freedom to explore and to create, and had a lack of apparent structure in the classroom. Paula spoke of

her elementary art teacher as one who let the children "do what they wanted." Susan spoke of a "really good" art teacher she had in seventh grade that would "let the children be creative" by having an "unstructured kind of classroom."

PAULA: ...she would let us do what we wanted to. I can remember being able--she would let us do what we wanted to. I can remember being able--she would give us an idea and, like, if we were going to paint, to paint what we wanted, you know. Paint animals, what animal do you want to paint? And we could do it however we wanted to.

SUSAN: Really all the art that I remember was like my seventh grade art teacher, and she was a real, real creative kind of person, and would let the kids be creative and she'd, you know, had a real unstructured kind of classroom, and I remember lovin' her classroom and lovin' that class because...we went in and we didn't have assigned seats. Everybody just kind of sat where they wanted to, and, you know, when it came to doin' art, we did our own thing. If we chose to do clay that day, that's what we did, or if we chose to paint that day, but I remember lovin' that class, because it was, I mean, you more or less did what you wanted to do...

The Discouragement Context. Janet remembered a negative experience occurring in the midst of an activity which in itself would have seemed fairly benign in terms of adult product standards. It involved a print involving cut out pieces of clay. But in this memory, in addition to the restrictions and the condescending words, there was also the

feeling that what she was doing (and possibly she herself?) was not good enough.

JANET: And I remember doing those and having just different colors and everything and her comin' up to me and saying, "Well, that's interesting," and then walkin' up and I was so proud of myself and she just made me feel so...oh...so, yuk about it...If we tried-- I remember her--if you tried to offer any ideas and/or try, well, can we put this with that, and she'd say no. There was a certain way you had to do everything.

Paula and Janet both experienced teachers' judgment about their creativity, one by commission and one by omission. Janet, early in the interview said, "all my teachers beforehand had told me I was no good." Later she told me, "the one in 7th grade was the one that told me I wasn't any good." So, whether it was one or numerous teachers that "told her she was no good," the impression stuck. Paula said that she had enough (creativity) to get by," and that she was "never told" that she was creative.

Neither Megan or Susan shared a specific negative teacher experience with me, but Susan did speak in a general way of having "no respect for the teachers." In contrast to the kind of teachers that she did not respect, she spoke of another kind of teacher, that left another kind of impression on her. In the next section the informants

describe experiences with teachers that were positive.

The Encouragement Context. Susan had a memorable experience with drama in high school, even winning a regional drama conference one year, an experience that meant a lot to her in terms of self confidence and self-esteem. Susan felt that in addition to encouraging her creativity this high school drama teacher gave her confidence in her ability to do other things as well.

SUSAN: I think that was a big...boost in my self-esteem. Big boost...even now, you know, when I have to do these workshops and get up, you know, I still think back to, "I can do this," even though I haven't done this for years, I can do this.

Although Susan was not sure whether or not she took art in high school, she remembers this drama teacher that made a positive impression on her and one that she felt helped her develop her creativity. Susan spoke about skipping school "at least once a week," with friends, but always showing up for this teacher's class period, which was the last hour of the day. The lack of structure apparent in this teacher's class reminded Susan of her seventh grade art teacher, in the lack of structure as well as encouraging children to express their creativity.

SUSAN: She...was just really good at encouraging creative, you know, let go and just do it, you know. Like, "Well, how am I supposed to do this part?"

"Well, however you feel like doing that part. How does it feel?" you know.

She was wonderful. I loved her...And that's probably why all the kids loved her, because it was, it was, kind of like that art teacher I had in seventh grade, it was, it was fun to go to her class, you know. She was, I would say she probably encouraged my creativity more than anybody else, as far as in my high school years.

Post-professional Creativity Context

Current classroom practices

From the offset of the initial interview creative and artistic activity was associated with teachers' current classroom practices. For example, when Susan described what she liked to do with the children, her interest in music and drama appeared as she described her enjoyment of free flowing activities with children that involve creative movement and music, and free experimentation in painting. She loves to just put music on, give the children props, such as hula hoops or instruments and let the children respond to it.

Paula's favorite classroom activities were flannelboard, and art (because, "I like to do it with 'em.") Janet, who, as a child, loved to paint with mud and make

collages with dog food, preferred "messy" activities. Abby liked to do collage activities and one of her favorite art activities was mixing paint with shaving cream. Megan had mentioned that she "loved art" all the way from elementary school through high school, that it was one of her favorite classes, and that she had painted all her life. Not surprisingly, she enjoyed painting with different utensils such as toothbrushes, tongue depressors, cotton balls, Q-tips, sticks, rocks and leaves.

Abby described an event that took place in her classroom which illustrated the potential of a random event developing into a creative experience for both the teacher and the children. One day at naptime a child asked Abby if there was a chicken outside. Abby agreed that it sounded like a chicken, so after nap the class spent a long time chasing, catching and putting to bed imaginary chickens. This was a creative experience for most of the children who "have probably never seen a chicken."

It is assumed that aesthetic development continues across the lifespan (Housen, 1983), but this topic was not explored in this study.

Creativity Self Concept Before and After Childcare

Paula and Shelly spoke of their creativity self concept having been changed by their experience in the early childhood classroom; that they considered themselves more creative since they had become early childhood professionals.

PAULA: but I've never thought of myself as creative until I started working with the kids...

SUSAN: But, with the kids, and since I've been here, you know, and seen all the things that you can do, I feel like I'm more creative now than I was as a kid."

Curriculum Areas

The domains of the Creative Play Curriculum (Catron & Allen, 1993) are Perceptual/Motor Skills, Personal Awareness, Cognition, Communication, Socialization and Emotional Well-being. One might expect the teachers to focus on those areas they felt were important, so I was interested in which domains were perceived as the ones the teachers had to deal with most often on a daily basis. Teachers were asked on what areas of the curriculum they tended to focus throughout the day and seemed to agree that the emphasis throughout their day was on the domains of communication, socialization and emotional well-being. They

felt that art was important in facilitating development in each of these domains, and, especially, that it was helpful in relieving stress, building self-esteem, and developing creativity. Perceptual motor skills were mentioned, but were not focused on.

Paula felt that creativity fit into each domain and felt that the most important domains were socialization, communication and emotional well-being. She also felt that "any art activity would help develop these areas. Janet felt that art was a good way for children to "work through their feelings." The "big ones" for Abby were socialization and emotional well-being and pointed out that when the children were overly excited, that putting on music for them to dance to seemed to calm them down, and that art activities provided opportunities for sharing and working together. I did not ask Megan or Susan this question in the initial interview.

CAROLYN: Which of those domains do you think are the most important in actual--

PAULA: Every day?

CAROLYN: Mm-hm. I mean, in the classroom, for you, that you see.

PAULA: Right now, I'd say socialization and communication, the emotional well-being and I think those are...most important...'cause...if they know how to do things, that's good, but if they don't know how to interact with other people, that's something you have to do every single day of your life...you know, unless you want to live in a cave...

CAROLYN: How would you use an art activity to help develop self-esteem or emotional well-being or socialization skills or--?

PAULA: Any art activity helps develop any of those, because like emotional well-being...in any activity for them to be able to stand up and say, "That is mine, I am making this." And, you know, a lot of times much of what we teach them is emotional well-being...socialization, 'cause sometimes they have to work together to share the paint, to share the playdough...And in communication, we teach them to talk about what they're doing, by asking questions, so I can't think of a specific...I mean, any activity that we do does develop all those.

JANET: They can work through whatever they want to do, come up with different ideas, and they're not stifled, I think, as much, in so-called, you know, an art activity?...Um, you know, it fosters their self-esteem, even?...it fosters their own creativity also...you have some that like to, you know, do what I do--want to get in the paint, you know, with their hands, or with their feet, and do things like that, and I think that's kind of a...stress reliever. You know, they have a certain schedule they have to follow and do all this stuff during the day...and they have that time where they can just...do whatever they want with what's there...art's a big part of that, you know...

CAROLYN: How important do you think art is to little children in their early childhood years?

MEGAN: Very important, I think. That gives them time to create and do things that they want to do, how they want to and express themselves.

CAROLYN: How does it address the domains of the creative play curriculum?

MEGAN: Um--well (laughter)

CAROLYN: You know, how they always make you write, or they used to, I guess you don't have to do it anymore, but--to write down how those...

ABBY: For me, the big ones are socialization, I guess, and emotional well-being because that's the kind of person I am, those are the things that I focus on more, personally, and I see that in them a whole lot more. This weekend I was noticing when I was writing (we have to write developmental summaries for the children) and that's a lot of what mine focus on is how they're relating to other children and how they're expressing their emotions and how they're, you know, how they're getting along with everybody else and...things like that. And I don't pay a lot of attention to, well, how many blocks can you build up in a tower and stuff like that.

MEGAN: (Laughter) They're able to, like, share their supplies, or ask turns or, um, I'm trying to think of...their social skills, they're able to ask questions, talk about what they've done, um, if they're using, ask for this color, or they interact with each other or the teacher, whoever's doing it, the hand-eye coordination, their--social skills, manipulating paint brushes, or whatever we're using...

Socialization, emotional well-being and communication, not necessarily in that order, were referred to in much of the teachers' discussion of the curricular areas with which they have to deal on a daily basis. Paula stressed

socialization ("unless you want to live in a cave"), Janet stressed emotional well-being (self-esteem and stress relief); Abby, Socialization and Emotional Well-being, and Megan, Socialization. Each discussed how art facilitated development in these areas.

Stress Relief and Self-esteem. In several of the teachers' minds there was a link between creative arts experiences and stress relief. Janet described painting as a way to "work through my stress." Megan expressed consistently that she enjoyed art "purely for fun," and that it was her "getaway method." As a child, Susan enjoyed playing piano as her way "of bangin' it out." Today she prefers photography. Abby, who excelled in English and liked to read books, did not mention an arts activity that helped relieve stress, but said that she preferred reading (especially mysteries) as her source of relaxation. However, she did mention the arts in connection with the emotional/stress release of the children.

ABBY: ...I think where they do get some emotional release, whatever, is when they're rubbing things or they're doing some kind of fingerpainting and it's real calming to them.

Teachers all mentioned that it helped the children's self-esteem to become competent in making things and to engage in the positive interaction that took place between teacher and child during art and creative arts activities.

Being nonjudgmental, not limiting, not pushing children. There were three behaviors that teachers felt they had learned not to do to children. They were not to be judgmental, not to limit children and not to push children.

Megan had reported that her father was nonjudgmental and this is also how she liked to be in the classroom. I asked if she noticed activities that teachers do that she would consider to be not art, not expressive, not creative or inappropriate. Her response was, "Occasionally I will, but I try not to be very judgmental because I think, well, what is art to them may not be art to me and vice-versa."

As well as her desire not to be judgmental, Megan's reason for not wanting to push children was related to her childhood environment. She said, "I enjoyed growing up with it and seeing it all the time and doing it whenever I want to. It was never pushed on us, so it wasn't something that we dreaded."

Janet felt that children should be provided with a variety of material to choose from and that they should not be given too much structure. This reflects her mother's influence in terms of being given lots of choices and also what she perceived to be her mother's attitude toward her. Janet explained, "I try not to limit them? Because I don't think I was limited when I was younger?" Similarly, even though Megan was surrounded by art, it was never "pushed on" her. As a result she does not want to "push" art onto children.

The teachers' conceptualization of themselves as creative or artistic was framed in two broad contexts, the pre-professional and the post-professional contexts. In the pre-professional context were the home environment, exposure to arts and aesthetics and teachers from the women's childhood. In the home environment were mothers, fathers and siblings as well as the availability of art materials and encouragement to be involved with them. Included within the context of exposure to arts and aesthetics teachers spoke about diverse involvement with music and drama, ballet and tap, singing in church, as well as attendance or non attendance at symphonies, ballets and art museums. Teachers

were described as those who stressed conformity versus those who encouraged exploration, and those who encouraged vs. discouraged creativity. Only Megan made no reference at all to a negative teacher experience.

Perceived Needs

One of the expressed purposes of this study was to find out what the teachers perceived they needed in terms of providing a more complete aesthetics program for young children. Paula's suggested that providing "more artistic pictures" on the wall would be helpful, especially depicting images that were different from the way they are typically represented.

Paula's suggested providing nonstereotypical portrayals of people from diverse ethnic origins, pictures of anything in nonconventional ways, such as skies that are colors other than blue and different kinds of fishes, and nonrepresentational art. I asked Paula why she thought there were not examples of fine art on the walls of the children's classrooms. Her answer reflected the two common perceptions relative to art in our culture: 1) it is expensive and 2) it is not considered as important as other things. From Paula's perspective, expense and importance

are issues, but not insurmountable obstacles. She suggested that expense might not be a problem if the interest of parents and teachers could be pooled. However, an effort would have to be initiated by one or the other of them and this might be contingent on the amount of need perceived by either of them. At this particular point in time the level of interest may not be great, but with education of both teachers and parents, interest level might be affected.

Janet felt that art needs to be incorporated into the schools in the way they are at the preschool level; that is, on a daily basis. Abby suggested practical ways to expose children to the arts, specifically the idea of taking children to places where they could experience the creative arts, such as museums.

Abby expressed the need for children to be exposed to the arts more, say by way of museum trips or visits to symphonies in the early childhood years and Megan felt that there was a need in the schools to consider art "as important as everything else."

Summary of Perceived Needs

Teachers perceive a need for photographs on the wall to be supplemented by representations of fine art,

nonstereotypical portrayals of people and places representing diversity and picture that may not be of images the way they are usually portrayed. For example, there could be pictures of nonrepresentational art and pictures of the sky in colors other than blue. The reason one teacher believed art was not represented in the classrooms was because it is perceived as expensive and because this particular need is not considered a priority. Finally, art should be incorporated into the schools at all levels as much as it is in preschool, that is, on a daily basis. Another suggestion was exposing children to the arts through such events as museum trips and attendance of symphonies.

Bridge to Art Education?

Colors, shapes, and textures, glue, glurch and playdough may provide a link from the cognitive developmental model of early childhood education to art education's conceptualization of art instruction for young children. In the latter, where one is involved with the properties of materials and objects, and primarily concerned with how they look, feel, smell, taste and sound, there are limits to the degree of aesthetic awareness that teachers in this tradition are accustomed to discussing. For example,

there is a vast difference between identifying colors as red, blue, yellow, green or purple and talking about the way blue and yellow or red and green look when placed side by side.

Colors and Shapes

Janet, Abby and Megan all made references to colors and shapes and abstract forms. In the context of talking about art activities when she was in school as a child, I had asked Abby whether it was the colors or the tactile qualities of the activities that attracted her. She said that it was the colors:

JANET: I liked to use different colors and things like that, just make designs, I never really tried to make objects, per se, I just tried to do different colors and rainbow type things, just all different shapes with different colors...

ABBY: ...I liked the paint because it was messy and it was real colorful; I like real colorful things.

CAROLYN: Was it the colors or the tactile things? What kind of things did you responded to the most?

ABBY: I guess the colors 'cause I think I did things more when they were real, when there were a lot of colors, like if there was a lot of red and yellow and blue and orange or things that showed up a whole lot?

MEGAN: *It doesn't necessarily have to be a particular picture; it could be just colors or just whatever.*

It is noteworthy that color was mentioned by all five of the teachers, shape was mentioned by Janet and Abby, but that other elements or principles of art, such as line, form, balance, harmony, unity, rhythm or symmetry were not. Janet did talk a great deal about textures. She was the only one who mentioned texture and she had a lot to say about it.

Textures and Shapes

Janet shared that she liked to make collages. This interest seems to have dated back to about the time when she glued down a piece of her infant brother's hair that was sticking up. She was also very aware of different shapes and textures of dog biscuits and dog food.

JANET: *I liked gluing everything for awhile. Food, anything. Dog biscuits. I liked to play with the dog biscuits in my art. I remember that.*

CAROLYN: *Really!*

JANET: *Yeah. Different textures and shapes and things...we had the little things that had like the little soft strips and the hard crunch things in 'em, you know, just different looking things...*

As a child, Janet remembered liking "the feel of the clay and things like that," and that that was how she "kind

of got into the textures." She would "rather fingerpaint than use brushes," preferring the tactile sensation. Janet liked to do "more finger paint type stuff, put different textures in...more hands on type art." This was her "preference."

Of all the teachers, Janet had the most to say about getting involved in and enjoying the art process. She said, "I like doing a lot of art, I guess, I don't know." The term "hands on" seemed to be linked directly with the tactile nature of a given process, that is, of getting one's hands into the material, and she thought that the children enjoyed it as well ("I know a lot of them like the textures, the feel of different things, you know.").

Mud was also a favorite material of hers. She had enjoyed painting with mud as a child, and currently enjoyed putting it in the discovery table, as an art activity or letting the children paint the walls outside with it.

JANET: You might start with some dry dirt, that's probably what I would do and have some water and have 'em, you know, feel it, you know, how it feels before it gets wet, and then may add some water to it and see how it, you know, how it feels as you add the water to it, say, well, "What can we do with this?" you know. "We can put it," you know, "on the grass, you can probably even put paper on the wall, let 'em, you know, either paint on the walls or even tricycles, just to

see how it--and then see if it'll dry, maybe leave it out in the sun and let it dry out and show them how it will harden back up, how the water'll leave--texture things like that.

Goop, Glurch and Playdough

In order to understand more fully the classroom culture with regard to art activities, it is necessary to be familiar with three important classroom materials: goop, glurch and playdough. Goop is a milky substance that is a mixture of approximately equal parts of cornstarch and water, that, according to how much water is mixed with it, can remain running or can be rolled up into balls which immediately melt and slide between the fingers. It provides endless fascination in terms of tactile and visual experiences. Glurch is a mixture of equal parts of liquid laundry starch and Elmer's glue that has the consistency of "silly putty." Homemade playdough is a staple in the early childhood classroom and teachers make new cooked playdough every couple of months. It consists of cooked flour, salt, cooking oil, cream of tartar and optional food coloring. Making play dough may even be used as an a.m. (sometimes art) or p.m. ("late") activity. An electric skillet, bowls and spoons are used in this activity. Children sit around

the table and have many lessons in safety, and when play dough is provided for an activity, it is usually accompanied by various props, such as cookie cutters, rolling pins, spoons, animals, cars, or other miscellaneous objects.

Getting Messy

Janet and I talked about glue and glurch and playdough and their uses in the classroom. These included "working things through" (stress relief) and building self-esteem. "Getting messy" was an important element of art activities for Janet, perhaps because of the tactile qualities.

JANET: *I still like the messy ones. Like the making of goop or playdough, something I can actually put my hands on...*

CAROLYN: *Mm-hm.*

JANET: *I like to use things that, you know, they will get messy. I'm not one who really likes clear cut designs, you know, this is what we're gonna do. It's more of whatever they want to do with the materials that are there. Um, I try to give 'em a lot of variety, you know, if we're gonna do collage, make sure that they have enough stuff that someone--they're gonna be interested in, you know, sticking things everywhere.*

Summary

The first research question was answered by the initial interview. By asking the question, "Can you think of a time when you were involved in a creative or artistic activity

and tell me about it?" the participants were free to begin speaking about the first thing that came to mind. Had the informants simply been asked, "Do you consider yourself creative or artistic?" the answer may have been simply, "Yes," or, "No" and relevant information would have been missed. This way, the teachers revealed the contexts of their creative/aesthetic development. Their discussions revealed a dichotomous relationship between the conceptualization of "creative/artistic" and that of "creativity." While their concept of themselves as "artistic" or "creative" seemed to have been formed primarily by their perceived ability or inability to draw well, none of the five teachers were willing to identify themselves as "creative" or "artistic" initially, based on individual stories revealing a diversity of family backgrounds with respect to the arts. Of the five women, we can conclude that none really consider themselves "artistic" or "creative" according to their own definitions of the word. Being an "artist," "artistic" or "artistic or creative" meant being "artsy," "a doodle bug," "crafty," a "good drawer," and similar conceptualizations, while they could identify themselves with the terms "creative" or

"creativity," as long as they were placed in the proper context, which, for most of the women, was the early childhood classroom.

The experiences that formed their perception of themselves as creative or artistic were their home environment, in terms of the provision of art supplies, individual family members who were "creative" or "artistic," exposure to the arts and school experiences, especially with reference to teachers, that made either positive or negative impressions on them by either emphasizing exploration and encouraging creativity or emphasizing conformity and discouraging creativity in various ways.

Ethnographic process has been described by LeCompte and Preissle (1993) as analogous to assembling a jigsaw puzzle. First, the outside pieces are located to provide a frame of reference. An outline of the findings of the first interview provide the edge pieces of this puzzle. This is the outline of the data from the initial interview which provided the edge pieces of the puzzle, around which I hoped to fill in the picture with data from the videotapes of the activities, the classroom fieldnotes and the final interview.

In the parts of the research that follow I would be seeking to discover either validation or contradiction of what was told me in these interviews. For example, it was not clear yet how the parts of their past would impact their teacher behavior or how they would interact with children or conduct art activities.

Themes of the Initial Interview

Dichotomy in the minds of teachers

Being "creative" and/or "artistic" may be related to arts and aesthetics while "creativity" may be related to problem solving in a number of contexts, especially the classroom context.

Creativity linked with drawing ability

Teachers associated the ability to draw or paint well with being "artistic" or "creative."

Teachers did not consider themselves artistic or creative

Although the teachers came from a diversity of backgrounds with respect to arts and aesthetics, these teachers were reluctant to identify themselves as being either "artistic" or "creative" persons.

Creativity linked with problem solving in diverse ways

Situations involving fluency, flexibility and originality, but not elaboration, were discussed by the teachers. These included resolving behavior problems in the classroom, changing routines, changing the classroom environment, trying new things, and doing things a different way than usual.

Teachers had unique conceptualizations of creativity

Creativity was conceptualized in ways that had personal meaning for each teacher, including ones that involved children's metaphorical thinking, family members they considered artistic or creative, and specific classroom situations that required creativity.

Teachers well versed in the topic of creativity

Overall, these teachers were comfortable talking about creativity, could think of lots of examples of creativity in action, valued creativity, and were aware of the fact that they were expected to foster children's creativity.

There were contexts a creativity self concept

The contexts of the teachers' conceptualization of themselves as creative or artistic included their home environment, which involved availability of art supplies

during their childhood, and influences of various family members. It also included their exposure or lack of exposure to the arts in childhood, which was diverse across participants. Finally, teachers had been impacted by teachers in their childhood who either discouraged or encouraged creativity, or who emphasized either conformity or exploration in children. All of these contexts are referred to here as the Pre-professional Context.

The Post-professional context refers to the teachers' current classroom practices, which seems to provide the most frequent and varied opportunities for growth in creative development available to them since they are constantly presented with challenges in the classroom in which they must exercise fluency, flexibility, or originality.

The creativity self concept may increase after working in childcare

Two of the teachers expressed that they felt more creative since they had been working with the children than they did before. Others may have felt that way too, but this cannot be confirmed by the data in this study.

Focus on socialization, emotional well-being and communication

In class and with the children, teachers focus much the curricular domains of socialization, emotional well-being and communication throughout the day, including when they were conducting art activities. This is evident in their frequent references to such constructs as "self-esteem (especially feeling good about themselves and what they are doing)" and "stress relief."

Teachers consider colors, shapes and textures important

Colors, shapes and textures have been an area of interest to some of teachers since childhood. One teacher spoke much about her interest in pattern, design, colors, shapes and textures. Another said that she had "always been attracted to" bright colors.

VI. Data Collection, Part II

Part II of the study consisted of three additional phases of the data collection process. They were 1) videotapes of three art activities for each teacher; 2) observations recorded in fieldnotes 3) concluding interviews. In the initial interview, I had asked the teachers about their aesthetic development by posing the question, "Can you think of a time when you were involved in an artistic or creative activity and tell me about it?" In their answer to this, I hoped to gain insight into the teachers' knowledge of the arts and aesthetics, creativity, and their perceptions of themselves as artistic or creative persons. In the videotaped activities I intended to find out what kinds of activities the teachers chose and how they interacted with the children during the facilitation of these activities. Observing the teachers engaged in conducting art activities gave me the opportunity to see how the teachers interacted with children during relatively structured, planned, activities. In turn, observing in the classroom and taking field notes provided the opportunity to observe the teachers involved in less structured and, to some extent, unplanned activities. The concluding interview

was conducted to give the teachers an opportunity to 1) clarify or explain any portion of the tapes about which I might have a question about concerning their own actions or interactions during the activities; 2) to answer any questions that I would have for them after viewing the videotapes; and 3) to discuss with them briefly the findings of the interview study, and to ask them to clarify, develop, validate or contradict any of my inferences.

The Videotapes

To investigate the teachers' behavior during art activities, I videotaped the children and teachers' involved in art activities and looked for themes and patterns in the teachers' outward evidence of aesthetic awareness or interest in creative expression (as indicated by the teacher's conversation or body language) engagement or nonengagement in activities, and talk about art with the children.

In the videotaped activities I hoped to discover how these teachers might communicate to children their perception that art is important and exactly how they facilitate art experiences with children. For example, I wondered if they would demonstrate enthusiasm for the art

process by engaging in it themselves; if they would talk about elements of art and aesthetics; if they would relate the present activity to outside experiences; and if what would be their topics of conversation? In sum, how would the teachers' behaviors reflect their knowledge, experience and perception of themselves as "artistic" and "creative?" From this it would be possible to determine what is present and what is absent in the creative arts/aesthetics experience that the teachers provide for the children. Based on this data, then, it should be possible to determine the implications for teacher preparation and make recommendations for future facilitation of children's creative arts and aesthetics development.

Classroom Observations

During the fall of 1996, I spent several hours with each of the participants in order to record my observations in the classroom. It seemed that in art activities, in particular, I would be able to observe the teachers during relatively structured situations, while during other times, such as during freeplay or transition times, I would be able to observe the teachers in less structured situations. This would provide a more complete picture of the classroom

situation than would have been possible if I were only concentrating on one or the other.

My original intent was to obtain 12-16 hours of fieldnote data from each teacher. However, as I began the note taking process, I actually found sufficient information about the teachers' classroom behaviors, in terms of arts and aesthetics, with less than the original intended amount of time spent with the teachers. That is, I reached "saturation" much sooner than I had expected, in terms of themes recurring in the data.

The times spent collecting fieldnotes on different teachers varied. This was for three reasons. Irregularities of scheduling occurred, such as unanticipated meetings, or similar unexpected changes in the teachers' schedules. When this happened I would often go to another classroom and observe on a day that I was not expected. Sometimes the teacher I planned to observe was ill and again, I would observe in a different classroom. A second reason for observing less than the originally intended amount of time was the expressed tolerance level of individual teachers. For example, if a teacher commented to me that she was tired or in an irritable mood, or would

rather not be observed today, I refrained from continuing the classroom note taking procedure. The third reason was "saturation." Saturation was reached after differing amounts of time with each teacher.

An honest attempt was made to observe objectively the teachers across classroom activities. That is, for each teacher I tried to attend to her interactions in a diversity of situations, from direct and indirect instruction to spontaneous, interpersonal encounters. I went during mornings, lunches, and afternoons. If I went before lunch or during lunch, I left at naptime. As I took notes, I jotted down the approximate time of beginning and ending the note taking session. When calculating the times spent with each teacher, I rounded them off to the nearest half hour as follows: For Paula, the amount of observation was approximately 11 hours, for Janet, it was 6, for Abby, 12 1/2, for Megan 13 and for Susan, 7. A total of 50 hours of field notes were collected. Field notes and videotapes were analyzed and, along with the findings of the initial interview, were used to formulate the substance of the concluding interviews.

Concluding Interviews

Finally, I conducted a concluding audiotaped interview with the teachers in order to allow each teacher the opportunity to clarify or make comments regarding anything that was observable in the videotapes, or to sum up, reiterate or explain any of their contents. This was a time set aside to comment on anything that was said in the earlier audiotapes, to develop any of the ideas that were touched upon earlier, or to add any further comments regarding their perceptions of themselves as creative or artistic persons and as facilitators of arts activities.

In each series of activities there was one main event for each teacher that stood out to me about which I asked the teachers to comment. For example, Paula had chosen an activity which consisted of children playing with marbles on a plastic construction. I wanted to know why she had chosen that as an "art" activity. Janet had chosen a collage activity related to a book about "earth, wind and sky." I wanted more details about this integration of a theme with an art activity. I wanted Abby to expand on her use of choice when she asked the children, "Do you want purple, red or blue?" Megan had asked a child if his hands were "clean"

referring to having paint on them. The child had said, "dirty," and Megan had agreed that they were "dirty." This had struck me as incongruous with the general tendency for teachers to encourage children that getting into art materials is not the same as getting "dirty," something for which I had heard teachers say that many young children have an aversion. There was a time when a child had asked Susan what they were supposed to do with a paintbrush. Susan had responded simply, "Whatever you want." I wanted to know of her rationale, whether or not she had a rationale, or what she was thinking about when she responded that way. In other words, I wondered why, when the child had asked for instruction, none had been given. This seemed to contradict the general trend of rising to the occasion of a "teachable moment," a child initiated request for instruction, an emergent learning situation.

The decision about what to ask the respondents on the final interview was based in part on the findings of the first interview study. I felt that I had made some inferences about the possible mind set of the "group," which I wanted them to verify. For example, did they all see art and aesthetics differently than they saw creativity, based

on some of the earlier responses? If so, how? Was there something else about the difference between the idea of "artistic" versus "creative" that they would add? In terms of teacher behavior, were they all in agreement that teachers should not judge, limit, or push children? What else did they feel teachers should not do? What did they think teachers should do? So, I went into the final interview with one question that was unique to each teacher's activities and one general question: Do you agree with this summation, or with the inferences I have made about you as a "group?" How would you modify it? Do I have an accurate understanding of what you have told me? What else do I need to understand about what you are doing in the classroom in terms of art and aesthetics?

In terms of what was important to know from the final interview, it is necessary to return to the initial interview question. Do teachers consider themselves artistic or creative and how did they come to that conclusion? The next question was how does this impact on their current classroom practices with respect to creative arts experiences for young children? What other variables are there that make up the total picture of the teacher in

the classroom attempting to provide and facilitate experiences which are creative and/or artistic? First of all, do they have a "receptive attitude" toward the arts (Feeney, Christensen & Moravcik, 1983) Of what does this consist? Secondly, are they able to "think in an art medium" or to perform in the area of art or music as suggested by Gardner (1993). In sum, what are the implications for teacher education, especially in the area of creative arts experiences for young children? So with all these questions in mind, the final stage of the study was begun.

VII. Findings, Part II: Teacher Behaviors

Filling in The Puzzle Pieces

In the second part of the study, details were filled in to the outline that was formed by the initial interview. This analytical process has been described by LeCompte and Preissle (1993) as analogous to assembling a jigsaw puzzle. First, the outside pieces are located to provide a frame of reference. The outline of the findings of the first interview provided the edge pieces of this puzzle. Another analogy might be that of a skeleton, or building frame. In any case, in the videotapes, the classroom observations and in the final interview a more complete picture would emerge of what was provided in outline form in the initial interview.

Cultural Influence

In a recent study by Edwards and Gandini (1989) mothers from different cultural backgrounds were found to have different developmental expectations of their children. Undoubtedly teachers from different cultures would also differ in this respect. For example, if three and four year-olds in Reggio Emilia are representing objects with a great deal of fluency comparable to U.S. kindergarten and

first grade children, possible explanations of this phenomenon might be that teachers are expecting this from children and either providing opportunities for this to occur, encouraging the production of such drawings or that there are more "gifted" children in Italy. It would be difficult to provide evidence for the latter explanation. Instead, it is much more likely that teachers are expecting more from children's drawing in Italy and that they are providing opportunities for and encouraging the production of these more advanced kinds of drawings.

Lack of Emphasis on Arts and Aesthetics

In this present study, data from the videotapes and classroom fieldnotes suggest that there is a lack of emphasis on arts and aesthetics, evidencing instead an emphasis on the domains of communication, socialization and emotional well-being. This emphasis is revealed in a number of ways including frequent discussion about the physical properties of materials and objects, teachers' continual efforts to encourage children to "use their words," and admonitions to the children with respect to "teamwork" and not being "hurtful" toward their friends. The variety of verbal interaction between teachers and children may be

associated with any number of influences, including the teachers' own personality, teachers' own early childhood experiences and the teachers' immersion in the training program of the university early childhood education program.

Cognitive Developmentalist Perspective

Generally speaking, this teacher training program reflects the Piagetian Cognitive Developmentalist Perspective with its corresponding emphasis on children's interaction with objects and materials in the process of "constructing knowledge," as well as emphasizing "cooperative relationships among children and between teachers and children" (DeVries & Kohlberg, 1987, p. 30). This philosophy focuses on children's social and moral development, the teacher's role as companion/guide, and on organizing situations and materials that present children opportunities to learn problem solving skills. In the report of the findings of Part II of this study there is evidence that teachers are cognizant of these principles and that they are operational in the classroom of the child development program in this university. The inclusion of an emphasis on the arts or creative development in these same classrooms was significantly less apparent.

Expectations

In viewing the teacher tapes, I expected to hear teacher talk reflecting the cognitive developmental tradition. This trend is reflected in the text, Early Childhood Curriculum (Catron & Allen, 1993), as well as the philosophy of the teacher training program of Child and Family Studies and the Child Development Laboratories at the university where this research was conducted. Examples of texts include Constructivist Early Education: Overview and Comparison With Other Programs (DeVries and Kohlberg, 1987) and Art: Basis for Young Children (Lasky & Mukerji, 1980) published by the National Association for the Education of Young Children, and Creativity in Early Childhood Classrooms (Tegano, et al., 1991), published by the National Education Association. In this tradition is the assumption that children construct knowledge from interacting with objects and materials (DeVries & Kohlberg, 1987) the emphasis on process over product (Tegano, et al., 1991) and such ideas as "expanding children's curiosity," developing problem solving skills and "supporting playfulness" (Catron & Allen. 1993, p. 226-227).

These concepts would all be consistent with supporting the development of *creative potential* across the curriculum. But there is nothing inherent in these concepts that would necessarily support a specific emphasis on art, arts or creative expression. So, from an *art education* or *aesthetic development* perspective, I was still interested in finding evidence of a "receptive attitude" (Feeney, et al., 1983) towards the arts and aesthetics, and evidence of the ability to think and/or perform in an art medium (Davis & Gardner, 1993) shown by conversation focusing on such things as art elements and principles or by some evidence of a demonstrated ability in an art medium. In addition, from the art education perspective, I wondered if there were evidence of 1) many opportunities for children to create art; 2) many opportunities for children to look at and talk about art; and 3) teachers responding to the children's need to become aware of art in their everyday lives (Schiller, 1995).

The Videotapes

In order to study the teachers' classroom behavior, I analyzed the videotapes of the five teachers during three art activities each. Since verbal interaction was such a

dominant portion of the classroom activity, I focused on the verbal interaction of the teachers with the children, while, at the same time, noting the teacher's physical interaction with the children and the activities.

The reader should be aware that in the toddler classroom the children do art in the lunchroom, which is a separate room from the main classroom. The rooms are separated by a door that opens at the top, so that the teacher can look out and still keep children in or out. In the preschool classroom, the activity tables are in the main classroom and other activities are going on at the same time as the art activity. It is customary in the toddler classroom to invite three or four children at a time to do the activity, and, when they are finished, clean them up, send them back into the main classroom and invite three or four more. This custom of limiting the size of the group is observed in the preschool classroom also, but without the benefit of the half door. Thus, children are told that they must wait until one of their friends is finished. Recall that Paula and Megan are the teachers in the toddler classroom of Center B, Abby and Janet are the teachers in one of the preschool classrooms of Center A and Susan is one

of the teachers in the other preschool classroom of Center A.

Description of Art Activities

Paula's first activity was one in which butcher paper had been taped underneath the table top and the children were to use crayons to color upside down on the paper. The conversation with the children centered on reference to the location of the paper, the color of the crayons and the position required in order to draw on the paper.

PAULA: Where is it, M.B.? Is it on top of the table or under the table? How can we color on it? Lay on our backs? (She lays down under the table, scribbling on the paper). Lay on your back, M. Come lay under the table. M., this is for teacher's hands. Look? M's under the table and she's coloring. How are you going to color, H? What color do you have, M.? You have green?...You have what? You have orange? Just like your outfit. What are you doing, M? Is that pink or orange? You are making a long line, M., color under the table. Up, down. Good, H. Go up and down the paper. What? lay on your back.

Paula's second activity involved attaching cotton balls to paper with red and green glue and her third activity involved putting marbles on a large plastic construction and letting them fall down. In all three of these activities there was a lot of conversation about the cognitive characteristics of the sounds, colors, shapes, textures and

locations of the materials. Paula also did a lot of moving around and encouraging children to move, for example, to lie on their back in order to color on the paper attached to the bottom of the table. Her conversation with the children is primarily related to the properties and locations of materials and not about aesthetic qualities, metaphoric thinking or topics outside the realm of the activities. I decided to ask Paula about her rationale for choosing the marble activity, since it did not appear to involve any exploration of materials or elements of art other than the fact that the children were involved with a three dimensional structure. Her response is reported later in this paper.

Janet's first activity was one in which different earth colors of glue are poured in streams on paper plates and dirt is put down on the glue. The children were able to add leaves and sticks to this mixture. A child asks, "What are we gonna do?" She answers:

JANET: O.K., tell you what we're gonna do. You know how we were talking about yesterday? In our book for this week that we were gonna read and do something with? It's called "Earth and Sky?" Some things that you find on the earth, especially on the ground. Dirt and leaves and sticks. And what we're gonna do is make

a collage out of it all this dirt we have...and make our own ground.

This activity reminds me of how much Janet told me she liked to paint with mud when she was a child and the time she painted the family cars and the patio furniture with mud. Observing Janet in this art activity shows that she has, first, related the activity to a book that the children have been reading, thereby relating the activity to something else that they have been learning. She also shows them different things they can do with the materials, giving them ideas and talks to the children about the processes she is using while she is demonstrating. This is not a case of rigid structure, but one of teaching by example. She is not prescribing a model of a finished product, but sharing possibilities with the children. This activity is an example of one that provides a variety of experiences and learning opportunities for the children, including suggestions for use of the material and metaphorical thinking. It follows the cognitive developmental guidelines for encouraging creativity (Tegano, et al., 1991).

JANET: Here's a stick for some glue...the spoons are what we're going to use to scoop out the dirt; they work very well to scoop out the dirt...we have sticks and leaves and dirt, see what all we can stick on our

paper plates...I need another bowl for my dirt. You guys want some dirt? Let me get one of these scoopers. Put some glue down on it?...Let's see, I'm gonna try some of this glue. You can use all different colors of glue on here; you can make designs on your paper...spread out some sticks too? Now, these sticks are for gluing on our paper...look at the dirt. What does the dirt remind you guys of? You know what it reminds me of? Smashed Oreo cookies...

Janet's second activity involves taping masking tape shapes to the table and putting shaving cream in the middle, explaining that the children may make patterns and shapes with the shaving cream. I cannot help but call to mind her stated preference for colors, shapes and patterns as a child. She also has some small animal shapes that she traces with a brush and shows the children how to do it if they choose to. Again, Janet demonstrates what can be done with the materials.

JANET: Here's my pumpkin (Janet traces a circle onto the shaving cream.) Kind of like the pumpkin we had yesterday; I'll put some eyes on him. I used this one. It could be an apple or an orange or a pumpkin, and I traced around the outside of it. I used a brush. You can use your finger. First I smoothed it all out real good. You need some more cream. On your hand? It's a big blob. Smooth it all out. Fillin' up my square. Very thick. What other animals do we have here? Oh, I think I'm gonna make a track [picks out a small car and drives it through the shaving cream square]...You know what? This shaving cream makes everything slippery. Hard to hold on to!...

Janet's third activity is a painting activity involving a flour and paint mixture with Q-tips and paper plates. She talks a lot about the properties of the paint mixture.

Abby's first activity is a collage with a variety of materials including red and green shiny strips. Her second activity is a print. Tape is put on the table to enclose an area to spread a sticky paint mixture, which, when paper is applied to it, makes an interesting print pattern. The children's role is to manipulate the paint mixture any way they choose until they are ready for Abby to put the paper down. The third activity is marble painting. Paint is put on paper in a box and marbles are rolled around in the box to make various shapes and patterns.

Abby has told me that as a child she responded to bright colors and her choice of colors for the first two activities reflects this preference. The colors she chose were bright and the activities provide a lot of freedom to explore and manipulate materials. She makes editorial comments to the children about what they are doing, such as, "Ooh, A., you covered the whole page." Her whole demeanor during art activities is very relaxed, quiet and calm. The children also seem to be relaxed, quiet and calm. Abby

speaks little during her art activities and when she does, it is usually related to something that a child has said. At one point, a child says, "It looks like a balloon!" Abby laughs and repeats what the child says. "(Laughter) It looks like a balloon!"

Two of Megan's activities involve paint, and I recall how Megan told me that both her parents were painters and that she loved painting. Her first activity is a sponge painting. Her second was an activity involving playing with different colored "goop" (cornstarch, water and food coloring) and the third activity is painting with toothbrushes. She had told me that she liked to have the children paint with all different kinds of utensils. Megan says to one child, "Wow, B., look at all those colors!" She spends a large amount of time involved with preparing children for the activity, putting on their smocks and washing them up afterwards and calling over the half door for the next child to come in for the activity.

MEGAN: You don't want to put a smock on? We need to put a smock on so you don't get paint on your clothes. You want this one? This one...This one? O.K. Come here. I don't want you to get paint on your clothes. O.K. ...Oh, my goodness, look at all the paint she has on there!...Look, you have rainbows on your paper! If you mix pink and blue together you will get purple.

How does it feel? What does the paint feel like? Is it cold or hot? How does it smell?

At one point Megan asks a child, "Are your hands clean?" The child has paint on her hands and answers, "dirty."

Megan replies, "That's right. They're dirty. Do I need to wash them?"

Upon viewing this portion of the videotape, the immediate question that came to my mind was, was indicating to a child that having paint on her hands was the same as her hands being "dirty," not sending the most positive message to her about getting involved in art activities? This is especially salient given that one reason children might not want to engage in art activities is because they have an aversion to "dirt" or because their parents have one. So this is the question I decided to ask Megan in the final interview.

Susan's first activity was marble painting, her second was painting on paper in a large aluminum pan, and her third was painting with a mixture of glue and paint on paper plates with tongue depressors. In the first activity she modeled the activity by showing the children that if the box

was rolled back and forth the marbles would make lines. In the second activity, she commented to one child, "Look what the purple's doin' in the red!" expressing apparent delight at the visual effect.

A few minutes into the activity a child asked her, "What do you do with these?" This time, instead of replying with a suggestion, she answered, "Whatever you want." This reminded me of her account of the teacher who told her to portray the part "however you feel it." This may have been the mental process from which she was responding, but to an observer might appear qualitatively different from her response to the previous incident, in which she had suggested to the child a specific direction. This incident may not be a pattern of behavior, but it was an opportunity to give art education information that was passed over. I decided to ask Susan about her response to the child's request for direction in the final interview. Her response is reported later.

Themes of the Videotapes

Relaxed involvement

All of the teachers were involved in the activities. That is, they made marble paintings, collages or prints. In

addition, they all seemed fairly relaxed and seemed to generate an attitude of warmth and calm and seemed to be enjoying themselves. That is, they engaged in friendly conversation with the children and appeared to be enjoying their company. There was very little stress or tension exhibited by either the teachers or the children and this appeared to be a time in which both teachers and children could build relationships and enjoy a time of slowing down, being relatively quiet and involving their minds and bodies in activities that could best be described as recreational.

Teachers involved in logistics. Teachers were all involved in the activities but, particularly in the toddler classroom, there was a lot of time devoted to hand washing and putting on of smocks, moving children in and out of the room, etc. The preschool teachers moved back and forth from the table frequently to put finished pictures on the shelf to dry. They were involved with providing materials, making sure the supplies were available, and intervening in any inappropriate behavior, etc.

Toddler teachers stressed communication. Janet, Abby and Susan work with preschoolers. Paula and Megan work with toddlers. Because of the developmental difference between

the two age groups, certain differences in teacher interaction might be expected. This was the case. For example, there seems to be slightly more emphasis on encouraging conversation with the toddlers. This may be because the preschoolers are already expected to have attained a certain amount of conversational fluency, thereby needing less of this type of intense intervention. This may explain the greater amount of verbal interaction noted in Paula's and Megan's activities.

Lack of art emphasis. Data in the videotapes reflected the cognitive developmental themes in the teachers' training and the accompanying lack of emphasis on aesthetics in the form of discussion of design qualities or art elements. In terms of talking about art, virtually none of the teachers talked about the children's art in aesthetic terms such as space, pattern, line, form, balance, harmony, rhythm or symmetry. Most references to shape and color were questions about the primary and secondary colors or geometric shapes. Nor did I observe any of the kinds of comments referred to by Thompson (1988) above ("interesting," "nice," etc.). Expressions of appreciation of beauty or delight in the children's creations were rarely heard from the teachers.

There was one word that was heard from time to time to describe the children's work and that was, "cool," as in, "That's cool!" Still the majority of art talk centered on primary colors, geometric shapes and sensory qualities of the materials, such as their smell, feel and consistency. For example, when the children were using glue, stickiness or coldness were mentioned. For example, sponges were soft, paint was soft or cold. In other words, art materials and objects were discussed from the cognitive model ("How does it taste, smell, feel, look, or sound?"), but not from an arts or aesthetics education context ("Is your picture bright, dull, clear, cloudy, sunny, full, empty, balanced, exciting, sad, happy, etc.?").

Differences were noted in reference to amount and kind of conversation. Paula's classroom style is much more verbal than the other teachers in general, and in terms of art activities, the conversation seemed primarily for the purpose of encouraging children to talk about themselves or the materials. Janet talked more about the actual art process than the other teachers. Abby talked the least of all the teachers and seemed to be more involved in the actual process herself than the other teachers. Megan was

the only one that made reference to what she was going to paint; such as, a "flower," a "tree" or a "butterfly."

The Fieldnotes

As I was observing in the classroom and on the playground, the most salient feature of the actual events was the conversation that was taking place, primarily of the teachers. So the bulk of my fieldnotes was trying to record verbatim what they were saying. However, I was observing the activities the teachers were attempting to involve the children in. In the classroom are lots of objects and materials that invite children's involvement, such as the "water table" or "discovery table," "climbers," dolls, small furniture, multicolored plastic materials, such as Legos. The learning areas in both toddler and preschool classrooms include puzzles and games, drawing and writing, imaginary play, living, blocks and manipulatives, science and discovery, reading and books, and a quiet corner. Music is located in the block area of the preschool classrooms and in the locker area in the toddler classroom. Following are slices of teacher conversation that are typical of what I heard when I was observing. I have selected a typical example from each teacher to illustrate the typical interactions.

In this first activity, Paula was taping huge sheets of packing material on the floor for the children to jump on.

PAULA: I'm so glad you all want to help me...How does the tape feel, M.? Do you want to help me? Thank you. What's on your head? Is that a new hat? You know what, K.? Let's move that table out so we'll have more room. What do you have, T.? What is that? Tell me, "Open," and I will open it (a marker). Oh, my goodness, what's on your shirt? There's the bubble. How many are there? Three bubbles. You have a white shirt. What can we do with these crayons? I'm gonna dot, dot, dot, dot, dot, dot. What do you have? A tree, that's right. What are you doing? Where do your feet go, T.? What's that? Do your hands go in the fish tank? That's for the teacher's hands. The fish might get sick if you put your hands in there. What? What is it? (pointing to a snail in the aquarium).

Paula has now moved from taping packing material on the floor through talking about a child's shirt to what to do with the crayons, guiding someone's feet from an unsafe to a safe location, keeping a child's hands out of the fish tank, to a biology lesson, in the space of about five minutes. This is the typical pace in the toddler classroom.

In this next segment, the imaginary play area of the preschool room, Janet is involved with some children who are pretending that they are tigers.

"You guys sound like tigers (laughing loudly). Boy, you guys have really loud growls! You're going to hurt my ears!" (They scream). Janet holds the screaming child's

hand, he quiets down, she lets him go. This theme of quieting children down was repeated during the following session, at the snack table.

JANET: It's O.K. to sit there but it's not O.K. to tease your friends. It's rude. That's another word for it. You know what? We're going to get up in two minutes. You know what? That wasn't silly, that was something that would be very hurtful. You know what? That sounds like it's going to be hurtful. I don't want to hear that story. I want you to listen to my words.

Here are some more examples of Janet's speech in various situations.

JANET: J., listen to my words. You know what? This game is not working. Everybody come sit down near the wall...J., you need some help controlling your body. Everybody turn up your ears (children scream). Do a body check. Everyone look at your legs and your feet. Make sure they're not on the (Hopscotch) tape. It would really hurt if someone jumped on you...Sit on your bottom, J. Please listen to my words. Hold your bodies very still and look at my face. I'm going to wait until everybody's got their body under control. Can you tell I'm getting frustrated? When I get frustrated, do you know how I feel? Angry and sad.

Here is an example of a typical lunch time in the toddler classroom (the same room where the art activities are conducted) with Megan.

MEGAN: Use your fork for your rice. You'll get more. E.'s using her fork. K., wake up... Good job, M. Use your fork, K., use your fork, E. Nope, you didn't fall asleep, did you? Are you ready to take your nap? Would you like some more milk? Yes. You're welcome.

Good words. C., are you done? You have a birthday coming up. Do you know what? You'll be three on your next birthday? B., sit on bottom. On bottom. Good job. You want some more chicken? (child says, "Please") Good word! K., are you sleepy? Are you gonna sleep in your hat? No? Are you gonna put it in your cubby? Kirk fell asleep while he was eatin' lunch! Would you like to put your fork in my bucket? Thanks. Use your words. (Megan washes children's hands.)

The following example is of a morning (art?) activity, one that is fairly typical, in which the teacher and the children make playdough. Abby is conducting.

"Will the oil and the water mix?..." (Puts in one drop.) A child shouts, "I want it darker!" The children have voted to color the playdough blue. Abby puts in the blue food coloring, one drop at a time. Each time the children shout, "Darker!" Each time Abby adds a drop of blue food coloring, she asks the children if they want it darker. As the playdough gets darker, some children say, "Yes," some say, "No."

"Sounds like we need a vote." She adds five more drops.

"I'm gonna pour it in. If it needs more after we add the flour...I think it looks like pancake batter!"

A child pipes in, "I think it looks like crumbled up sky!"

Abby says, "Do you want it to be darker?" All the children are saying, "Yes," now.

"How many drops? One, two, three, four. Let me stir it awhile."

As she stirs, the playdough has a swirled appearance. Abby adds six more drops of blue food coloring and invites each child to stir the playdough twice each. She reminds the children to sit on their bottoms and keep their hands under the table so that they will not get near the electric skillet.

ABBY: Show me how y'all need to be sitting. If you put hands on the table, I'm going to ask you to scoot way back and you won't be able to see because we have to make sure at no times do your hands touch the table. J., you need to scoot back because your hands are on the table.

J. replies that she had forgotten. She removes herself from the activity. Two others soon forget, put their hands on the table, and are instructed to leave in similar fashion. Abby tells three children that remain at the table,

ABBY: J. and S. and M. , you're doing a great job of keeping your hands under the table...When I hand this

playdough what do you have to remember about? Is it hot? After you play with it awhile it'll cool off. M.'s right. If you flatten it out it cools off faster.

A child says, "More, more!"

Abby asks, "Let's hear some 'pleases,' please..."

Outside on the playground, there was a lot of physical affection and conversation as well as supervision of play. I have included an example of Susan going out to and interacting on the playground.

"You're ready, Dan, my man....If you get pneumonia, I won't see you for a week. J., where's your jacket?" To a little girl, she shouts, "Wait, wait, wait. No goin' out without that hat and mittens. I mean gloves. How many fingers do they have? A lot. (laughs)." The child raises her hands to Susan, indicating that she wants to be picked up. At first, Susan says, "No," because her back is hurting.

"You want a hug? You always want a hug. You'd give me a 24-hour hug, wouldn't you?"

One day the children had become interested in a huge number of ants on part of the cylindrical wood piece that surrounds a certain area of the playground. Some of the boys were stepping on them and one child was upset about it.

SUSAN: What's wrong, B.? You don't want them to step on them? Does that hurt your feelings that they're stepping on them? Just look at the ants! They're not botherin' us. That's just where they live. They won't bother us if we don't bother them. They'll make you itch!

Of all the teachers, Susan talked to me the most when I was observing. One of the children was forming a fence with his hands to keep the ants in. Susan told me, "He's gettin' friendly with that ant down there. He's got 'em in a cage. Then he'll set him free."

Overhearing Susan, the little boy advised us, "I'm gonna take 'em home." This made the sad little boy sadder and he mournfully asked Susan, "He's gonna take 'em home?"

Susan assures the sad little boy, "I bet his Momma will have something to say about that."

Themes of the Fieldnotes

Health and safety

In observations both indoors and on the playground, it was evident that several things were of utmost importance to each of the teachers, and are included in the Creative Play Curriculum (Catron & Allen, 1993). The domain that includes the health and safety focus is referred to as personal awareness. First of all, the routine of the day made it

possible to attend to the children's need for safety and health, concepts that are included in the domain of personal awareness. Many references, in both preschool and toddler are made throughout the day such as, "feet on floor," "that's not safe," "too rough," and "gentle touches."

Children were encouraged to eat and wash hands, had frequent and regular diaper changes (in the toddler classroom) and a long nap time in the afternoon (from after lunch around 12:00 or 12:30 to 2:30 or 3:00, depending on the center).

Socialization, Communication, Emotional Well-being

After the area of personal awareness, perhaps the most evident curriculum domains attended to by the teachers were those of socialization, communication and emotional well-being. In the area of socialization, cultural and social norms were attended to such as the use of "indoor voices" and "outdoor voices," and "that hurts my ears," were used to modify the children's behavior and teach them to conform to social norms of behavior that demonstrate consideration of others, and getting along with others. Children are encouraged to "try everything," at the meal table and to "sit on their bottom." Communication was a very evident priority, especially in the toddler classroom. Terms such

as "good words," "use your words," and "good job listening" and, "listen to my words," were frequently heard. In all three classrooms I observed, all five teachers engaged in much physical affection: hugging, kissing, holding hands, and playing with the children. Teachers engaged in imaginary play involving eating at restaurants, play involving imaginary creatures such as monsters, and children being the teachers' hairdressers. These observations confirmed the focus on emotional well-being, socialization and communication that the teachers had told me in the initial interview.

Lack of aesthetic emphasis. What is largely lacking in the classroom and what is not a domain of the Creative Play Curriculum (Catron & Allen, 1993)--the area of arts or aesthetics. A drawing and writing center is available to children, where they may choose to color with crayons, markers or large pencils. Of the three Developmentally Appropriate Practices in Art Education listed by Schiller (1995), one of them is evident, and that is the opportunity to create art. Time for a morning activity, which may or may not be art, is allowed, usually in the morning, with some regularity. But the other two themes are virtually

absent. That is, opportunities to look at and talk about art and opportunities for children to become aware of art in everyday life are largely unavailable in these classrooms. I did observe Susan playing the piano one day with the children as I happened to be passing by the center, not on one of my fieldnote taking days. As stated earlier, I was looking for evidence of a receptive attitude toward the arts, ability to think in an art medium and the ability to perform in an art medium. The receptive attitude was apparent from the initial interview and was observed in the activities and the classroom behavior. However, the area of arts and aesthetics was clearly not a focus or a priority for any of the teachers in this study. It may be inferred from their personal stories that they were not encouraged by the culture or their education to place much importance on this area and that the curriculum emphases of personal awareness, socialization, communication and emotional well-being precluded this focus.

The Final Interviews

As I began the final interviews with my participants I was very much aware that this abundant interest in the Reggio Emilia schools and particularly the perspective of

art education might be somewhat new if not unfamiliar to them. On the other hand, these women had talked to me before about their interest in creativity, both their own and the children's, and I was very interested in their reflections on their own classroom behaviors with respect to art activities. I also wanted to give them a chance to add to, correct or validate any of the conclusions I had drawn from the earlier interviews, videotapes or field notes.

There were two main objectives to the final interviews. One was for them to explain their rationale or philosophy about their classroom behaviors and, secondly, to correct, modify or otherwise comment on what they had told me in the initial interviews. I had chosen one or two points of observation in the videotapes to ask them about, and then allowed the interview to develop in a somewhat open-ended way from that point on. At some point in the final interview I reviewed for them in outline form what I had learned from the initial interview and asked them to interrupt me at any time if they wanted to comment about anything.

Paula

Paula's classroom behavior, regardless of the kind of activity, was characterized by a continuous stream of dialogue. This may be partly attributable to the fact that Paula is a highly verbal person both in observation and by self description. But in addition to this being a personality trait of Paula's, this steady flow of verbal interaction might be related to the emphasis placed on language development in toddler classrooms as compared to preschool classrooms in this particular lab program. The other major difference was the necessity to be involved in helping the children wash their hands, get into and out of smocks and letting the children in and out of the room. Because of the need to be away from the table rather frequently, there was necessarily less time for the teacher to be engaged in the actual activity.

Paula felt that having doing activities in a room away from the main classroom served a couple of functions. Primarily, it prevented any peer pressure from taking place in terms of children finding a given activity a desirable one or not. That is, if the children in the classroom could see their friends not enjoying an activity they would

possibly not want to get involved. Having the activity in another room prevented that from happening. It also served the function of having a "special place" to do art or other scheduled activities, thus increasing the desirability of becoming engaged in the activity.

I asked Paula to describe for me her philosophy about talking about art to children. That is, what distinguishes verbal interaction during art activities from verbal interaction during any other kind of activity? She responded that she views art activities as a "more of a learning and getting them to experience doing things..." When I asked her whether this philosophy had more to do with her training or her experience, she said that it was partly what she had learned in her course work, but mostly what she had learned from experience in the classroom. For example, she told me that toddlers liked having sticky fingers, "while they were doing it," but wanted it washed off immediately. I learned that this phenomenon had caused the teachers to have to limit the children to washing their hands once, upon the completion of the activity. In other words, whereas preschoolers were allowed to wash their hands and come back to the activity, toddlers were not allowed to

do so because they did it so often that hand washing became the activity.

The main thing that Paula said she learned in her course work was to focus on process, "not look at the product," but the majority of her classroom teacher behaviors have been learned through experience on the job. In terms of art activities, teachers are taught not to draw anything for children ("'cause then they're not gonna do it"). Paula said that it was "a real self-esteem thing." That is, if the teacher's drawing looks "no different than" what the child could do (implying that the teacher cannot do it "better"), it "gives further self-esteem." Because a learning objective for toddlers is to gain independence, learning to "do it myself" is considered of utmost importance.

Paula said that she noticed that, especially in the toddler classroom, if teachers tell them, "I like, I like, I like," very much, the children "don't work as hard," only enough to elicit that response from the teacher. If, instead, they say, "You're involved," or, "You're working hard," the children stay involved more. If something a child has done is aesthetically pleasing to Paula, she'll

say, "Ow, wow, those are great colors," or express delight over the way the child mixed the colors.

Here, Paula is using her own experience as the basis for believing that this is good for the children. In terms of her experience, I knew that Paula had liked art and studied art and wanted to know if she was able to use this experience in her teaching. She responded that she would have to take the initiative to review, and become comfortable with it before she could begin to utilize what she knew about art to teach young children. Paula commented that she knew that there were a lot of people (student teachers, participation students) who "don't like art," and that she rarely limits art to drawing or painting so teachers in training will know that there is "more to art than" painting and drawing with crayons.

When I asked Paula if she agreed with my inferences about what teachers thought, she agreed with everything except that she would add that with regard to the domains on which teachers focus during art activities. She said that she would add the domain of perceptual motor skills. And, in terms of the difference between "creative" and "artistic," she would add that the term "artistic" implied

the inclusion of a "product," whereas "creative" did not.

Summary of Paula

Paula never considered herself very creative or artistic, even though she had taken a lot of art and liked art in school. Her teacher training had taught her to focus on process, getting the children involved and encouraging them to communicate. She felt that how she conducted art with children was partly to do with her course work, but mostly from on the job experience. She had learned that praising children very much for their art work tended to make children not work as hard (thus be less involved). She felt that in order to provide more comprehensive art experiences for children she would need to "take the initiative" to review (what she had learned about art) and become comfortable with it anew before she could begin to teach it to children. She felt that communication and socialization were of utmost importance to children, "unless you want to live in a cage," but did think about the area of perceptual motor skills as well when conducting art activities.

Janet

The first thing I wanted to talk to Janet about was her first art activity: the mud, sticks and leaves collage. I shared with her the connection I had made between what she had told me about painting with mud, but admitted that I didn't know if her reason for selecting that activity had more to do with her childhood, her training, or just what she had learned in the classroom.

JANET: I think what I do a lot is, I look at the kids we have, first off, and what their interests are. And if you don't have something that they're going to be interested in then they're not going to come over. I try and plan...something that I enjoy especially too. And if the teacher's not enthusiastic about what they're doing the kids are not going to be enthusiastic.

Her first activity included elements of preservice teacher training, personal preference and on the job experience. In teacher training, there is a unit on "themes," in which teachers learn how to design lessons that focus on children's interests. Janet had already shared her enjoyment of mud play. And she remarked that children will not get interested if the teacher is not interested, a principle that certainly could have been introduced in a

class lecture, but was likely to have been experienced in the classroom as well.

In Janet's case there was another important variable involved. Recall that Janet's mother was a preschool teacher. The link with what her mother had taught her came out when I asked her to explain her philosophy about talking to children during art activities.

JANET: Um, I guess the first thing I look at is, I look at their senses? Not so much as, you know, well, "tell me about that"...I focus a lot on feeling. You know, the smell of it, how it feels, what it looks like, things like that..what does it remind you of? It keeps the communication going finding something of their interest.

CAROLYN: Did, is that, those ideas, where did you, where did you get those ideas? Do you know?

JANET: ...I think that's how I learned more so? And I know that's how my mother--

CAROLYN: Is that how your mother was?

JANET: Yeah. Did a lot with me. With more the feel-- well what does it feel like to you? I'd always, when we first started doing a lot of things, I said, "Well, why are you doing it that way? A lot of the kids question, "Well, why are you doing it that way? Why do you move it there?...It ties into our philosophy but it's something, that's usually how I look at anything. I'm a very hands on person. And I think I do get a lot of that from how my mother worked with me some.

As I had asked Paula, I asked Janet what might distinguish art activities from other activities. She

couldn't think of anything "right off hand." When I asked her to recall anything from her training regarding how to talk with children she said, she mentioned not being judgmental, being encouraging and listed the following:

"Oh, well, look at all those lines."

"You've spent a long time on that."

"I can tell you're really working hard."

"Wow, look how you did this."

"Gosh, that took a long time."

"How did you do these?"

She said that what was most important was letting them know that what they're doing is important, appreciating what is unique to them about the work, and considering "self-esteem issues." Later, when putting up the pictures, she might say something like"

JANET: ...you were very angry that day when we were doing art...pull a lot of feelings in it, I guess, too...You know, you drew a happy face, you know. You know, how were you feeling? Does it make you happy to draw that, or things like that, and a lot of, in their pictures, they--kids usually focus in more so on their emotions, I think, when they're drawing? You know, if they're angry, there's going to be more fierce strokes. They're going to be, you know, it's going to be more defined, more, almost bold, kind of, drawing...I can tell, you know, how they're feeling at the time...

The theme of focusing on self-esteem was very apparent in Janet's conversation, and she said that she tended to focus more on that than other things. She didn't want to be the person "who's going to crush someone." She did explain that she felt that by the time her seventh grade teacher told her that she was "no good," that she had already reached an age by which she had developed sufficient self-esteem that it would not "crush" her, but that she felt that it was very important that children get that early.

Summary of Janet

Janet did not consider herself particularly artistic or creative, feeling that her inability to "draw faces very well" had been unacceptable to her teachers who had not encouraged her to develop her aptitude in design, so clearly evidenced by her frequent mention of colors and shapes, patterns, designs and textures. Her classroom methodology had to do with her own preference for tactile activities, elements of her teacher training, and on the job experience. In addition, she held in her memory her preschool teacher mother's teaching techniques and seems to have incorporated her mother's teaching techniques into her current classroom practices. "Self-esteem issues" were most important to

Janet, as were issues of emotion (angry-sad). This may reflect her own personality as much as anything.

Abby

In Abby's third activity, a marble painting activity, I noticed that she asked the children to choose between colors ("What color would you like?"). I wondered why, because my impression of marble paintings was that there were usually at least two or three colors in them.

ABBY: It's just to give the children a sense of being in control of what they're doing. They can't make every decision, obviously, but if you give them choices that they can make, then they are more in control and they're in charge and it's more, they own it more if they've decided more what they're going to do...

Two other reasons she gave were that it was easier to see the individual colors, in terms of talking about them, and that it helped with the conservation of the paint. That is, if the paint were given one color at a time, their papers would not get as "soaked." The first answer confirmed to me Abby's emphasis on emotional well being in the classroom, the desire to give the children a "sense of control of what they're doing," of being "in charge," "feeling good about what they've done," and that they've "created a good thing." Talking to the children by telling

them "what they seem to need to hear at the time," was another strong indication of concern for emotional well-being.

In the videotapes, Abby had used words like "neat" and "cool" and "nice" when describing the children's pictures. She said that this was because she always wanted them "to feel good about what they've done," and that that was her "primary focus" when talking to the children about what they have done. She wanted them to feel like "what they've created is a good thing," so that they would not get... caught up in, "Well, mine doesn't look like hers or mine doesn't look like hers."

Abby said that she based what she said about the children's art on "what they seem to need to hear at the time." I asked her if that was something she had learned in teacher training.

ABBY: I'm not sure, because, you know, we're told in classes to comment on how they do their work, like say things like, "Oh, you really worked hard on that," comment on, "You've got a lot of squiggly lines in there," and I guess I do that some? But they want to hear a lot of times that we really like what they've done too, so I guess kind of go more on that. I guess I kind of go away from what we're told all the time to say.

I asked Abby to comment on the idea that giving approval might encourage them to do the activity more for the praise than for the "intrinsic" motivation of doing the activity (as Paula had mentioned). She said that it made no difference with an activity like fingerpainting or marble painting because children were going to do the activity over and over regardless, but that it might make a difference in an activity with a "pre-chosen end result," such as making lions out of a paper bag.

When I asked Abby if she felt that she tended to focus a lot on emotional well-being in the classroom, she answered:

ABBY: I think so. I think for me it is more, because I think I tend to--that's an area that I tend to be more concerned about, I guess, you know, just in anything that I do with them, I want them to feel good about what they do, I want them to feel like they can talk about what's goin'--I think emotionally, and, you know, self-esteem-wise, I want them to feel right about things and so, to me, that part of it kind of overrides a lot of other things...I think the other things come if you have that.

In the earlier interview I had noticed a lot of emphasis in all the classrooms on communication, socialization and emotional well being. I asked her if she felt that emotional well being was more of a focus than

communication, and her answer was that "the big communication thing" in the preschool classrooms was the area of conflict resolution, that is, getting the children to talk rather than "being physical about it." I inferred from this, that, it was not so much that communication was more emphasized in the toddler classrooms than in the preschool rooms because of the need to build initial language skills, but that the emphasis within the domain of communication might change. In other words, whereas the younger ones really needed to be taught to speak more about everything, the preschoolers, although more advanced in their basic language skills, might need more concentration on their conflict resolution skills (which, as well as their language skills, were, perhaps were sophisticated as well). In terms of talking about art, Abby told me that she guessed...

ABBY: Technically, we're supposed to be doing that kind of thing, I mean, if we're going to talk about the lines and you know, what it looks like...

CAROLYN: Is it just that you don't have time to do it, or you're just not used to doing it, or it's just not something...

ABBY: I actually never thought about doing that before...you know, when they're wanting an immediate response, you don't stop and think...you know, you just

can't say that: "You really drew a lot of straight lines on that, didn't you?"...Sometimes I'll say something like, "Look what you did!"

She said that what she said to children about their art was "because that's just what comes out naturally." Abby also mentioned the word "therapeutic" in connection with art activities, "you know, slamming the marker down on the piece of paper."

In the last minutes of the final interview, Abby remembered a story about a parent, fortunately not a typical parent, but an unusual situation regarding a child that had been in the program a few years before. I chose to include it because, although this story is not focused on how her sense of herself as a creative person impacts her teaching methodology, it does have a lot to say about Abby's attitude toward the arts, as well as her emphasis on the importance of emotional well-being. It also occurred to me that her sensitivity in this case might have been influenced at least in part by the experience she underwent with the teacher that made her outline everything in black crayon, and her conviction that she would "never tell a child, 'You have to outline everything in black coloring crayon!'"

ABBY: We had a child here who, she was very into, not so much drawing, although she did draw some. But, more of dancing and things like that, and her dad was just convinced that this child was going to be a failure because she wasn't interested in being a doctor or a lawyer...she was four years old...and he was, he'd just say, "I just have to accept that this is what she is, and she's not gonna make anything of herself." And, I mean, he had already decided, so, even if it's not so much from the children's point of view, it's from the mom's and dad's point of view that we need to emphasize that this can be a really important thing too...I just tried my best to say..."You know, those are things that will happen, and these are things that she can do now that are going to enable her to be able to do that later, but, you know, she has a lot of talents in a lot of other areas that, you know, she's so expressive and she's so dramatic and she's so, you know, she has such grace and such control of her body...these are areas that you can really explore with her!"...just tried to help him even more appreciate the importance of what she could do because what she could do was very important and very good...we got him magazine articles about age appropriate things and what to expect out of a four year old and stuff like that.

Summary of Abby

Abby did not consider herself "somebody that's a real artsy person," who did more "pretending and other things like that than sitting down and coloring and everything." But, as all the teachers, Abby had been well trained in the basics of how to conduct art activities with the children. The area that she said she "tended to be more concerned about" is the area of emotional well-being and felt that this was the area that "overrides" other areas. Her sense

of herself as creative or not had little to do with how she conducted art activities, but rather relied more on what she had learned in the classroom. In her words, "I guess I kind of go away from what we're told all the time to say."

Megan

The question that I had for Megan was about her response to a child whom she had asked if his hands were clean (they had paint on them). The child had said, "Dirty." Megan had agreed by saying, "Yeah, they're dirty." She went on to comment, "They're dirty? Do I need to wash 'em?" She told me that it was about getting them to think about differences, such as "like with the paint, light or dark." I had heard conversations among teachers about children who don't like to get their hands or their clothes dirty, and that this prevents some children from participating in art activities involving paint or any material that comes off on clothes. In some of these conversations, there may be an inference regarding a parental influence; at other times parental influence is not alluded to. In either case, my question was about the use of the word "dirty" in connection with paint. It would seem that if this were a problem with some children, referring to

other properties of the paint might be appropriate, such as "wet" or "dry," "sticky" or "smooth," "red" or "blue."

MEGAN: Oh, no. It was just the, not a negative, it was just a noticing that our hands weren't clean, we would have to wash them, we wash our hands after activity. Not that being dirty was bad, 'cause mine were dirty and that's why we do it also, is to show that it's O.K. Messy activities are probably some of the best activities!...it was just a--"Are our hands clean or dirty?" It's not---...but I could see how that could be...

I acknowledged that the bias might be my own, that using the word "dirty" could reinforce the idea that getting paint on them was "dirty," and that I wanted to know what her thoughts were on that. She concluded:

MEGAN: No, um, I guess I wasn't even thinking because I don't think that dirty is bad, so I wasn't thinking that this was a--I was just questioning, always questioning what they're doing and trying to get them to expand on what is happening or what they're doing or what they think is going on.

Since Megan's parents are artists, did not report any negative teacher experiences in her childhood relative to art, and enjoyed art classes all through school, I was curious to discover how her level of experience and involvement with art all her life might have influenced her thinking about teaching art in early childhood. In the videotaped activities, the most obvious difference between

her activities and those of the other teachers was that two of them were painting activities (one with sponges, one with toothbrushes). Recall that Megan had referred to herself as a "painter" ("not a very good one, but I like it, yeah.") Still, there was not an abundance of comments that would distinguish the activity as an "art activity." My question to Megan with respect to her philosophy of talking to children about art reflected my own possible expectation that somehow her response should be different than the others because of her vast exposure to art.

CAROLYN: *I know that you are an artistic person, you know, are involved in art, know a lot about art, have taken art in school, and, so, as a consequence you have a lot of knowledge about art, but I notice that in these activities you don't get an opportunity or it doesn't seem, um, tell me, how is this related to your philosophy of art when you're teaching children. Is what you know about art and sharing what you know about art, is it somehow in conflict with what you need to do as an early childhood teacher...?*

MEGAN: *I think just introducing them to the different kind of like, the paint or the chalk or it could be with blocks. Just getting them introduced into seeing that this is an important part of growing. Crayons, I think all of this can be incorporated into kind of stair stepping arts, you know. If you never gave a child a crayon, they wouldn't know, so this is like the base for, just getting the materials, being familiar with them and then learning the basics and then as they grow older they can expand it in their way. That's why we don't say, "I want you to color in this little block, make it blue, and don't get out of the lines,"*

'cause that's setting limits on their creativity. This way there are no limits, there's no right or wrong. Here's what we have given you, you take with it and do what you can with it.

I asked Megan what she would tell a child if he or she asked what to do with a paint brush.

MEGAN: With a paint brush? I would probably say, "Well, you can put it in the paint and then you touch your paper with it however you want to and try not to-- to let them just touch and see what they can do with it. Try not to impress too much on what to see that it is a utensil, it's kind of like using a fork, you know, you show them how to use it and what the function is, can be...you do give 'em a certain amount, you would give them, you would say, "Well, you can use it this way or use it this way...not say there was just one way to do it or...

CAROLYN: How would you describe your philosophy on talking about art with children?

MEGAN: My big thing is to be creative and not have the limits set. Just in letting them do what they want to do. To just, "Here's the materials. Do what you want..." That's basically, there's no set guidelines. It's just to create if they--at will.

We talked for awhile about what kinds of things teachers could talk to children about concerning art. Megan told me that she might say something like, "That's a neat picture. It has lots of colors," or, "That picture has...lots of lines in it," that when the children were finished, they were ready to wash hands and that this did not leave much time to talk about their pictures. Finally,

I asked Megan about what I perceived to be a lack of aesthetic elements in the way art was currently done here.

CAROLYN: But I sort of see that the aesthetic elements are not present right now in the way we do art with children and I'm just wondering whether that is a result of maybe the experience that you've had in the classroom and how you've learned to work with the children, whether it's something that you haven't thought about or something that you think that could be incorporated more? 'Cause I mean you certainly have the knowledge that you could probably bring that to the children, you know, even more so than some of the others that have less exposure to the arts and less experience in the arts than you have.

MEGAN: Mm-hm.

CAROLYN: Um, I'm just kind of wondering, you know, I mean, have you thought about those kinds of things?

MEGAN: I hadn't really thought about 'em. I think at this age we're just that familiarity with giving the materials and like you said, the process, just learning the social skills, just sharing the, just those things that are going on right now...So, but I think somewhere down along the line that those other things can be incorporated into the--it's just that it's moving so quickly now as it is, it's just a very fast process.

When I asked her about the role of communication, she said that they try to "always talk, to discuss...we discuss what's on our plates, what the colors are, what are some other things that--to try to have a, to not just sit there, to--or constantly, constantly talking."

Summary of Megan

Megan had said that she was a painter, but "not a very good one," so even though she came from a family of artists, this did not qualify her in her own mind as a "creative or artistic" person. Even though she had loved art and been involved with art all her life, there is no obvious evidence that this love or knowledge is something that she has been able to incorporate in the classroom when she conducts art activities. Her explanation about the use of the word "dirty" in connection with paint on the child's hands expressed her focus on communication, the act of "question, always questioning," "always talk, to discuss," "constantly, constantly talking" about "what they're doing or what they (the children) think is going on." She sees her role as an instructor of art as basically one of "getting the materials," involving the children in the process, and giving them opportunities to develop social skills. In Megan's responses the theme of communication comes through very strongly, as well as socialization, and the well-ingrained emphasis on "process" that is so prevalent in this program.

Susan

During one of Susan's activities, involving paint and glue brushes, a child had asked her, "What do we do with these?" Susan's reply was, "Whatever you want." There were two reasons why this had leapt out at me so much. One was the recollection that Susan's favorite high school drama teacher had told her to do the part "however you feel like doing it." Maybe she had incorporated it into her teaching approach with the children partly because she had responded well as a high school student to this form of non-intervention by a teacher. I was aware, however, that this "open-ended" approach was an expression commonly heard in the teacher training classrooms and the classroom teachers' vocabulary in the child development laboratories.

The other reason why this incident seemed to be so prominent is that in Susan's videotapes this was the only time that a child asked the teacher "what to do" with a utensil. It may be that this is very uncommon in classrooms with children this age. A case might even be built in support of a hypothesis that this type of questioning by a child at this developmental stage is quite rare.

This particular incident was not selected as "representative" of the typical classroom situation, nor is it even presumed to be Susan's usual mode of operation, but was simply selected as an example of a type of questioning situation that could occur in a classroom situation, for the purpose of discussion in terms of what may be the appropriate response to a pre-operational child's question about "what to do." In any case I determined that it was relevant in terms of developmentally appropriate practice to discuss it. The following is her response to my question about what might have been the rationale for responding in that particular way.

SUSAN: ...I guess 'cause I didn't have any set thing in my head that I wanted them to do with those, you know, it was just kind of an abstract object to add to the activity...I mean I guess I expected 'em to paint with 'em, but...it's not like I had a certain intention for it.

After I told her that it made me think of the story she told me about her high school drama teacher and asked her to discuss her thinking on where this response originated.

CAROLYN: I'm kind of wondering if there could have possibly been some kind of linkage in your mind with-- had your teacher from the high school kind of influenced the way that you responded in that classroom situation, or was it a combination of things, your

training plus your teacher that you had in high school or just your own personal way of looking at things?

SUSAN: I think it's probably a combination of all of it, yeah, because I've learned here (and of course I've been trained here forever) to offer them very open-ended materials and then just let 'em do whatever, you know. Uh, I don't know how much. I'm--it could have been, I guess, influenced from then too...I would say most of it probably is just from my training here...especially when there's other teachers here that have been trained the same way I have that may not have responded the same way--that may have given 'em a specific instruction to do...so, I would say part of it just me, also.

Even though Susan seemed pretty sure that the way she responded was probably influenced primarily by her training, she acknowledged that even that response was not necessarily the only possible appropriate response in a similar situation, that someone else trained in the same way might have responded differently. Part of her response was "just me." So in this environment there may at any time be a variety of alternative responses that may be considered appropriate. She also acknowledged that may have been influenced by her teacher. So this response reflected a combination of all three influences: her high school teacher, her training and her own personality.

I also noticed that when Susan took the children's pictures and put them on the counter to dry, little or

nothing was said about them, just as was the case with the other teachers. I asked her to comment about this practice.

CAROLYN: I noticed when you took the pictures and you put 'em up? Do you always--do you usually just take the pictures and put 'em up or do you sometimes, uh, comment about the pictures, like the visual elements in the pictures or anything like that...?

SUSAN: Yeah, I think I do sometimes, yeah. More of just describing what they've done and that's just, you know, you try to get away from--and I never say, "I like how you blah-blah-blah." I never say that, because, you know, I feel like that they need to be proud of what they're doin', not just wanting me to be proud of what they've done, so...

CAROLYN: Not you making a value judgment.

SUSAN: Yeah. I don't always make comments about what they've done, but sometimes I do...'cause I think a lot of times if you comment, "Oh, you did a good job," and, "You did this," and that might send a message to the child that, "O.K., I've done it, it's over," rather than, "Give me another piece of paper," you know. Sometimes I just, you know, I take that approach...'cause a lot of times then when they get that, they'll think that that means, "I must be finished, teacher's happy with what I've done, rather than keep going.

I confessed to Susan that I was looking for perhaps an "aesthetic vocabulary" in the classroom.

CAROLYN: Well, you know, in other words, looking at things in terms of spatial properties or design properties or composition or, you know, elements of art, you know, like balance and unity and harmony and just pictorial kinds of visual things.

SUSAN: Do I look at that? You mean do I look at that in what they're producing? Or--? I don't think so.

CAROLYN: Mm-hm.

SUSAN: I don't look at what they're producing more than I look at how involved they are in the activity.

CAROLYN: O.K.

SUSAN: I mean really, 'cause some of that paper that came out of there, I mean, was nothing but a drippy, slushy mess, and I knew that they would not be able to take home and save or anything.

The link between aesthetics and "product" seems inevitable. In general, then, Susan seemed to perceive her role in an art activity more as a provider of materials rather than a teacher or an instructor, director or guide, and the focus of the activity is the children's involvement.

SUSAN: I think in an art activity, I would prefer not to be directing what's goin' on. I'm there to supply the materials. To help them out when they need new, you know, when they need more materials, when they need their paper changed or put this away or do that. I feel like I should be more of just be there to help 'em? But to let them. Just child-centered.

So, it seems that to be "child-centered," "open-ended," and "process oriented" might be interpreted as precluding all but the most minimal of guidance and intervention by the teacher. Herein seems to emerge the conflict between the approach of art education and the approach of cognitive

developmental psychology and it's applications in the early childhood classroom.

But in terms of a "receptive attitude" toward creative expression, Susan expressed a great deal of awe and wonder while describing to me a child who she seemed to perceive as gifted in art.

SUSAN: We've got a little girl now that I mean the things that she does with her art, I mean, textures and just the designs that she does, I can't even comprehend what she's doing sometimes, but it's I mean it just looks different than any other four year-old's...and I mean, I don't even have the vocabulary to describe what she's doing sometimes. It's like, "This is so cool; look at all the textures you've put in." I mean, so I would feel like I would need more. I would need more training to be able to point out the artistic stuff to the children, you know? To be able to talk about it.

CAROLYN: Yeah.

SUSAN: So that they'll know what they're doing, you know? (Laughter) I mean she, you know, she's got something special.

Susan's understanding of how to talk to children about art reflected an understanding of the Hitz and Driscoll (1988) article about "effective praise."

SUSAN: Encouragement would encourage them to continue and to keep going and to describe what they're doing, to recognize and give them feedback on what they're doing and praise is more giving them my opinion of what they've done...I think it's more intrinsic or something. But it causes them to take more responsibility for the good feeling that they have or

whatever about what they're doing...

Still Susan believed that it was all right to say that something was "cool" or "wonderful" or a "great job," as long as one did not do it all day long and therefore became "meaningless." As long as it was sincere and heartfelt, it was acceptable to praise children's work, as long as it didn't become "overused" and you were not telling them "you like everything."

Summary of Susan

Susan, the photographer, never felt like a "very artistic, creative person." Nonetheless, as was the case with the other teachers, this perceived lack of artistic, creative ability was not an obstacle to conducting art activities in the classroom. The teacher training and the classroom experience had provided sufficient instruction for her to fulfill her perceived role as supplier of materials and facilitator of child involvement. She perceived that the particular teacher response I had inquired about may have been formed by a combination of her teacher training and her own personality ("just me"). Process and involvement are paramount concerns in the classroom. Praise

of art work is perceived as a hindrance to child involvement.

Themes of the Final Interview

The themes of the final interview were an emphasis on getting involved, "process" and fostering children's self-esteem. Involvement and process were really linked together (because process gets children involved). Associated with fostering children's self-esteem was the idea of not drawing for children. And, finally, teachers focus on creativity, but not on art or aesthetics.

Focus on Getting Involved

The most important emphasis of the day at the child development laboratories might be "getting the children involved," and this objective traverses all curriculum areas. So fundamentally, whether the children are reaping artistic or aesthetic harvests from an art activity or not is of little or no importance. What is essential is that the children be involved.

Paula talked about getting involved in terms of talking about art. It seems that talking about the drawing might discourage the children from "staying involved."

PAULA: Especially in our age group. 'Cause, like, if' you sit there and go, "Oh, wow, I like that!" I've seen one child just do a line and show me...I know I

when I say it it's like...their time decreases of the activity.

Staying involved is considered the primary objective to almost any activity. For Paula, this is important because the children need time in order to feel proud of what they do:

PAULA: Taking their time and doing it how they want to do it and not just rushing through to finish, to please somebody...to spend time and feel proud about the time they've spent in it...I know when I spend a lot of time on something I'm more proud of it than when I rush through something to get it done."

Janet's reason for wanting children to stay involved is that they will "get something out of it," and that the longer they stay involved "the more they get out of it."

JANET: Not necessarily "learn" something, but find something special or kind of unique for them?...which is kind of what our program kind of focuses on, have a real individualistic plan for each child or something that meets them and I try to incorporate that into my activity and they usually--the longer they stay at something the more they get out of it?

Megan referred to it as "attending to the activity," and spoke of teachers needing to get involved themselves in order to involve the children.

MEGAN: So just by being excited about it, encouraging it, saying, "Oh, this is fun. What colors do we have? What, just the tone of voice, facial features, me being involved gets them involved...to me, any art that they

*do is good because they're getting involved in it.
They're at least trying it.*

The following statement of Susan's probably sums up the implications that this has for art producing activities in her classroom. As I had asked all the teachers I asked Susan if she ever looked at the children's drawings in terms of spatial properties, design properties or composition (art elements). Susan summed it up this way: "I don't look at what they're producing more than I look at how involved they are in the activity."

This was not to say that she did not look at what they are producing at all, but that this would be a secondary concern if it were a concern at all. Getting and keeping the children "involved" is the primary concern.

Focus on Process

Linked with being involved is the concept of process. Almost every teacher spoke about "process." Paula, who said that she viewed art activities as a vehicle for children to learn and "experience doing things" said that she wanted toddlers...

PAULA: ...just experimenting with getting into the process because most toddlers, I mean these guys don't like to get their hands sticky, they don't like the

feeling after they're done with it, they want it off immediately but they like doing it when they're in it?

Susan and I had talked a little about the apparent conflict between ideas of "art as a discipline" and the process focus of this program. She had said that it seemed like the "opposite" of what they had been taught and had been practicing.

CAROLYN: *I'm just curious, I mean in terms of the children drawing stuff themselves, how would you approach that, I mean, would you...ever have an activity where, let's see, you had the children draw what they saw at "Sea World" or...how they feel, draw the day, you know...*

SUSAN: *You know I don't think I've ever planned an activity like that here. I mean not that I have any problem with that but I feel like it's not something that this curriculum intends to do. I mean it just--*

CAROLYN: *Doesn't fit the--?*

SUSAN: *Yeah. I mean everything is so "process, process, process..."*

Janet's comment on process brings us to the next topic of the classroom focus in this lab program. It concerns the domain of emotional well-being and includes what Janet refers to as "self-esteem issues."

JANET: *And everything that you say to them about their work, about their painting, or about the process of anything, it's more along the lines of, uh, just that emotional well-being than anything else, almost.*

Two Drawing Taboos

Two basic assumptions of the lab program at this university are that, "You don't draw for children," and that, "You do not encourage children to draw (even simple pictures)." Another basic assumption of the labs seems to be that everything else depends on self-esteem being in place. Adherence to the two non drawing policies is considered essential in order for self-esteem to be preserved. Paula and Susan spoke about the issue of drawing for children, which is taboo and something the teachers are trained early not to do. Here's how it emerged in Paula's discussion. I had asked her if she would be able to have an activity where the children drew a picture of themselves. Her answer was that only if it was a matter of chalk outlines of their bodies on the sidewalk. She said that it was uncommon to see children drawing and saying, "This is me, this is my eyes..." unless, "you can tell Mom and Dad have done it at home a lot."

PAULA: I mean I see a lot like, some of them will come and we're drawing and they'll go, "Draw me a train." And the way I do that is because we're taught, "Don't draw things for them" 'cause then they're not going to do it. So I go, "Here's my train," and I'll just make a scribble, like I can't--I don't draw anymore. When I doodle, my doodles are scribbles. But I scribble and

I'll say, "There's my train!" And they look at it and they see that it's no different than what they--and it gives further self-esteem.

JANET: I try and make sure that I'm not making something that they can't make...you don't want to do something that they can't do usually. That's very hard on them self-esteem wise and they won't want to play--be around you if you can do everything and they can't do it.

I had asked most of the teachers if they had heard about the schools in Reggio Emilia and the art (symbolic representation) that preschool children were doing. Susan had been surprised when I told her that I had read that the children would perhaps go on a field trip and return and "represent symbolically" what they had seen, which might include drawing or sculpture.

SUSAN: Are you talking about children between 2 and 4 years old? Well, see, that's one, there's a guideline actually written guideline that you do not encourage drawing, even simple pictures. I mean I can't sit there and draw someone a fish and show to them and say, "Look, I've drawn a fish."...And I don't think it's in the developmentally appropriate practice guide, but what tends to happen, I understand why that guideline was written, is if you've got kids drawing at the drawing and writing table and a child says, "Will you draw me a flower?" And I draw 'em a flower. Well, then the next child says, "I want you to draw me a flower. Can you draw me the grass too? I can't do it. I can't do it like you do it." (Laughter)...If a child says, "Will you draw me a flower," then the way I would respond is, "Well, I'll help you draw one; let's draw one together, O.K. How do you start out? This is a circle. This is a square." And then, you know, have

them draw the circle, and then, "Well, what do you...? How do the leaves look?" And just try to get them to do it on their own without actually doing it. Or if I do model something I will try to model in a way that I think--like I would draw it in the way that I think they would be able to draw it and not be better. (Laughter).

Focus on Self-esteem

So, in this policy of not drawing for children is the idea of not allowing the children to think there is something the teacher can do that they cannot, in order that the child's self-esteem not suffer. Self-esteem is mentioned a lot. Janet had a lot to say about self-esteem. Not only was she affected by the seventh grade teacher that told her she was "no good," she told me that she had a brother whose self-esteem was injured early by a teacher and she always kept this in mind; it had made her sensitive to the feelings of others and, as a teacher, didn't want to be the one to "crush" someone.

JANET: I'm really trying to focus in on their emotions or how they're feeling, you know, their self-esteem a lot of that?...that's something else, I think, with art, that will keep them coming back to something, if it's pleasurable, you know, not only to do that activity, but you get a pleasurable feeling about it you know? "Well, I did something good, I feel good about it, she liked what I did...A lot of people will ask you, you know, "What's your philosophy of education?" You get into that and a big thing for me

is fostering a child's self-esteem. I mean that's one thing that's very important to me.

Abby also felt strongly about self-esteem, saying, "I mean I always want them to feel good about what they've done, so that's my primary focus, when I'm talking to them about what they've done."

Creativity a Focus, Aesthetics Not

Creativity is a focal point of the Creative Play Curriculum, but there is evidence in this study that aesthetics and arts has not been a focus. Some of the ideas of art education, in terms of teaching art as a discipline, exposing children to art and teaching children to talk about and make art are rather foreign to teachers in the cognitive developmentalist tradition. That is not to say that they do not have a "receptive attitude," but it is an indication that teachers in this tradition are likely to not have learned how to "think in an art medium" or to "perform in music or art."

Only one of these participants (Susan) spoke of her creativity self concept as being a liability to her in terms of taking children beyond the limits of what is commonly practiced with children in terms of art activities:

"Because I don't feel like I'm a super creative person, myself, so how do I go about encouraging that in the kids?" I asked her what she thought would help.

"I think having a wider variety of resources. We don't have that much here. I mean we just have to go on what we've got and we don't have material resources."

She said that she had been to "tons and tons of workshops" but couldn't think of any specific training she'd had in that area: "Yeah, most of the workshops and stuff that have anything to do with art are actually just giving you art ideas...you know, give me...these materials and do this and here's what you'll come out with..."

Teachers told me that things were better than they used to be. Children used to have to finish art in "two minutes," and that there was no "drawing and writing" area, so this was an improvement. But still, according to Megan, there is really "not a set slot for art." What I had been referring to art activity I found out was not really art activity time at all, but "a.m." activity time. In addition, according to Paula, teachers avoid drawing activities during a.m. activity because it encourages student teachers to think that art consists only of drawing.

Any activity that would get the children involved can be used at that time. These may include:

MEGAN: ...the wooden house and the little plastic people, puzzles, playdough and cookie cutter.

CAROLYN: Mm-hm. So, then you could say, you really don't have a time, you...

MEGAN: For just art.

CAROLYN: And you don't really have a time just for drawing and painting either."

MEGAN: Hmp-mm.

CAROLYN: You wouldn't ever really have a time for focusing on that activity.

MEGAN: Right.

CAROLYN: They just do it on their own, when they want to, during the day.

MEGAN: And if someone has been writing and drawing with them to...

CAROLYN: But you would possibly be able to get involved with a child in the drawing and writing center if they were doing it during the day sometimes.

MEGAN: Right.

CAROLYN: But that's not something that's really attended to during the art time: drawing and painting.

MEGAN: Right. Um, there's not a set slot for art.

Creativity is a central construct of the Creative Play Curriculum and is important to teachers. For them, the

primary purpose of art activities is to provide children with opportunities to create, without limits, without imposing adult expectations of "right or wrong," to get involved in processes that engage them physically and cognitively with objects and materials, and provide them opportunities to develop skill in socialization and communication that will develop a healthy state of emotional well-being. As far as talking to children about art, in general, teachers have not really thought about it even though, "technically" they are "supposed to do it." Teachers are more concerned with the level of involvement and children's interest in the activities than in the activities' aesthetic or artistic elements.

Summary

The initial research questions were, "Do early childhood teachers consider themselves creative or artistic and what is the path that brought them to this point?" and "How do elements of these experiences impact on their current classroom practices?" Feeney et al. (1983) had stated that only a "receptive attitude" toward the arts was necessary, while Gardner (1993) had suggested that teachers who facilitate arts experiences for children should be able

to think in an art medium as well as to perform in art or music. In addition, from the art education perspective, I hoped to find evidence of 1) many opportunities for children to create art; 2) many opportunities for children to look at and talk about art; and 3) teachers responding to the children's need to become aware of art in their everyday lives (Schiller, 1995).

Teachers revealed in the initial interviews that even though their lives had been full of opportunities to pursue the arts, and some had much artistic exposure and experience, they did not consider themselves either creative or artistic. This was incongruous with their understanding of creativity, as demonstrated by their rich descriptions of personally meaningful and anecdotal examples of creativity in their own lives, such as Abby's description of her three year-old nephew who held up two different shaped seashells and said, "Look, a mushroom!" Each teacher could list instances of creative responses in the classroom, and opportunities for the development of their own and the children's creativity. But when it came to art, that was a different story.

Since no operational definition of a "receptive attitude" was formulated, it was not possible to determine conclusively whether or not the teachers had a "receptive attitude" toward the arts. However, one might infer that they do because of the fact that they agreed that art was important for children and because they all felt that it should be included in the daily schedule, and that it helped facilitate children's development in the areas of communication, socialization, emotional well-being and perceptual motor skills. But in terms of thinking in an art medium or performing in art or music, there was much less evidence of this. Conversation about art elements was totally lacking, with the exception of discussion about primary and secondary colors and geometric shapes. No awareness of design elements or compositional qualities was demonstrated in the conversation with the children. It seemed that all potential aesthetic concerns were pre-empted by the emphases on children's involvement, "process" and self-esteem. And, although several of the teachers knew a lot about art, there seemed to be no avenue by which to impart this to the children. Whatever teachers might bring to the early childhood classroom in the way of art knowledge

seemed to be preempted by these other concerns, so that what finally was brought to the children was very similar across the teachers in terms of art content. That is, there was virtually no art content transmitted, only cognitive and sensory stimulation, materials provided, and opportunities for socialization and communication to occur. This summation is not intended to devalue these activities in any way, but only to point out that, currently, one could remove the word "art" from the term "art activities" and still accomplish the same goals and objectives that are now being met. That is, those goals and objectives that deal with the domains of communication, socialization and emotional well-being are being met simply by getting the children involved in "process," that is, engaged in physical and cognitive interaction with objects and materials, and in the company of their peers and teachers.

Of the three elements of developmentally appropriate practices in art education only the first was observed. Children have frequent opportunities to create art, but not to look at, talk about or be made aware of it in their everyday lives. In the videotapes and in the classroom observations I saw teachers engaged in art activities with

the children, and in miscellaneous non art activities. But in none of these activities were the teachers or children observed talking about art or discussing art in everyday life.

Much of what the teachers had told me in the initial interviews was "fleshed out" in what I saw in the classroom. For example, the domains of socialization, communication and emotional well-being remained prominent. At any time of day in the toddler classroom, communication seemed especially crucial. During art activities communication was no less salient, along with helping children with the putting on and taking off of smocks and washing of children's hands. Judging by its frequency and the emphasis placed on it by teachers, teaching children rudimentary language skills appeared to be of utmost importance to toddler teachers, so, during any kind of activity, encouraging children's speech may have been the most dominant observable teacher behavior throughout the day.

Relationships were stressed, both among children and between children and teachers. On the playground, play was especially important, but indoors or out there was an abundance of affection expressed toward children in the form

of hugging, kissing, holding hands, picking up, squeezing, laughing, etc.

In the activities, communication, socialization and emotional well-being were stressed. Teachers wanted children to learn what is socially acceptable behavior and wanted children to "feel good about what they are doing," including their art. Open ended, hands on activities are favored as opposed to cookie cutter projects with end products in mind.

Although teachers came from a diversity of backgrounds in terms of arts and aesthetics, all five of the teachers seemed to be comfortable facilitating art activities. Elements of their personal histories, teacher training and what they have learned in the classroom were integrated into their activities, even though their teacher training and on the job experience may have been the major influences.

Theoretical and Practical Implications

The findings of this study have theoretical as well as practical implications. The former deals with the significance of the chosen conceptual frameworks and their relevance in terms of the present study as well as any future attempts at theory building, especially as it relates

to education. The latter relates to possible recommendations for current and future practice in education, as well as to the need for research in art education and aesthetic development, early childhood education, and developmental psychology as it is applied to education across the lifespan.

What Theory Explains These Findings?

All three theories referenced at the beginning of this study play a role in explaining the findings of this research. As a general conceptual framework with which to house the research design, the Ecological Paradigm (behavior is a function of person and environment) provides an explanation of the findings of this study. The teachers' behavior in the classroom was partially explained by their interaction with the contexts of their home and school environments in which they were exposed to the arts and aesthetics at varying levels in the time previous to their employment as early childhood teachers. After they became professional teachers, the context of their aesthetic development included their current classroom environment, including their teacher training, and the assumption of continued aesthetic development across the lifespan.

The person-process-context model served as an appropriate frame for the research design. Within the various contexts of the teachers' aesthetic development, the teachers experienced a variety of transactions with teachers and parents that may have impacted their teaching behavior in the classroom. For example, the drama teacher that directed Susan to perform the scene however she felt like doing it may have been reflected in her open ended response to the child who asked for instruction in how to use the glue brush ("Whatever you want"). Another example is Janet's attraction to mud as an art medium that she described in her own early childhood and that she was seen using when teaching young children. In this study, the extent to which personality traits or dispositions might play a role was not investigated, but this is a reasonable direction in which to direct future research and theory building.

Piagetian Developmentalism and Symbolic Interaction also explain how these teachers came to identify themselves as not very creative and how their continuing reflection throughout their life still contributes to their perception of themselves as they develop in adulthood. One can also

see the "symbolic environment as well as the physical environment" (Burr, Leigh, Day & Constantine, 1979, p. 46) operating in the lives of each of these teachers creating their "definition of self" (p. 47) as creative or artistic. For example, teachers may not have thought of themselves as creative when they were younger, but after working with children, they consider themselves more creative now than they did before. And even though they may have considerable skills in art, the impact of the teaching philosophy of the university where they work has become so salient in their thinking that they have developed a frame of mind that precludes the imparting of this information to their young charges in meaningful ways.

Developmental Psychology and Art Education in Conflict?

Since the advent of Developmentally Appropriate Practice in early childhood programs (Bredekamp, 1987), Discipline Based Art Education in 1985 and the challenge of the Reggio Emilia Approach to early childhood education, there are forces at work in the educational environment that need to be reckoned with. An important question to ask ourselves is, are art education and early childhood education in conflict, or can they become partners and be of

mutual assistance to one another?

Feldman (1987) defines "universal" development as that which will inevitably take place in all children irrespective of background, training or experience. This is contrasted with "nonuniversal" development, which refers to aspects of development that must be facilitated with the help of teachers, technology, techniques or other "cultural resources" (Feldman, 1987, p. 247). Language is listed as an example of universal development that may be facilitated by these resources but does not require them. If this is true, the stress placed on language development by the teachers in this study might be seen from this perspective as less than critical. On the other hand, drawing or picture making might be classified as an example of nonuniversal development, in the same category as learning to play chess, and, consequently, is a domain that does require intervention in order to facilitate development. Feldman claims that developmental psychology has concerned itself almost entirely with universal development until recently, and that, therefore, is one reason this discipline has not had much to offer art education. Theories of development have been considered "too child-centered, not

enough subject-matter oriented" (Feldman, 1987, p. 257). It seems that the challenge, then, for developmental psychology, in order to be relevant to education in general, and art education, specifically, needs to focus more attention on nonuniversal development, which includes art and mathematics. It may be noted here that early childhood educators have been comfortable imparting the rudiments of mathematics for many decades. This preference may be explained by Feldman's (1987) argument that some forms of nonuniversal development are considered essential (such as reading, writing and arithmetic) while others are not (such as crocheting and dentistry). Drawing and painting might be likely to fall into the latter category.

Must Child-Centered Teaching Lack Content?

In Susan's final interview the term "child-centered" came up in the context of supplying materials to the children versus "directing what's goin' on." She made it very clear to me that she perceived her role as not to "direct" but simply to provide materials. Talking about design properties, composition, elements of art, or to even be interested in those features seemed irrelevant, incongruous, even antithetical to her goal as a classroom

teacher to "involve" the children. One really should not even praise what a child has done because this might arrest their involvement in the activity.

But must "child-centered," "open-ended," and "process oriented" teaching preclude all but the most rudimentary of teacher instruction? Herein seems to emerge the conflict between the approach of art education and the approach of cognitive developmental psychology and its applications in the early childhood classroom. At this particular time, teachers seem to be struggling with what is or is not developmentally appropriate in terms of presenting children with a more sophisticated treatment of art as a discipline, and even with the place of art in the daily routine. They seem to feel that there is not much that they would change in terms of the way they presently conduct activities, and that if they were to do so, they would need to receive more instruction or do a lot of research in order to provide more for the children in terms of arts or aesthetic education.

Bridge to Art Education?

Colors, shapes, and textures, glue, glurch and playdough may provide a link from the cognitive developmental model of early childhood education to art

education's conceptualization of art instruction for young children. In the former, where one is involved with the properties of materials and objects, and primarily concerned with how they look, feel, smell, taste and sound, there are limits to the degree of aesthetic awareness that teachers in this tradition are accustomed to discussing. For example, there is a vast difference between identifying colors as red, blue, yellow, green or purple and talking about the way blue and yellow or red and green look when placed side by side. However, this might be a good place to begin working with teachers, and step out from there into deeper waters. Paula shared the thought that teachers would only do what they were comfortable doing. Surely the comfort level has been in place long enough, and it is time to meet the challenge of integrating art content into the early childhood curriculum.

Recommendations

The teachers in this study made three recommendations, and they bear repeating here. They were that art should be considered "as important as everything else," that parents and teachers need to be educated, and that parents and teachers need to cooperate. These recommendations certainly

would be a good place to start. If early childhood teacher educators, early childhood teachers, art educators, center directors, national association leaders and policy makers really perceive art as "basic" to children's education (Lasky & Mukerji, 1980), then it is time to begin implementing some changes in the way that art is currently being taught in early childhood. If Developmentally Appropriate Practice precludes the inclusion of art content, then teachers should also shun the inclusion of letters, numbers, language concepts (such as "big," "little," "rough," "smooth," "cold," "hot," etc.) and the presentation of primary and secondary colors and geometric shapes. Obviously there is no similar restraint exercised toward the use of these teaching areas. The truth is that Developmentally Appropriate Practice does not exclude art content. In fact, Developmentally Appropriate Practice gives little if any direction at all for teachers, but merely provides guidelines from within which to judge the appropriateness of any subject matter. Any content area can be developmentally appropriate if presented in ways that are thoughtfully designed to take children from a given level of understanding to one that is more complex. The exclusion of

art content is a function of the teachers' education in a culture that does not value art, considers it non-essential, and of little consequence. It is up to creative teachers to find ways to include appropriate art content in their curriculum. Paula noted that teachers do what they are comfortable with. How, then, might early childhood teachers be encouraged to attain a higher comfort level?

Art Across the Curriculum

Tegano, et al. (1991) spoke of integrating creativity across the curriculum, and, in this university program, the teachers have developed an extensive vocabulary and are comfortable with fostering creativity in children across the domains of the Creative Play Curriculum. Why could art not be integrated across the curriculum as well? Reggio Emilia has shown us that it can be done. Children use symbolic representation in the form of drawings, paintings, sculptures, as well as writing, pictures and even videotapes to symbolize and map their experiences. Davis and Gardner (1987) have called for a "cognitive approach" that moves beyond the idea that art is just for emotional release, but, rather, one that is an aid to children's symbolic understanding of the world. But, then, if this is

accomplished, are the developmentalists in conflict with art education? If there is to be any future for early childhood art education, these are the issues that have to be grappled with. For example, how does one convince an early childhood education student that talking about a painting by Georgia O'Keefe can be developmentally appropriate when the student is convinced that this is equal to "expecting children to be able to identify some artists' work."

What might seem to be at opposite poles are the ideas of art as symbolic representation and art as a discipline. How can these two positions be reconciled? Art across the curriculum may be the answer. It should be evident that art can be approached either as symbolic representation or as a means of free expression or exploration. Why not pursue them both? With a little imagination on the part of creative teachers, drawing, painting, sculpture and other means of arts expression can easily be explored both as a means of representing children's learning experiences and as the creation of art forms which may not be necessarily representative. This is especially true for young children who may not attained the maturity to create "art as art" but

who can have meaningful art experiences of the representational as well as the nonrepresentational variety.

Open Ended and Hands On

"Open ended" is used especially in connection with a type of question that teachers are encouraged to use with children, one that is posed in such a way that the answer cannot be "yes" or "no." It can also refer to an activity, meaning that there is not a specific end product in mind, or at least if there is a product there is "no right or wrong."

"Hands on" refers to activities that are quite commonly tactile in nature, but sometimes might simply be linked with the idea of "learning by doing," as opposed to "worksheets," or direct, academic instruction. These are both concepts that are intertwined with the idea, attributed to Piaget, that children "construct knowledge" through interaction with objects and materials. Asking an "open ended" question encourages children to think and construct an answer, rather than just choosing to say "yes" or "no," and "open ended" activity is thought to offer children the opportunity to discover for themselves a new way of doing things or experience a process developed by one's self. This learning

experience is also accomplished through "hands on" activities.

Art projects, then, might be viewed as ideal "open ended" and "hands on" projects and, therefore, excellent opportunities for cognitive development. The question comes, though, when a child in Piaget's "pre-operational" stage of intellectual development, in a sense involved in a "pre-operational" task, one that could later develop into a sophisticated discipline or skill, such as art, expresses the need for specific instruction. Is that not an appropriate time to offer more specific guidance?

The Fragile Gift

In light of the great interest in the Reggio Emilia approach to early childhood, Schiller (1995) has articulated a response from the perspective of art education. Because her stand is so succinct and definitive, I quote a portion of it verbatim:

Because there is so much interest in the Reggio Emilia schools in the United States, it would be natural enough for teachers in this country to adopt its philosophy uncritically. Yet, we who are art educators need to make it clear that we advocate the teaching of art to promote the understanding of art as a discipline, as well as promoting its use as symbolic language. (p. 47)

Howard Gardner refers to drawing as a "fragile gift." (Davis & Gardner, 1993), and says that the "preschool child is most often regarded as deficient, that children too early in their schooling lose their "mastery in symbolic expression." (p. 193) The evidence presented in this study is confirmation that the subject of drawing needs to be reconsidered in the early childhood classroom, grappled with and approached differently, if children, who already tend to lose this gift in early elementary years, might not already be losing it in preschool! Gardner proposes a "cognitive approach," which includes learning to communicate "through the symbols of one's culture." (p. 194)

As one of my participants said, "There is more to art than drawing," but to eliminate it altogether might be to remove from children one of their most valued ways of learning and knowing and not to encourage or instruct children in symbolic representation may be to deprive children of a healthy means of communication and another avenue of developing self-esteem. If the nation's educational system has not valued the arts, and , if schools are a reflection of culture, as Elkind (1995) has stated, then the task of advocates for arts in education may seem

insurmountable. But if the evidence from this study is any indication of what might be happening elsewhere in our culture, then early childhood education is ripe for arts education. These participants may not be able to think and perform in an art medium but they do have a receptive attitude.

Since there is such a diversity of influences guiding teachers in their practices, including personality traits, how they were taught as children by their teachers and parents, perhaps more reflection and analysis of these methodologies might be included in the teacher training program. Giving student teachers the opportunity to analyze how they were taught, comparing and contrasting it to what they know of theory and what they learn in hands-on training would help them to develop creative teaching methodologies. And, finally, learning to be more comfortable with the creative process themselves would help them to be better facilitators of creative arts experience, both by building confidence in their own creativity and in developing a vocabulary with which to mentor and assist children.

Developmentally Appropriate Practice in Early Childhood
Programs Serving Children From Birth Through Age Eight

(Bredekamp, 1987) was written to meet the challenge of a tendency for early childhood art education to move too quickly into academics, so it is understandable that this soon after the established guidelines teachers would be suspicious of anything that sounds like an orientation toward a "finished art product." This is not what is being suggested here, but rather the inclusion of content in developmentally appropriate ways. It is the responsibility of mature educators (of teachers and children) to search out the matter and decide what is, in fact, within the guidelines of developmentally appropriate practice and what is not, and not simply to go along with a trend that may not even be true to the guidelines at all, but has become simply a folk tradition. Surely there are challenges ahead, but if we simply ignore them, little advancement is possible, and, indeed, stagnation is certain.

Changing Culture: A Leap of Faith?

This study has illustrated clearly the lack of art and aesthetic content in this child development laboratory program. One might argue that, while those with artistic leanings or concerns about creativity might be enthusiastic, critics of art advocates might well contend with the need

either for further research in aesthetic development or for change in the current policy. In other words, the latter may argue, "What are the benefits of enhancing the content of early childhood art education?" Howard Gardner has been working for more than two decades toward the implementation of a "cognitive approach" to arts education, and the goals of Discipline Based Art Education are similar. What is the force that propels this movement? Is it the belief that enriching the arts experience of human beings serves to enhance their ability to think, to reason, to plan, to build, and to improve the quality of life on planet earth, or is art education destined to be considered "fluff," a waste of time and money, nonessential, and forever banished to the back burner if, indeed, designated as a concern at all?

Art education and early childhood education and child development experts would agree that the benefit to enhancing art content in schools would be that children would not just manipulate materials, have fun, relief stress or improve self-esteem, but that they would become deeper thinkers, visionaries, competent, self-sufficient, and wise in their dealings with other human beings. In an age of

drive-by shootings, guns at school and ever increasing teenage suicides the signs of the times would indicate that enough negative and destructive energy has been unleashed in our society, that it is time policy makers, educators, teachers and parents begin to collaborate and design ways to redirect the flow of this energy into more positive, constructive and humane channels. One of the greatest ways to facilitate this process is through arts and aesthetic education. Surely this is a concept whose time has come. The words of a tee-shirt by Fred Babb express this philosophy succinctly:

Art and music are the drugs of choice for thousands of kids. If we expect them to just say no to a chemical high, we must recognize the healing alternative, their own creativity. Demand and support the real anti-drug program--arts in education (Babb, 1987).

Teachers are culture carriers. As Elkind said, education is a reflection of culture. It is often heard that schools contain our nation's children for more time than do their parents. It behooves educators to take on the challenge of changing culture from within the schools. As evidence in this study has demonstrated, teachers can be ultimately instrumental in the direction a child might take in terms of self-esteem, self-competence, self-perception

and even in terms of adult behavior in their chosen profession. I propose the immediate implementation of more comprehensive arts programs in schools (pre-K through high school) and longitudinal research designed to measure the outcomes of these programs in terms of juvenile crime, teenage suicide, teenage pregnancy and other destructive and malevolent behavior. To turn the tide of negativity and purposelessness in the young people of the nineties would certainly be evidence of time and money well spent.

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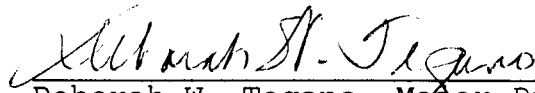
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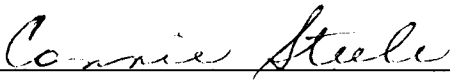
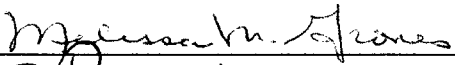
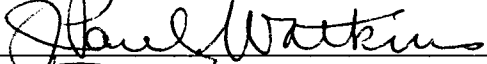
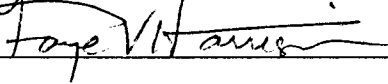
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To the Graduate Council:

I am submitting herewith a dissertation written by Carolyn Cogswell entitled "Teachers' Aesthetic Development and the Creative Arts Experience of Young Children." I have examined the final copy of the dissertation for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Doctor of Philosophy, with a major in Human Ecology.


Deborah W. Tegano, Major Professor

We have read this dissertation
and recommend its acceptance.

Accepted for the Council


Associate Vice Chancellor
and Dean of the Graduate School

APPENDIX - FORM B

FORM B

CRP # _____

Date Received in ORC _____

THE UNIVERSITY OF TENNESSEE, KNOXVILLE

Application for Review of Research Involving Human Subjects

I. IDENTIFICATION OF PROJECT:

Date: _____

Principal Investigator:

Carolyn Cogswell, M.S.

Co-Principal Investigator:

Deborah Tegano, Ph. D.

Address and Phone number of PI and Co-PI:

115 Jessie Harris Building

974-5316

Title of Project: Teachers' Aesthetic Development and the
Creative Arts Experience of Young Children

Department: Child and Family Studies

Starting date: Upon CRP approval

Estimated completion date: May, 1996

External Funding Agency and Identification Number: Not
applicable

Grant submission deadline: Not applicable

II. OBJECTIVE OF PROJECT

The purpose of this study is to provide information for teachers of young children and educators of early childhood teachers about teachers' aesthetic development and how aspects of the teachers' histories relate to their classroom

behavior with respect to the arts and the development of creativity across the curriculum.

III. DESCRIPTION OF SUBJECTS

The proposed participants will be senior and assistant teachers and full-time employees in the Child Development Laboratories of The University of Tennessee, Knoxville. At the White Avenue Center, the lead teacher and the assistant teachers from each of the two preschool classrooms and the lead and assistant teachers from the preschool and toddler classrooms from the Cumberland Avenue Center will be asked to participate (8 in all). Because the principal investigator worked a year in the Golf Range Center this familiarity with that center was judged to limit excessively the objectivity required for empirical research there.

IV. METHODS OR PROCEDURES

A. Study I: Semi-structured, Open-ended Initial Interview

Audiotapes allow the researcher to review the interview in the detail necessary for analysis (CRP Flyer #8, p. 1). In the fall of 1994, the principal investigator conducted audiotaped interviews with the lead and assistant teachers (1 each) from the (1) preschool and (1) toddler classroom pertaining to the Cumberland Avenue Center (8 teachers in all) for a qualitative research class project (Social Foundations in Education 520, Professor Kathleen DeMarrais). Time did not permit the human subjects review process to be completed in time for the data to be analyzed and written up in short form for the course grade. Since the audiotaped data have not yet been transcribed, it is proposed that the archival data from this class project be transcribed word for word by the researcher and analyzed in the following manner: In the method of analytic induction outlined by LeCompte & Preissle (1993, p. 254), the data will be scanned by the principal investigator "for categories of phenomena and for relationships among such categories, developing working typologies on an examination of initial cases, and then modifying and refining them on the basis of subsequent cases." Some elements of the analysis used in the fall, 1994 class project may be included, but it is the investigator's intention to conduct a new analysis based on the transcribed data. The initial audiotaped interview described above, conducted in fall of 1994 for a class

project, is the only portion of the study that has been conducted. None of the remaining three elements of the research proposal has been undertaken in any form whatsoever. The interview schedule for the initial interview is attached (Appendix B).

B. Study II: Videotaped Observations of Art Activities

Videotapes offer the investigator the benefit of reviewing the subject's behavior (CRP Flyer #8, p. 1). Three 20-30 minute video-taped sessions of each teacher engaged in conducting art activities will be analyzed inductively by the researcher in a manner similar to that described above for the initial interview analysis. That is, the data will be scanned by the principal investigator "for categories of phenomena and for relationships among such categories, developing working typologies on an examination of initial cases, and then modifying and refining them on the basis of subsequent cases" (LeCompte & Priessle, 1993, p. 254). Data will be included such as a description of elements of the classroom environment, as well as descriptions of interactions between teacher and child relative to various daily activities. Facial expression, body movement, and content of conversation are a few of the elements that will be observed. These videotapes will be reviewed by the principal investigator and the participants discussed later in the context of the concluding interview (see Study IV, below).

C. Study III: Ethnographic Study of the Classroom Environment

To provide information consistent with the person-process-context research model (Bronfenbrenner, 1993) naturalistic observation of teachers interacting with children in an educational setting will be conducted. The investigator will accomplish this by spending 16-24 hours in the classroom as a participant observer, taking handwritten fieldnotes that will later be typed using a word processor. It is estimated that the researcher will spend 4 to 6 mornings (approximately 4 hours each) with each teacher. The handwritten fieldnotes will be analyzed inductively by the researcher in a manner similar to that described above for Studies I and II. That is, the data will be scanned by the principal investigator "for categories of phenomena and

for relationships among such categories, developing working typologies on an examination of initial cases, and then modifying and refining them on the basis of subsequent cases" (LeCompte & Priessle, 1993, p. 254). Data will be included such as a description of elements of the classroom environment, as well as descriptions of interactions between teacher and child relative to various daily activities. Facial expression, body movement, and content of conversation are a few of the elements that will be observed.

D. Study IV: Semi-structured, Open-ended Interviews

Audiotapes allow the researcher to review the interview in the detail necessary for analysis (CRP Flyer #8, p. 1). It is proposed that the following interviews be conducted: (1 each) from each of the (2) preschool classrooms at the White Avenue Center (4 teachers) and the lead and assistant teachers (1 each) from the (1) preschool and (1) toddler classroom pertaining to the Cumberland Avenue Center (8 teachers in all). Following the method of analytic induction outlined by LeCompte & Preissle (1993, p. 254), the data will be scanned by the principal investigator "for categories of phenomena and for relationships among such categories, developing working typologies on an examination of initial cases, and then modifying and refining them on the basis of subsequent cases."

Audiotaped interviews 30 minutes to one hour in length are proposed to allow each teacher the opportunity to clarify or make comments regarding anything in the videotapes, to sum up, reiterate or explain any of their contents, as well as to add any reflections or concluding thoughts about their own aesthetic development and/or the experience of arts activities with young children. To accomplish this, the investigator will arrange a time with each teacher to both review the videotapes and conduct an interview. It will be explained to the teacher that the purpose of this taping is not to be evaluated by the investigator but for the purpose of obtaining information about the teachers' classroom behaviors and to discover the teachers' own perceptions about these behaviors. These audiotapes will be transcribed and analyzed by the researcher in a manner similar to those in Studies I and II above. That is, the data will be scanned by the principal

investigator "for categories of phenomena and for relationships among such categories, developing working typologies on an examination of initial cases, and then modifying and refining them on the basis of subsequent cases" (LeCompte & Priessle, 1993, p. 254). The interview schedule for the concluding interview is attached (Appendix B).

Note: Throughout the study, only the principal and co-principal investigators will have access to the audiotaped, fieldnote or videotaped data, except in the event that a parent should request to view the videotapes, as discussed in paragraph 1, section V, below.

V. SPECIFIC RISKS AND PROTECTION MEASURES

In the second paragraph of the Child Development Laboratories Consent Letter parents agree to allow their children to be videotaped "with the understanding that [they] may view these tapes upon request." It is the researchers' intent to maintain confidentiality of the participants as much as possible. However, in the event that a parent should request to view the videotapes, this poses the risk that the teacher will be identified, thus forfeiting confidentiality. However, at any time parents may observe (without the teacher's awareness) from the observation booth during any normal day and, therefore, viewing the teachers on videotape poses no further risk to the teacher than that which might be anticipated on a daily basis. The parents will be notified of the nature of this study in a letter of advisement (attached), in which they will be notified both of the study itself and of the fact that they may view the videotapes if they desire. Included in this letter will be a reference to the relevant information on the Child Development Laboratories Consent Form that was signed upon enrolling the child into the Child Development Laboratories.

With the exception Of the risk described in the previous paragraph, there are no further anticipated risks for teachers associated with this study. There are no right or wrong answer expectations to any of the interview questions, and the investigator is not looking for behaviors beyond what is normative in the classroom on a daily basis.

Teachers may enjoy reflecting on and talking about their work, and sharing with the investigator what their particular concerns are in the area of their students developing creativity. The participants may choose to discontinue involvement in the study at any time without penalty.

It is expected that children will be present during the videotapings and during the taking of fieldnotes. However, there are no risks anticipated for the children or any others (i.e., parents, student teachers, etc.) who might be present during these times, as routinely there are persons observing in the classrooms or from the observation booths.

Videotaping sessions and notetaking in the classroom are also routine activities in the child development laboratory classrooms. Students routinely observe and take notes of teacher and child behaviors for their regular preservice training and coursework in the department of Child and Family Studies. Children are also quite accustomed to seeing the media technician entering the room, setting up videotape equipment and taping activities. In addition, videotaping of teachers in the classroom is a routine occurrence in the child development laboratory classrooms in connection with student teacher evaluation. Note that the focus will be on the teachers, and no participant, child or any other person will be identified in the written report of the study. The usual response of the children to videotaping equipment is curiosity, not anxiety. However, if any portion of the videotaping causes anxiety for the participants or the children, the participants may request that the videotaping be discontinued at any time in the course of the study without penalty to either the children or the participants and the study completed without benefit of the videotaped data.

Because the principal investigator must work at home, the audiotape, videotape and fieldnote data must be kept in the principal investigator's home during the transcription process. During this time, they will be locked in a filing cabinet and only the investigator and co-principal investigator will have access to the audiotape, videotape or fieldnote data. Audiotapes and videotapes will be erased

upon completion of transcription. Upon analysis of the data, computer files on disc and hard drive, consisting of transcriptions of audiotape, videotape or fieldnote data, will be deleted. It is understood that, according to the Child Development Laboratories Consent Form, parents may view the videotapes if they desire. If this occurs, a time will be arranged for the parent to view the tapes in Room 8 of the White Avenue Center in the presence of the principal investigator, after which they will be returned to the principal investigator's home until transcription of the data is completed.

No other persons will be involved in the analysis of this data in accordance with the investigator's identity as "essential research instrument" as outlined by Wolcott (1975, p. 115). Therefore, no training of other persons is involved nor will statements of confidentiality be necessary for additional investigators involved in the analysis of this data, as there will be no additional investigators involved in this study.

CONFIDENTIALITY OF DATA

Because this is a small sample of individuals who might be easily identified at least within the University of Tennessee, confidentiality must be carefully guarded. Pseudonyms will be used in the study, so that there will be no way to identify the persons whose interviews are transcribed from the audiotapes.

The videotapes will be kept in a locked filing cabinet in the principal investigator's home until completion of transcription. Computer files on disc or hard drive consisting of transcribed audiotaped or videotaped data will be erased upon completion of the study. Until then, only the principal and co-principal investigator will have access to these tapes. Participants will have the option of having any portions of the audiotapes or the videotapes erased in the presence of the investigator at any time.

VI. BENEFITS VS RISK

One benefit of the study is that teachers will have the opportunity to reflect on their classroom methods particularly as they relate to the development of creativity

in their students. Data obtained from this study may be an aid to future teachers by focusing on the area of aesthetic development that may have the potential of providing intrinsic motivation across subject areas, as well as focusing attention on the development of creativity and arts expression. The benefits of this study have implications for all educational levels. The benefit of this study is reflected in the potential for understanding more about how teachers understand the role of aesthetics in the early childhood classroom.

Other than the possible identification of the teachers in the event that parents view the videotaped art activities, (Section V, paragraph 1), there are no anticipated risks to teachers or children in this study. If teachers become fatigued or psychologically or emotionally uncomfortable with any portion of the study, they may discontinue participation at any time without penalty.

VII. METHOD OF OBTAINING INFORMED CONSENT

A. Parents:

In the Child Development Laboratories Consent Form, which is signed by the parents upon their child's enrollment in the program there is a clause that reads, "Teachers and staff of the Child Development Laboratories and UTK faculty members have my permission to do the following:...videotape my child for research, teacher training, instructional and public service purposes with the understanding that I may view these tapes upon request." The next clause reads, "...photograph my child for programmatic, publicity, educational, and scientific research purposes (ex: newspaper articles, slides for workshops and class presentations, and other publicity regarding the program) with the understanding that I will be notified whenever this occurs." Although the form does not specifically state that the parents must be notified whenever videotaping occurs, a letter advising the parents will be delivered to them describing the project and containing a reference to this policy. A copy of this letter is attached (Appendix B).

Letters will be hand-delivered to parents by the principal investigator when the parents come to deliver or

pick up their children. The letter will explain that teachers will be observed and videotaped in the classroom while children are present, but that the focus will be on the teachers. Parents will be informed that the videotapes will be kept in the principal investigator's home until data is transcribed, and that during that time, only the principal investigator and the co-principal investigator will have access to the tapes. In accordance with the UTK Child Development Laboratories Consent Form, the parents will be permitted to view them upon request.

B. Teachers:

1. Letters of consent will be hand delivered to the teachers, explaining the purpose of the study, that is, to collect information about the teacher's role as a facilitator of arts activities in early childhood classrooms. They will be told that the researcher is interested in (1) using archival data from the audiotaped interviews obtained in the Fall of '94, (2) videotaping the teachers three times each for 20-30 minutes during an art activity, (3) naturalistic observation involving fieldnotes in the classroom for four to six mornings during the semester, and (4) a concluding, audiotaped interview. It will be explained to the teachers that the videotapes will be stored in a locked drawer in the home of the principal investigator until completion of transcription and then erased. Only the principal investigator and co-principal investigator will have access to the videotapes, and parents may view them upon request in Room 8 of the White Avenue Center in the principal investigator's presence, after which the videotapes will be returned to the principal investigator's home until transcription is completed. Upon completion of the study computer files on diskette and hard drive at the principal investigator's home will be deleted. Participants may withdraw from the study at any time without penalty.

None of the tapes will be used without written informed consent.

2. In addition a letter of consent will be given to the teachers requesting permission for the data collected by

this study to be used for educational purposes, such as class presentations, seminars or workshops.

Two copies of each letter will be given to them to sign--one for them to keep for their records and one to return to the researcher.

C. Head of the Agency

A letter indicating willingness to participate in the study will be requested of the director of the UTK Child Development Laboratories. This will include evidence of approval from the Child Development Laboratories Policy Committee (attached).

D. All Informed Consent forms will be kept in a locked filing cabinet in the office of the co-principal investigator for a period of three years and then destroyed.

VIII. QUALIFICATIONS OF THE PRINCIPAL INVESTIGATORS

The principal investigator has been involved in previous research involving human subjects, while earning a Master's Degree in Family Relations and Child Development at Oklahoma State University; has had three years experience in lab schools with preschool children and toddlers; is currently a doctoral student and media technician for the University of Tennessee, Knoxville, Child Development Laboratories. This research will take place under the direction of Dr. Deborah Tegano, the principal investigator's major advisor who has supervised data collection on research in early childhood education for 15 years.

IX. ADEQUACY OF FACILITIES

The videotapings and ethnographic fieldnotes will be taken in the University of Tennessee Child Development Laboratories at White Avenue and Cumberland Centers. Interviews will be given at a location of the participants' choice, possibly in the teacher offices of the centers.

X. RESPONSIBILITY OF THE PROJECT DIRECTORS

By the Compliance with the policies established by the University of Tennessee, Knoxville, Committee on Research

Participation, the principal investigator subscribes to the principles stated in "The Belmont Report" and standards of professional ethics in all research, development, and related activities involving human subjects under the auspices of the University of Tennessee, Knoxville.

A. Approval will be obtained from the University Committee prior to instituting any change in the research project.

B. Development of any unexpected risks will be reported to the University Committee.

C. A status report (Form D) will be submitted at 12-month intervals or as requested attesting to the current status of the project.

D. Signed consent statements will be kept for the duration of the project and for at least three years thereafter.

Principal
Investigator _____
Name Date

Co-
Investigator _____
Signature Date

Advisor _____
Name

Signature Date

XI. DEPARTMENTAL REVIEW

Department
Head _____
Name

Signature Date

The application described above has been reviewed by the departmental committee and has been approved.

Chair, Departmental
Review
Committee

Name

Signature

Date

APPROVED: Steve Pulik
Coordinator of Compliances
Research Administration

Signature

Date

References

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NOTIFICATION OF CLASSROOM RESEARCH

Dear Parent,

I am a doctoral student doing my dissertation under the direction of Dr. Deborah Tegano. When your child was enrolled in the Child Development Laboratories you signed the "UTK Child Development Laboratories Consent Form", allowing your child to be videotaped "for research, teacher training, instructional and public service purposes" with the understanding that you may view these tapes upon request. Although your child may be present during three 20-30 minute videotapings, the focus is on the teachers' behavior while engaged in activities. The study involves the following elements:

1. data transcribed from audiotaped interviews conducted with teachers during the fall of 1994, in which teachers described to me their own development relative to the creative arts.
2. three 20-30 minute videotaped art activities facilitated by the classroom lead and assistant teachers in any manner that they choose.
3. four to six mornings of observation in which I will take notes about the classroom environment and interactions between teachers and children. I will be especially interested in free play and lunch, and will observe from the booth, so as to be as inconspicuous as possible.
4. a concluding audiotaped interview after the lead and assistant classroom teacher have viewed the videotapes. During this time I will ask the teacher to give me feedback on the tapes or anything else that has taken place in the classroom during the study.

Please note the following:

- (1) The research focuses on the teacher's creative development and not on the children, and the children will not be identified in any manner in the research.
- (2) There are no foreseeable risks to your child, as children are routinely videotaped in the classroom in conjunction with teacher evaluation and education.
- (3) This study will begin in October of 1995 and continue for approximately four months.
- (4) The audio- and videotapes will be kept in my home until transcription is completed, then they will be erased. Meanwhile, you may request access to them. Upon completion

of the study, files on diskette or hard drive in my home will be erased.

I can be reached through the office of Child and Family Studies at 974-5316. Thanks for your cooperation.

Sincerely,

Carolyn Cogswell

INFORMED CONSENT

Dear Teacher:

I am writing this letter to request your participation in a study entitled "Teachers' Aesthetic Development and the Creative Arts Experience of Young Children." The purpose of the study is to provide information for teachers of young children about teachers' aesthetic development and how aspects of the teachers' histories relate to their classroom behavior with respect to the arts and the development of creativity across the curriculum. The data collection process will take approximately 4 months. It is hoped that the study will benefit early childhood teachers and children by providing them with the shared knowledge of experienced teachers in a learning environment, in a way that can be applied in the classroom to further enrich the educational experience of young children. The study involves the following elements:

1. data transcribed from the audiotaped interviews conducted with you during the fall of 1994. In these interviews you described to me your development relative to the creative arts.

2. three 20-30 minute videotaped art activities facilitated by you in any manner that you choose.

3. four to six mornings of observation in which I will take notes about the classroom environment and interactions between teachers and children. I will be especially interested in free play and lunch, and will observe from the booth, so as to be as inconspicuous as possible.

4. a concluding audiotaped interview after you have viewed the videotapes. During this time I will ask you to give me feedback on the tapes or anything else that has taken place in the classroom during the study. The purpose of this interview is not to be evaluated by the investigator but for the purpose of obtaining information about the teachers' classroom behaviors and to discover the teachers' own perceptions about these behaviors and how elements of

your own creative development affect your teaching practices.

Please note the following:

(1) A pseudonym will be used in the study, and you will not be identified in any manner in the research, except in the event that parents view the videotapes (see paragraph 2, below).

(2) In the Child Development Laboratories Consent Form, parents agreed to allow their children to be videotaped with the understanding they may "view these tapes upon request." In the event that parents choose to view these tapes, there is the risk of your being identified by the parent, thus forfeiting your confidentiality. Besides this, there are no foreseeable risks for you in this study, as it involves the observation of processes that are no different than those routine activities ordinarily encountered in the classroom.

(3) You may review the tapes or fieldnotes if you wish. Until transcription is complete they will be kept at my home. However, after transcription, they will be erased, and upon completion of the study, word processing files containing the transcriptions will be deleted.

(4) Your participation is strictly voluntary and you may withdraw from involvement in the research at any time without penalty.

I am asking for your participation in the following areas. Please initial if you agree to be involved in the specific activities noted.

YES NO

1. _____ Permission to use the data obtained during one-hour audiotaped interviews with you in the fall of 1994 that I conducted for a class.
2. _____ Permission for you to be videotaped in three 20-30 minute video-tapings that

will focus on teachers engaged in art activities.

3. _____ Permission for me to spend four to six mornings with you in the classroom during which time fieldnotes will be taken. I am especially interested in free play and lunch.
4. _____ Permission to conduct one 30 minute to one hour interview with you during which you may view the videotapes, sum up, make comments or explain anything in the videotapes or address any issues of interest to you related to the conducting of any classroom activities.
5. _____ I agree to assume the risk of being identified by parents if they should view the videotape taken during this study.
6. _____ I realize that my participation is voluntary and that I may discontinue involvement at this study at any time without penalty.

Thank you. You may reach me through the office of Child and Family Studies at 974-5316 if you have any questions or comments.

Sincerely,

Carolyn Cogswell

I agree to the terms of this letter, as indicated above:

Signature

Date

Note: You have received two copies of this letter. Please keep one for your records and return the other to me. Thank you.

INFORMED CONSENT

Dear Teacher,

Thank you for participating in my study of the aesthetic development of early childhood teachers. There is one additional request I have for you relative to my study. That is, I request permission to use the data collected for educational purposes, such as class presentations, seminars or workshops. Any and all data used in such a manner will be presented in a positive manner and solely for the enrichment and instruction of the viewers. Please note that this request excludes the use of the actual audiotapes and videotapes themselves. I appreciate your considering this additional request.

If you have any questions or concerns, you may contact me through the office of Child and Family studies at 974-5316.

Sincerely,

Carolyn Cogswell

I agree to allow the data collected from me by interview, observation or videotape to be used for educational purposes. I understand that this excludes the use of the actual audiotapes and videotapes themselves.

Signature

Date

Note: You have received two copies of this letter. Please keep one for your records and return the other to me. Thank you. To the Child Development Laboratories Policy Committee:

Recently a meeting was held in the conference room at the White Avenue Center to discuss a class project of mine in which I sought to audiotape teachers discussing their perceptions of themselves as creative or artistic and describing the process of development this involved in their lives.

This portion of data has become the first portion of my dissertation research. In addition to the audiotaped interviews the study will include:

- 1) three 20-30 minute videotaped sessions of these teachers conducting art activities with children.
- 2) four to six mornings of naturalistic observation involving fieldnotes taken during activities which may include lunch and freeplay activities.
- 3) a final 30 minute to one hour audiotaped interview in which teachers will have the opportunity to sum up, reiterate or explain the contents of the audio- or videotapes and to discuss with the researcher what needs they perceive in terms of facilitating arts experiences with children.

The process of obtaining consent for research involving human subjects is now in motion, and the study will begin upon CRP approval, hopefully this Fall (1995).

I welcome any input from you concerning any of these changes to the original study. Thank you.

I may be reached through the office of Child and Family Studies at 974-5316.

Sincerely,

Carolyn Cogswell

Interview Schedules

Interview Schedule (first interview)

1. Can you think of a time when you were engaged in an artistic/creative activity and tell me about it?
2. What are your earliest memories of participating in arts activities?
3. How did it happen that you came to identify yourself as artistic or creative--or not?
4. What kinds of activities were you interested in doing as a child?
5. Who encouraged you or discouraged you with regards to these interests? How did they do this?
6. In what ways do you feel hindered or helped by your own life experiences in providing arts activities for young children?

Interview Schedule B (concluding interview)

1. Is there anything you would like to sum up, comment about or explain with reference to the videotaped sessions?
2. In what ways have you been helped by viewing the videotapes? Would you say that you have learned anything? If so, tell me about it.
3. Since the interviews last fall, in what ways would you say you have been in touch with your aesthetic development? What would you like to add, if anything?
4. What advice would you have for beginning classroom teachers in terms of ways that they could enrich the aesthetic and creative experience of their students?
5. What would you perceive to be the greatest need in terms of preservice training, relative to the arts, aesthetic development and creativity?

6. What do you perceive to be the single greatest need of preservice teachers in terms of preparation? What suggestions do you have for planners of preservice teacher training?

VITA

Carolyn Cogswell

Doctor of Philosophy

Dissertation: TEACHERS' AESTHETIC DEVELOPMENT AND THE
CREATIVE ARTS EXPERIENCE OF YOUNG CHILDREN

Major Field: Human Ecology/Child Development

I was born in Topeka, Kansas, November 25, 1946, the daughter of Glenn D. Cogswell and Jeanne Hallewell Cogswell (now Hagen). I graduated from Topeka West High School, Topeka, Kansas, in June, 1964 and received a Bachelor of Science in Education (Secondary) from the University of Kansas at Lawrence in August, 1968 (Major, Spanish, Minor, French). In July of 1992, I completed the requirements for the Master of Science degree in Family Relations and Child Development and completed the requirements for the Doctor of Philosophy Degree, August, 1996. I also completed certification to teach Art K-12 in Tennessee during this time.

While at Oklahoma State University, I was a Teaching Assistant in the Child Development Laboratories, August, 1991 to May, 1992 and was Research Assistant at the Oklahoma Cooperative Extension from May, 1992 to August, 1992. At UT, Knoxville, 1992-1993, I was a Research Assistant with Dr. Delores Smith. The next year I served as a Teaching Assistant in the Child Development Labs (The Toddler Center, Golf Range Apartments), UT Knoxville, 1993-1994. I was the Media Technician for the Child Development Laboratories, UT, Knoxville, 1994-1995, and a Teaching Assistant working with Dr. Melissa Groves, with CFS 351 (Early Childhood Education II: Curriculum Planning), 1995-1996.