APPLYING AN EXPERIENTIAL LEARNING APPROACH IN A COMMUNITY ARTS CENTER: IMPLICATIONS FOR THE ENHANCEMENT OF CREATIVITY IN A CLASSROOM SETTING

by

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(Under the Direction of Dr. Carole Henry)

ABSTRACT

INDEX WORDS: Experience, Experience-Based Learning, Community Arts Center, Creativity, Senses, Emotions, Play, Art Education

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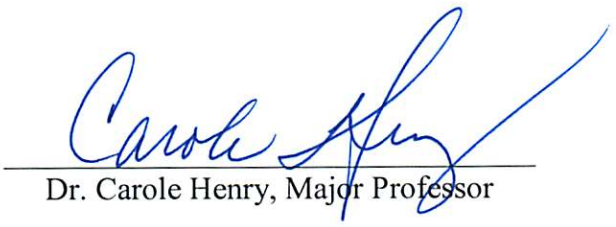

Dr. Carole Henry, Major Professor

12/8/09

Date

PREFACE

The day after I received my undergraduate diploma, I moved to Athens with the purpose to learn more. I felt confident in my knowledge of art education and my ability to teach, but I felt that there was much more that I did not know. At first, I was really nervous, having not decided on what it was exactly that I wanted to focus. I knew my topic was out there, but I had not found it yet; this provided no help or sense of comfort, but fate stepped in, and my research topic and teaching style found me! For my first paper, I chose to write a critical review of the Reggio Emilia approach, not knowing just how much it would spark my interest. My next paper was based on a female educator named Natalie Cole. She, too, used a form of teaching unlike any that I had ever heard of. Her methods were in some ways similar to those of Reggio Emilia. I was still unsure what to call this type of learning that stemmed from experiences inside and outside of the classroom. So, in my next paper, I explored the theories of Dewey, Piaget, and Kolb, and I came up with experiential learning as the topic I wanted to explore. I have in a way combined Piaget's idea of play, Dewey's theory on learning through experience, Kolb's experiential learning cycle, and Cole's motivational approach into what I believe is a beneficial way to teach. Different aspects of the Reggio Emilia approach also fit perfectly into my project, such as the use of in-depth documentation, open-ended discovery, and individual expression.

After studying Reggio Emilia and similar approaches at schools such as Montessori, I became engrossed in experience-based teaching methods. My interest in these methods was mostly likely stimulated because of the strong dissimilarity between these methods and the teaching methods I was accustomed to. I began to wonder why all art educators did not use these approaches to teaching. I then realized that many of the teaching styles that rely on teacher-guided instruction most likely developed due to the time constraints and the amount of material

needing to be covered in a short 45 minute class period. Although students' artworks may look "successful," and projects are completed in a timely manner, I still thought of this teacher-guided instruction as too structured.

During this period of illumination in my research, I was still building upon my newly found research topic. Simultaneously, I had the opportunity to intern at The Lyndon House Arts Center, a local community art center, and I was able to work with children and adults outside of a classroom setting with no content standards to adhere to and with little or no budget. Our media comprised of mainly donated materials, and each instructor was responsible for developing the lessons. In general, the program focused on the art making process rather than the final product. Children worked together, utilized various materials in creating art, and developed confidence. Students had the opportunity to be creative with few restrictions or boundaries. They made their work their own, and the students' final pieces usually came together to form a novel exhibition. It was inspiring to watch as the children and the art educators worked collaboratively in creating something far beyond the typical art project. Teachers provided little structure and numerous materials from which the children were able to choose were made available. If a child were to request a specific material not provided, then the teacher would find a way incorporate it into the lesson. I could easily see that educators at the Lyndon House were using a more experiential learning approach.

Essentially, I found my direction and interest in how experiences within the classroom can affect creativity in children. To me, experiential learning obviously solved many problems and could fit any curriculum. I found my chance to teach using an experiential learning approach at the Lyndon House Art Center. If these individual experiences could heighten creativity, I

hoped that by implementing experiential learning, I could gather enough evidence to support my beliefs. This applied project documents this process.

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INTRODUCTION

"Experience, as a natural way of learning, is important for understanding relationships in reality and the acquisition of higher logical structures" (Sefer, 1995, p. 5). I believe that through a stimulated imagination and a unique perspective of the topic being studied, children can better express their own interpretation and relationship to the topic, and that this approach actually supports creative thinking. Holistically, my applied project encompasses what, how, and to what extent experiences within the classroom affect creativity in elementary age children. I also seek to explore how to encourage children to think creatively without negatively affecting their thinking with undue adult influence, while also educating them in art. I have chosen to narrow my focus to Pre-K through third grade.

The question that I attempt to answer is "Can experiential learning affect creativity?" If so, how much play is needed in order to promote individual creativity in an elementary art lesson? In looking at past and recent empirical studies relating to experiential learning and creativity, in studying the methods and beliefs of early childhood educators, Natalie Cole (1940) and Anna Kindler (1995), and in applying an experiential learning method in an art education context, I hope to be able to better understand the strong implications that experiential learning has for creativity and contemporary art education practice. These discoveries can enable art educators to make a positive step in producing more innovative and creative individuals.

Statement of Problem

During an era of high stakes testing and accountability, it is easy to see how experience in learning is often overlooked. The result is a major problem concerning America's lack of innovation. In an article titled "Why Arts Education Matters," Perrin (2008) asserts a strong need for creativity, "In an increasingly globalized economy, one in which an ability to innovate and to imagine new possibilities is critical to America's ability to compete, we still train our young people very narrowly to work in an industrialized society"(p. 26). I believe that experiential learning is the possible solution. Experiential learning shares the progressive notion that experiences build knowledge and Dewey's belief that "every experience should do something to prepare a person for later experiences of a deeper and more expansive quality" (Dewey, 1938/1963, p. 47).

Looking at Piaget's theory of play (Piaget, 1951) and using experiences designed to heighten creativity within the art classroom all seems very practical. Still the question remains, "*How* can experience within the art classroom enhance creativity?" Concentrating on each of the senses urges students to look at their surroundings in a whole new way. These activities help students to better understand what it is they are drawing or creating. The activities also aid in memory recollection. I believe that allowing students to draw upon prior knowledge, experience, and perception in an art lesson is beneficial. Emphasis on direct engagement, a rich learning environment, and the construction of meaning by learners is crucial to quality experience. "Throughout the experiential learning process, the learner is actively engaged in posing questions, investigating, experimenting, being curious, solving problems, assuming

responsibility, being creative, and constructing meaning" (Luckmann, 1996, p. 7). I believe that individual creativity stems from a stimulated imagination initiated through experience.

The most important implication for art education is that experiential learning carries with it individual experiences which lead to individual expression and creativity. It "involves any combination of the senses (i.e., touch, smell, hearing, sight, taste), emotions (e.g., pleasure, excitement, anxiety, fear, hurt, empathy, attachment), physical condition (e.g., temperature, strength, energy level), and cognition (e.g., constructing knowledge, establishing beliefs, solving problems)" (Carver, 1996, p. 9), resulting in a variety of interpretations among children.

Definition of Terms and Concepts

Creativity: "The emergence in action of a novel relational product, growing out of the uniqueness of the individual on the one hand, and the materials, events, people, or circumstances of his life on the other" (Rogers, 1954/1988, p. 297);

The ability to bring about a product or idea that is original or novel to the individual creator (Starko, 1995).

Emotions: Feelings caused by biological, social, and psychological factors. Biological factors are developed through evolution to assure a rapid and adaptive physiological response. Social factors are associated with people, objects, or events and can be shared. Psychological factors are attached to concepts or images representing objects, people, and events in memory (Lubart & Getz, 1997);

"The moving and cementing force" of an experience; it "provides unity in and through the varied parts of an experience" (Dewey, 1934, p. 42).

Experience: The interaction between a person and the environment whereas something from past experiences transforms it, giving it meaning and significance (Dewey, 1938).

Experience-Based Learning: (Also known as experiential learning) "The experience of the learner occupies central place in all considerations of teaching and learning. This experience may comprise earlier events in the life of the learner, current life events, or those arising from the learner's participation in activities implemented by teachers and facilitators... learners analyze their experience by reflecting, evaluating and reconstructing it (sometimes individually, sometimes collectively, sometimes both) in order to draw meaning from it in the light of prior experience" (Andresen, Boud, & Cohen, 2000, p. 225).

Innovation: "A collaborative skill that involves actively scouting the future, generating new ideas, choosing the best ones, rapidly and effectively implementing them, and then learning the lessons from successes and failures to begin again" (Snead & Wycoff, 1999, p. 55).

Metaphor: A mapping or transfer of meaning between different domains; the currency of the emotional mind (Modell, 2009);

"A pattern detector that recognizes similarities and differences across a nearly infinite variety of domains" (Modell, 2009, p. 8);

"The means by which we find the familiar in something unfamiliar, metaphor is a necessary cognitive component in maintaining a sense of the continuity of our bodily selves" (Modell, 2003, p. 83).

Perception: Representations of our emotions (Prinz, 2006);

Perspective formed by "non-visual, sensory experiences such as smells, sounds, and movement of one's entire body" (Gibbs, 2006, p. 64) and emotions associated with past experiences.

Play: An activity characterized by functional or reproductive assimilation, pleasure, spontaneity, lack of organization, and freedom from conflicts (Piaget, 1962, p. 87); "A learning experience" (Cohen, 1993, p. 2).

Self-efficacy: "Children's self-beliefs about their abilities to make things happen for themselves, their capacities to conceive and carry out actions, and their general sense of agency in life" (Catterall & Peppler, 2007, p. 544).

What is Experiential Learning?

Experiential learning is experienced-based learning. Children learn by actively experiencing the subject matter they are studying. Actively experiencing something means that activation of all of the senses is occurring during exploration of a subject matter. It also means that the participant of the experience is actively and sometimes unconsciously comparing the present experience and knowledge with the past. Lee Andresen, David Boud, and Ruth Cohen (2000) stated that a key element of experience-based learning is that "learners analyze their experience by reflecting, evaluating and reconstructing it (sometimes individually, sometimes collectively, sometimes both) in order to draw meaning from it in the light of prior experience" (Andresen, Boud, & Cohen, 2000, p. 225).

Andresen, Boud, and Cohen (2000) also discussed the defining characteristics that are essential for learning to be recognized as experience-based. The first characteristic is there must be involvement of the whole person—intellect, feelings and senses; recognition and active use of all the learner's relevant life experiences and learning experiences; and continued reflection upon earlier experiences in order to make them meaningful. Andresen, Boud, and Cohen (2000) list three possibilities that may cause variation amongst experience-based learning practices. These include the intentionality of design, facilitation of learning, and assessment of learning outcomes.

Intentionality of design refers to deliberately designed learning events, such as simulations, games, role play, visualizations, focus group discussions, sociodrama and hypotheticals. Facilitation refers to the involvement of another person, such as the art teacher. The amount of teacher influence can cause immense differences in the outcome. It is expected that teachers do not get exceedingly involved in the child's learning; there should be relatively equal relationships between facilitator and learner. This collaborative relationship between the learner and the teacher is demonstrated in the Reggio Emilia (1998) approach. The teacher works together with each child in devising his/her learning agenda. The child serves as a negotiator in his own education. Lastly, the assessment of learning outcomes depends on for what purpose, when, where, and by whom the assessment is given. I believe it is important to note that experience-based learning is most concerned with the process, not the product. However, assessment is needed for measuring the effectiveness of experience-based learning. Experience-based learning supports assessment through individual or group projects, critical essays located in the learner's own experience, reading logs, learning journals, negotiated learning contracts, peer assessment and self-assessment. This approach to assessment greatly differs from the mode of assessment so commonly used in education today, standardized tests.

Furthermore, there are certain criteria that must be met for "an educational event" (Andreson, Boud, & Cohen, 2000, p. 227) to be considered experience-based. These include a primary focus on the nature of the learners' personal engagement with the phenomena, debriefing and reflective thought, and an acknowledgment of the premise that learning always involves the whole person (senses and feelings as well as intellect; affect and conation as well as cognition). It is imperative that debriefing and reflective thought be included as essential stages, because experience alone is not necessarily educative. Experience is meaningless without reflection.

Other criteria state that there must be recognition of what learners bring to the learning process (informal or formal recognition of prior learning). Teachers and facilitators must have respect, validation, trust, openness and concern for the well-being of the learner. Secondly, teachers must value and pursue the self-directive potential of the learner (Andreson, Boud, & Cohen, 2000).

There have been several proposed models of experiential learning, including one by Boud and Pascoe (1978) and another by Susan Weil and Ian McGill (1989). The model that is relevant to discussion and of most interest to educators is that by David Kolb (1984). Kolb set forth an experiential learning cycle shown in Figure 1 that illustrates the stages of an experiential learning event. Kolb's Cycle includes four steps- concrete experience, reflective observation, abstract conceptualization, and active experimentation. Concrete experience involves immediate feelings and aesthetic experiences. Reflective observation involves internal reflection of these feelings. Abstract conceptualization involves grasping meaning and understanding from observation. Active experimentation involves expression of one's interpretation. Children begin with a concrete experience that stimulates one or more of the senses. Children then proceed to reflect on their concrete experience, as well as past experiences and knowledge in order to give it meaning. Lastly, children express their interpretation of their experience through media. Reggio Emilia incorporates "the use of visual languages as a construction of thoughts and feelings within a holistic education" (Edwards, Gandini, & Forman, 1998, p. 139).

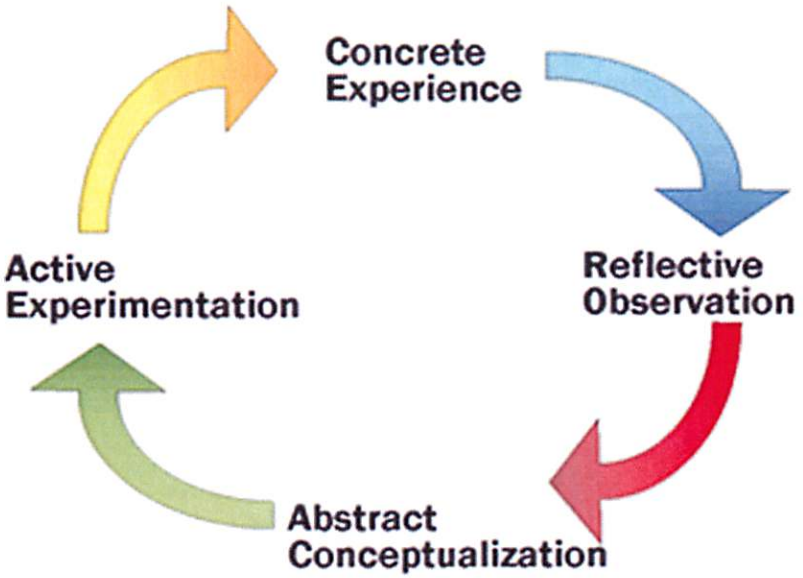

Figure 1. Kolb's Cycle of Experiential Learning

In addition to understanding the characteristics of and stages in experience-based learning, one needs to recognize the basis of experience, play, as well as the individual factors that make up an experience in order to fully understand the meaning of experiential learning in art education.

Play

Play is form of experience where divergent thinking takes place. Play involves cognitive flexibility and the creative exercise of brainstorming possibilities by making meaning between two unrelated things, strengthening divergent thinking skills. It is likely that as students discover alternate uses for an object, their perception of that object will change. Even as we grow and continually interact with the world through play, our perceptions will continue to change.

Russ (1998) stated that pretend play is most important for the development of creativity. In pretend play, children take on different roles, substitute different meanings for objects they interact with, give life to inanimate objects, associate emotions, etc. Play is thought to support a

number of creative cognitive processes, such as divergent thinking abilities, transformation abilities, and sensitivity to problems and problem finding. It is suggested that, over time, engaging in pretend play may help children in becoming "more creative in the following ways: practice with the free flow of associations that are part of divergent thinking; practice with symbol substitution, recombining of ideas, and manipulation of object representations; express and experience positive and negative affect…; express and think about affect themes…; resolve conflicts and master the many traumas of everyday life…; develop cognitive structure that enables the child to contain and modulate affect…" (Russ, 1998, p. 475). A theory of play in learning and childhood development has also been established by the well-known philosopher Jean Piaget (1962). More can be found on Piaget's theory of play in Chapter 3: Theoretical Frameworks.

Emotion

Emotion plays a major role in experience and how an individual perceives the world. His perception, in turn, impacts what and how he creates. Put another way, a domino effect occurs beginning with emotion and ending in creativity: emotion shapes experience; experience influences perception, beliefs, and cognition; and these affect creativity.

An emotional feeling or experience can generally be thought of one that moves an individual. By this I mean a person feels something inside his body such as hatred, love, or sadness. Emotions can also cause physiological changes, expressive behavior, and inclinations to act. Emotions are inescapable, and we, or course, experience them every day. Children and young adults bring these emotions to school, so as teachers, we need to be aware of the influences that emotions can have on learning and the promotion of creativity.

In addition to emotion, metaphor is another major factor that also plays an important role in promoting creativity. It is through metaphor that experience is communicated and compared. Rosenberg (1991) stated that an individual does not even have to experience an event to learn the expected connection between the event and the emotion. Sources in the environment educate us on what to expect or how we should feel during an event or experience that we have yet to experience firsthand.

Metaphor is used in the development of creative thinking. Modell (2003) suggested that metaphor serves many functions, including the interpretation of unconscious memory, the transformation of meaning, and the generation of new perceptions. Metaphor is "a pattern detector that recognizes similarities and differences across a nearly infinite variety of domains" (Modell, 2009, p. 8). Metaphor is the mapping or transfer of meaning between different domains needed in keeping the emotional mind up-to-date. Metaphor also plays a role in creative imagination. "The unconscious creative imagination utilizes both (unconscious) long-term memory and an associative process linked by means of metaphor" (Modell, 2003, p. 31). In each new experience, our mind retrieves information from memory in order to help us understand and place new information. One of the basic functions of memory is categorization; metaphor groups experiences, emotions, and information.

Emotion and Experience

Experience can be looked at one of two ways. Experience can be considered as a one-time occurrence, which may include experiencing a sensation for the first time. One can experience a death in the family or "butterflies" during a first kiss. In this case, experience involves feelings; a feeling is experienced. On the other hand, a person who has had many experiences, from which he gained knowledge and expert skills in a particular area, can be

considered experienced. In this case, experience involves practice. It is important to note that in both cases, experience is active; an individual interacts with the world in stimulating an emotion and in gaining knowledge about his environment in relation to himself. In the research involving emotion and experience, I looked at experience as involving both emotions and practice/play seeing that both emotional experiences and play facilitate imagination.

Haworth (1997) discussed Merleau-Ponty's embodiment theory of art in great detail. According to Haworth (1997), Merleau-Ponty believed that our fundamental knowledge of the world comes through our bodies' exploration of it. Only through our coexisting with the world do we derive primary meaning. He further pointed out that this primary meaning is quite different from the intellectual meaning derived through analysis. "The body does not find meaning pre-existent in the world, but calls such meaning into existence by its own activity" (Haworth, 1997, p. 137). This means that through experience, we bring our own meaning to new experiences. The embodiment theory of art holds that a creative idea comes about through the artist's continuous interaction with the world; ideas have their beginning in embodiment.

Past experience and feelings act as a filter for new experiences and feelings. All of our experiences merge into what is called a *script*. "We see the world through scripts born of our linked memories and our sight is both enhanced and limited by these filters" (Singer & Salovey, 1993, p. 37). The full impact of a new experience may be positively or negatively shaped by the past. Emotions shape what is encoded into and retrieved from memory. Emotions act as a coordinator and organizer; emotions select and choose what to keep on file (memory) and what to forget. Modell (2003) stated that memory retrieval is selective, depending on the context of the immediate experience. Most memories are found in the unconscious and are brought into the conscious because of an immediate experience. Dewey's earlier writing (1934) supported this

idea with his statement, "Elements that issue from prior experience are stirred into action in fresh desires, impulsions and images. These proceed from the subconscious" (p. 65). Once memories surface into consciousness, they are then interpreted through metaphor and emotion. Feelings will differ among individuals depending on what they have already experienced in life, what they have chosen to give attention, and what they have unconsciously chosen to remember. Emotions not only influence information selection, but they also motivate thought. Emotions put power behind thought and give the will needed to act on those thoughts. Dewey (1934) stated that "emotion is the moving and cementing force" of an experience; it "provides unity in and through the varied parts of an experience" (p. 42).

Emotion and Cognition

Weiss (2000) stated that there can be no learning without emotional arousal, but learning does not always result from emotional arousal. "Emotion drives attention, which drives learning, memory, and problem-solving behavior" (Weiss, 2000, p. 44). "Emotion impels what we intend to do, and attention drives learning" (p. 47). I agree that emotion drives attention, although attention may be selective because of emotion. Strong emotions such as love, fear, and hate cause us to focus our attention on meaningful objects associated with these emotions as we come upon them. If no interest or feeling is felt, then there will be little or no attention given.

The affect of disinterest is exemplified in my applied project. On some days, there were students who lacked motivation and excitement when painting and/or writing in their journals. I believe this was due to a lack of emotive past experience and knowledge of the subject. In education, emotional arousal is needed to grab students' attention so that they will be driven to learn and solve problems. Weiss (2000) even suggested that the more a student is emotionally

involved with a lesson, the more he will learn. Emotion is a building block in learning and creativity, supporting cognition.

The relationship between emotion and cognition is best described by Immordino-Yang and Damasio (2007) in an article titled *We Feel, Therefore We Learn: The Relevance of Affective and Social Neuroscience to Education*. The authors stated that "emotions are not just messy toddlers in a china shop, running around breaking and obscuring delicate cognitive glassware. Instead, they are more like the shelves underlying the glassware; without them cognition has less support" (p. 5). Reason, decision making, and learning are all compromised without the support of emotion. Yet, emotion is considered irrational without cognition. It seems as though emotion and cognition must work together. Unless there is some type of brain damage, rational thought and logical reasoning hardly ever exist without emotion. Emotion is even described as a basic form of decision making. It provides an inventory of "know-how and actions that allow people to respond appropriately in different situations" (p. 7).

Emotion and Perception

Perception is an active process that involves a dynamic interaction between the perceiver and the world. Through interaction with the environment, sensory systems begin to convert sensory input into conscious mental representations. An outside stimulus produces a conscious sensory response and emotion, thereby generating perception. Perception is stimulus dependent, thus I view perception as a type of interpretation of a stimulus-induced experience. I agree with Prinz (2006) that perceptions are representations of our emotions. Prinz pointed out that perception can be consciously experienced, but Eysenck (2006) said it has to be consciously experienced, because there is no such thing as unconscious perception or perception without awareness. What Prinz (2006) may be implying is that we humans have the ability to reflect on

our own perception and experience. We also have the cognitive ability of mental imagery and imagination, experiencing thoughts as images of the facts they represent. This idea ties in with reflecting on experience through embodied thought, including what emotions are elicited and the type of perception that results from emotion.

The link between emotional memory and current perceptions is provided by metaphor. A primary purpose of metaphor is to interpret and to reconstruct memories. Emotional memories may be transformed into a metaphor that fits the immediate experience and perception. Perceptions may change over time, and as they change, so do memories. An emotion and meaning of a memory may be either intensified or dulled by changing perceptions throughout time. "Metaphor is the means by which we find the familiar in something unfamiliar, metaphor is a necessary cognitive component in maintaining a sense of the continuity of our bodily selves" (Modell, 2003, p. 83). Therefore, if altering a memory so that it fits current perceptions is necessary in order to give a sense of familiarity and safety, then metaphor is a means of doing that. Once established, memories and perceptions can be expressed through metaphor. Art production is a means through which metaphors are rendered.

Concerning present experiences, Gibbs (2006) discussed how perception goes beyond the visual to include the active exploration of one's environment. This active exploration is experience. As one moves and interacts with the environment, sensory organs are enabled. Gibbs (2006) stressed that "movement is essential to perception" (p. 49) and reiterates his point when stating "that there is no perception without action" (p. 51). Even touch is not enough to have a quality experience; an object must be looked at from multiple angles, explored through touch, and manipulated. I believe that this finding strongly supports taking an experiential learning approach in the classroom. It is demonstrated here that humans need more than a picture or the

simple touch of an object to fully relate to it; they need to explore the object through movement and interaction. "Perceiving something is not simply a visual experience, but involves nonvisual, sensory experiences such as smells, sounds, and movement of one's entire body, such as the feelings of readiness to take specific action upon the object" (Gibbs, 2006, p. 64). It is said that this readiness to take action is also an important body component in the emotion process.

In addition to impacting our perception, emotion can "awaken, intrude into, and shape beliefs, by creating them, by amplifying or altering them, and by making them resistant to change" (Frijda, 2000, p. 5). In congruence with the emotion process and perception, beliefs may facilitate readiness to engage in actions relevant to them. It makes sense that belief, perception, and emotion relate so closely. Belief and perception are similar. Like perception, beliefs can be either be formed, strengthened, or changed by an emotional experience.

Creativity

Research by Prinz and Eysenck (2006) showed that emotions and perception influence one another. It is through experience that emotions are initially developed. But, how can emotions enhance creativity? In summarizing research by Prinz and Eysenck (2006) and Modell (2003), a central role of emotion is generating metaphors for creative thinking, and metaphor provides a means of expressing emotion-based associations for creative problem-solving.

Relevant to creativity, there are emotions that are organized primarily by psychological factors that vary from individual to individual. Lubart and Getz (1997) labeled these emotions as affective experiences or feelings. They are the emotions that we attach to concepts, places, people, or objects in our memory. Lubart and Getz suggested three potential influences of emotion on creativity. Depending on the memory, emotions may motivate expression. Secondly,

emotions may lead to heightened sensitivity and awareness of the surrounding environment. They may also free an artist from any inhibitions in expression. And lastly, emotions provide associations between unrelated objects, what is termed metaphor.

Artists use metaphor as both a tool in expression and creative thought. Parsons (2007) stated that artists don't just use metaphors, they invent them. This invention of new and unconventional metaphors is, of course, creative. There are several potential benefits of metaphors for creativity given by Parsons (2007) and Lubart and Getz (1997). First, new metaphors help us to think in new ways, to alternate between perspectives, and to change our perceptions. Understanding metaphors and their power to strengthen thought and emotion can provide a foundation for the innovation of new metaphors. Pairing two unrelated things and making connections can greatly enhance creative thinking skills. Metaphor can build or extend insight into a problem, and communicate new ideas to a wide audience. It is much easier for others who are not familiar with a new concept to consider it as a metaphor, putting it into layman's terms they understand. It is interesting that Lubart and Getz (1997) came to the hypothesis that "a metaphor formed through an emotion-based process possesses higher creative potential that a metaphor formed through a purely cognitive process because of the individualized nature of endocepts" (p. 292). Endocepts are defined as experience-related emotions.

Where does perception fit into all of this? Perception is a mixture of experiences, traits, knowledge, and emotions unique to the particular individual. Because perception includes individual characteristics that influence decision making, it must affect metaphor generation. Lubart and Getz (1997) made a valid point that a person cannot build a metaphor off knowledge that he/she does not have. Perception and metaphor share the need of experience, emotion, and

knowledge. Perception greatly supports creativity, because it usually differs from person to person. In a quote by Vygotsky (1930/ 2004), we see perception play throughout the creative process,

> At the very start of this process, as we already know, there is always a perception of the external and internal, which is the basis of our experience. What the child sees and hears thus provides the first points of support for his future creation. He accumulates materials out of which he will subsequently construct his fantasies. Next comes a very complex process of reworking this material. The most important components of this process are dissociation and association of the impressions acquired through perception. (p. 25)

Based on this information, it is safe to assume that students will not express the same emotions or perceptions. In order to foster creativity and individuality in the art classroom, teachers need to allow students the stimulus or experience needed to elicit emotions and individual perceptions on a topic.

Expression

Expression is said to be a cognitive process, a process of becoming conscious of one's emotion. In art, a painting can convey a state of mind or perspective of a person in the midst of a particular emotion. A painting can also show what it is like for that person to view the world during his emotional state (Robinson, 2005). Long held beliefs or an experience can present strong emotions to be expressed in an artwork. In art, we see emotion as being conveyed through visual metaphors.

Robinson (2005) acknowledged the widely held belief that artists are "special people with special insight, people of imagination, and genius who in their artworks are primarily trying to

express their emotions" (p. 233). Many artists create works of art based solely on emotion, but they also create according to experiences, beliefs, and perceptions. It is reasonable to assume that emotions are in every work of art, because emotion plays a major role in experience and how an individual perceives the world. His perception in turn, impacts what and how he creates. In either case, the artist is expressing a concern or feeling important to him.

Dewey (1934) connected emotion, experience, and expression in his statement, "When excitement about subject matter goes deep, it stirs up a store of attitudes and meanings derived from prior experience. As they are aroused into activity they become conscious thoughts and emotions, emotionalized images. To be set on fire by a thought or scene is to be inspired" (p. 65). An experience must be meaningful to the participant in order for that individual to be inspired. Significant experiences produce a compression of emotions and thoughts within the individual. "Unless there is compression nothing is ex-pressed" (Dewey, 1934, p. 66). In order to release these emotions and give meaning to his experience, the individual must take expressive action.

This applied project is based on my accumulation of knowledge and perspective taken from research, observation, and experience. In order to understand this applied project and its reasoning, a review of relevant literature is needed. The literature review includes empirical studies associated with experience, emotion, self-efficacy, creativity, problem-solving, and/or play. My primary focus is on experience and how it affects creativity. A theoretical framework is built upon the theories of Dewey, Piaget, and Vygotsky and the practices of Cole, Kindler, the Reggio Emilia Schools, and Wachowiak. Once a foundation of relevant empirical research and a solid theoretical framework are established, I divide up this applied project into sections according to the methodology; the project; and summary, conclusions, and recommendations. In looking at the project itself, I discuss long- and short-term objectives; activity/ creativity

stimulation; art making, including painting and working with clay; and assessment, consisting of pre- and post-tests, artworks, and journals. Based on my research and findings in this project, I provide a list of recommendations for art educators interested in implementing an experiential learning approach. I conclude with personal reflections, discussing what I have learned and what I would do differently. Conclusions, recommendations, and personal reflections are included so that the approach taken can be easily implemented and adjusted to fit any curriculum.

CHAPTER 2

REVIEW OF LITERATURE

Experiential Learning

There have not been many studies on experiential learning specifically. The few that exist are generally not linked to art or art education. Since I am interested in elementary experiences and creativity in art education, I exclude any studies that deal with older participants, subjects other than art, and/ or with intentions different from that of enhancing creativity. The grouping of creativity and experiential learning is also a rare commodity to encounter. Experiential learning is not stated directly, but many other related terms have been found in relation to enhancing creativity in art. These terms include the following: multiculturalism, self-efficacy, aesthetic experience, problem-solving, play, child-centered, and interdisciplinary. These narrow findings have altered my research focus somewhat. My perceived "experiences" within the classroom have now been broken down into several aspects, as stated above. I try to link the many components of experience to my initial idea throughout my critique of past empirical research in my review. A majority of the studies that I have found relevant to my topic have taken place outside of the United States. I believe this to be an indication that further research and development of my topic in US art education is needed.

A few studies that caught my attention, but do not fully support my research, deserve mention. The first, Wright's "Getting More Out of Less: The Benefits of Short-term Experiential Learning in Undergraduate Sociology Courses" (2000), was placed within the context of

Sociology, and focuses on adult participants. The only relevance of the study is that experiential learning is shown to benefit student learning processes and classroom climate, which could affect experience and creativity in the classroom. A second study, La Greca's "Can Children Remember to Be Creative? An Interview Study of Children's Thinking Processes" (1980), was concerned with children's thinking processes when creating. A look into the thinking processes of children while they are creating can aid teachers, who are implementing an experiential approach, in setting up experiences aimed at stimulating creativity. This evidence might also explain Howard-Jones, Taylor, and Sutton's study (2002) on the effect of play on the creativity of children during subsequent activity. In this study, there was an unexplainable link between an unrelated activity and creativity. Knowledge of children's train of thought while creating might solve the conundrum.

"Multicultural Experience Enhances Creativity: The When and How" (2008) by Leung, Maddux, Galinsky, and Chiu focused on adults as participants and was not arts-based. It supports that multicultural experiences enhance general creativity. This study would need to be adjusted to fit elementary art curriculum. A final study, included in a research report by Engel (1989), titled "Children's Bursts of Creativity," illustrated case studies of two first graders in moments of creative activity, which is paired with play. The researcher looked at creativity through a psychological lens, suggesting that experiences, interests, and emotions, evident or not, can influence a child's creativity. These experiences are compared to those of an adult during his creative process. This article is extremely relevant to experiential learning, but the researchers provide inadequate collected data.

Common theoretical frameworks form the underpinnings of gathered research related to experiences and creativity. The ones that are most common include the theory of play and

constructivist learning theory. These theories may not be mentioned in all studies, but they are affected by them nonetheless. Others include theories of cognitive and social development, Howard Gardner's (1983) theory of multiple intelligences, theories of creativity and self-efficacy, theories of knowledge acquisition, situated learning and collaborative learning theories. Philosophers that are frequently mentioned are Dewey, Piaget, and Vygotsky.

Research in this applied project is based on constructivist learning theory, the theory of play, cognitive development theory, and theories of creativity. My conception of experiential learning encompasses a bit of each.

Interdisciplinary, Play, and Creativity

In the mid 90s, Jasmina Sefer (1995) conducted a study on the effects of play-oriented curriculum on creativity in elementary school children. Sefer aimed to stimulate creative behavior through an interdisciplinary program that was child-centered and open to play. The problem that she addressed pertained to the lack of creativity incorporated in the Yugoslavian school system; repetition and structured classes comprised the regular educational practices. Sefer noted that "activities are organized in a verbal manner within each discipline, without the opportunities for emotional expression or cooperation. They offer little challenge for creative development" (Sefer, 1995, p. 4). She elaborated this point in her statement, "Children learn only portions of reality; they are lucky if they ever connect them" (Sefer, 1995, p. 6). Essentially, a flexible interdisciplinary approach presents the opportunity for creative thinking and associations. The processes of creativity and play are aligned, supporting the underlying educational philosophy. In this study, play activities replaced the usual teaching and learning

activities. Sefer predicted that in addition to increased creativity, inner motivation for learning and expressive behaviors would be enhanced.

"A six-week experimental program was developed for each grade from 7-11 years of age and implemented over a five-year period" (Sefer, 1995, p. 6). It was implemented in two urban and three rural public school classes, grades 1-4, in Yugoslavia, Sweden. Each class consisted of approximately 33 students. There were experiment and control groups. The participants were very diverse in nationalities and social backgrounds, but were equally and normally distributed according to intelligence, and educational and socio-economic background.

Interdisciplinary planning, an open and flexible classroom setting, three-part sessions, small groups, and workshops comprised the program. The researcher's paradigm is pragmatic in that she utilized mixed methods of data collection in order to support her hypothesis. The researcher executed an action research plan; she only initiated the project, supplying instructions and written material. Data collection included both qualitative and quantitative methods-observation, interviews, pre and post-evaluations, and video recordings.

Results showed an overall positive effect of the experimental program on the experimental group in comparison with the control group. "The experimental class is significantly better in all variables of interest related to students' creative behavior such as general creativity, originality as an indicator of divergence, emotions as an element of creative expression and efficiency or constructive approach to task as an regulative element in the process of product-realization" (Sefer, 1995, p. 14). It is important to note that the results for the development of individual art production were most significant in grades 1-3. In Sefer's study, there is a link between interdisciplinary experiences, play, and creativity as seen in Sweden. What can be gleaned from this study is that creativity can be fostered in a curriculum where

subjects are combined to connect meanings and encourage multiple perspectives, children are encouraged and allowed to experiment and play, the child and his development are the focus, and art production is used in expression.

Play and Learning

A similar study, also taking place in Sweden and published a decade after the Sefer study, also supports the positive link between play and learning, even going as far as to say that they are inseparable in preschool practice. Samuelsson and Johansson (2006) studied the dimensions of learning in play and of play in learning in "Play and learning-inseparable dimensions in preschool practice." Play and learning have been kept apart in research and preschool practice in the past, but now several elements that characterize both play and learning are being recognized. This study expanded on the positive implications of play and joyful learning in stimulating fantasy, empathy, communication, symbolic thinking as well as collaboration and problem-solving. More importantly, these abilities can be linked with creativity.

The researchers took a transformative stance in seeking to determine how a change in viewing play in association with learning "will affect our comprehension of how children experience and create an understanding of their surrounding world" (Samuelsson & Johansson, 2006, p. 50). The aim of the study was to map out and illustrate the quality of preschool education with regard to young children.

Observations were taken from two different preschool groups in different situations. Half of the group was Swedish; the other half varied in ethnicity. In both situations, awareness led to discovery of something new, leading to play and active inquiry, leading to learning. This type of experiences can encourage divergent thinking and motivate children to pose questions, leading to

greater creativity. Samuelsson and Johansson (2006) remarked that sometimes it is necessary that the teacher encourage play/ learning by providing props or challenges.

Samuelsson and Johansson analyzed the data, collected through observation only, using no analysis method or tool except for a review of relevant research used to account for and support their conclusions. Observations suggest that play and learning are stronger together than they are apart. Additional data collection methods, such as interviews with children and teachers, would make results more reliable and better to build upon. In support of my topic, the role of the teacher-supporter and provider of opportunities, children's free play and exploration, and experiences all support experiential learning.

Unrelated Play and Creativity

Paul A. Howard-Jones, Jayne R. Taylor, and Lesley Sutton's article "The Effect of Play on the Creativity of Young Children During Subsequent Activity" (2002) found in *Early Child Development and Care*, reports on a study aiming to "determine whether short periods of free-play have an influence upon the creativity demonstrated by young children in an activity typical of the curriculum, when this subsequent activity is not related to either the medium or topic of the preceding free-play" (Howard-Jones, Taylor, & Sutton, 2002, p. 325- 326). Like previous studies discussed, this study took place outside of the US; this particular study was conducted in England. Once again, the researchers aimed at enhancing creativity through play, which supports the studies by Samuelsson/ Johansson (2006) and Sefer (1995). This study differs from many other studies in that it used Amabile's Consensual Assessment Technique in assessing the effect of preceding task upon creativity. Amabile's Consensual Assessment Technique consists of

judges, who are experts in that specific field, independently and subjectively rating the level of creativity of the outcome (Back, Dyehouse, & Lesh, 2009). In this instance, judges were comprised of seven teachers in their third year of training and three experienced lecturers in Primary Education.

The researchers took a constructivist stance and used a posttest-only control group design for this study. The data collection strategy was purely qualitative in nature, and hermeneutic explanations were given in explaining the findings. Participants were children, ages 6-7, attending a semi-rural, English-medium infants school in the South Wales area. They were randomly allocated into two groups of 26 children, one representing the experimental group and the other representing the control group. The experimental group was given salt dough and no other instructions other than to "'Do whatever you want with it'" (Howard-Jones, Taylor, & Sutton, 2002, p. 325). The adult present did not interfere with the children's activity unless absolutely required. While the experimental group played, the control group copied text from the board over and over until time was up. The allotted time for the activity was 25 minutes. Once the two groups reconvened, they were asked to individually create a collage of a creature with provided materials. On the second day of the experiment, the two groups switched.

The data was the children's finished products. Data was analyzed by rating creativity and counting the number of different colors and pieces of tissue paper used. Results showed significant effect of preceding task upon creativity, color range, and number of pieces used. It was not understood how this happens exactly, that free and unrelated play can affect creativity in another task, but the results were clear. Types of motivation were mentioned as possible influences on the results. The experimental group was intrinsically motivated, because they could

pursue activities of their choice; while the control group was extrinsically motivated, because they were asked to copy text. This intrinsic motivation factor seemingly plays a reoccurring role in studies on creativity. A study by Chung and Ro (2004) and another by Catterall and Peppler (2007), which I will discuss later, both report on the relationship of self-efficacy and creativity in children.

Although it seems that the effects of preceding play on creativity cannot be explained, a good start would be to interview the children and attempt to map out their train of thought. I agree with Howard-Jones, Taylor, and Sutton (2002) that a possible explanation for "the increase in creativity might be the more relaxed mental state of the children after playing" (p. 327). I gather that if the experiences prior to expression/ art production are encouraging and open to divergent thinking, then children may get into the creative mind set of which all children are capable.

The Reggio Emilia Approach

Reggio Emilia, a city in Northern Italy, has gained wide recognition for its unique approach to learning and has been inspirational for this research. Fawcett and Hay (2004) conducted a study utilizing the Reggio Emilia Approach in the UK. Their research is titled "5x5x5= Creativity in the Early Years" and is taken from the *International Journal of Art & Design Education*. The underlying philosophy was that all children have the capacity for creative investigation, construction, and imagination, and that they use multiple forms of representation; their principles were inspired by the Reggio Emilia Approach.

The paradigm used in this study is constructivist, because the researchers were concerned with the interests, motivations, explorations, interpretations, representations, and overall creative potential of children. Children constructed their own realities and were given the opportunity to make decisions concerning their own education. The three aims of the study were "to demonstrate ways in which creativity and innovation can be fostered in and with young children; to influence early years' educational practice by establishing creativity as an essential foundation of early learning; and to share findings as widely as possible, creating a legacy for the future" (Fawcett & Hay, 2004, p. 234).

A stratified sampling strategy was used, in that subgroups were chosen based on specified criteria, age, and a sample of cases was then selected within those strata. Five artists, five early years' settings/schools, and five galleries/cultural centers participated (5x5x5). The study lasted for one year. Focus groups of children ranged in ages from 3-6, and there were approximately 18 children per group. Data was collected through observations, photographs, actual objects (artworks), semi-formal interviews and reports. Not only were educators, artists, representatives of the cultural centers, and children involved, but so were parents, mentors, a coordinator, and an evaluator. All participants served as co-researchers in the project.

Findings suggest that utilizing the Reggio Emilia Approach enhanced creativity in children. Children's rich use of language and asking of questions increased. Their negotiating skills and strategies develop and were noticeable in other parts of the nursery program. All observers noted an increase in children's self-esteem and confidence, as they became less dependent on adults for solving problems. Fawcett and Hay (2004) stated, "We know that our

approach to learning develops all the participants' knowledge, self-esteem, communication skills and emotional health" (p. 243).

I believe that these findings can have great implications for education in general, because my perspective of creative thinking is that it is general and can be applied to any and all areas/subjects. Experiences like those used in the Reggio Emilia Approach can prepare children to think creatively and solve problems confidently. Therefore, these experiences in the art classroom can benefit in life-long learning and creative thinking.

Open Arts-based Instruction

Woods and O'Shannessy (2002) studied the effects of an open arts-based instruction on children attending a primary school centered on the National Curriculum in England. The National Curriculum in England could be viewed as parallel to the traditional structured learning that is familiar in US schools. As Woods and O'Shannessy saw it, the problem in schools was that creativity and the arts had become suppressed, while literacy and numeracy dominated the curriculum. In an attempt to bring the arts into focus and reintroduce creativity, art mornings occurred every tenth school day at Hackleton School. Normal classrooms were transformed into temporary art classrooms where various activities, mainly crafts, were offered. A wide range of materials were provided at each session, but the lessons were open and flexible to discovery and creativity. The aims of creative arts mornings were listed- "return high status to the arts within the school curriculum; redress the curriculum balance with regard to the domination of literacy and numeracy; develop creativity and thinking skills; develop children's fine motor skills;

develop collaborative learning across children of all year groups; and enjoy the arts" (Woods & O'Shannessy, 2002, p. 164). Woods and O'Shannessy took a constructivist stance in the study.

Hackleton School's Day 10 creative mornings was a program that already existed and was not meant primarily for the study. Hackleton School caters to approximately 200 students, ages 4-11. All of the students at Hackleton School participated in the Day 10 creative mornings. The children were divided into mixed age groups with approximately 20-25 children in each group. Each group went to a different classroom and spent the entire morning in that one session. Groups moved to different sessions each week. Sessions included drama and dance, mask-making, weaving, marbling, bubble painting, collage, music and composition, percussion, and rainforest painting. Within each session, there was motivation, encouragement, respect for children's work, and teamwork. Teachers provided a stimulus for the children's creativity and then provided materials for their choosing. Observation notes provided a glimpse of how the collage teacher used experiences to motivate her students. She played a video that "shows animal skins, runs fingers over various coverings, transmits the very feel of things" (Woods & O'Shannessy, 2002, p. 168). This video exemplifies one aspect of experiences that engages the senses. I suggest that more experiences, such as touching actual animal skins and textures, be provided following the video. I believe that sensual experiences can not only help to inspire, but they can provide a foundation for imagination and expression.

The researchers used qualitative data collection methods, including interviews with the head, members of staff, children, and parent-governors; observations; and written evaluations by children and teachers. Researchers drew conclusions from observations, interviews, and evaluations collectively. Data implied that the art mornings had a positive influence on creative

thinking and self-esteem. "One teacher thought the 'end products were better and better as the weeks progressed'" (Woods & O'Shannessy, 2002, p. 172). The main objective of the study was to achieve a balanced curriculum; this was accomplished, but in order for the creative arts to gain standing in this curriculum, they must permeate the curriculum in more meaningful ways. The arts morning activities gave the children opportunities for expression and development and discovery of skills and abilities. In interviews, it was obvious that both the children and the teachers enjoyed the art mornings. Children and teachers gradually gained a more creative and free spirit in learning.

Since the Day 10 program has no predetermined end, more evidence for the benefits of art mornings can be gathered. My interest in their study deals with the open and flexible experiences found within the art mornings. The freedom given to children for creating aligns with my topic. Children were not copying the teacher's example or some predetermined outcome for the lesson; children were expressing their knowledge and/or past experiences in media of their choice. Evidence of increased creativity through art mornings could be strengthened through the results of creativity tests given periodically.

Self-efficacy and Creativity

"The Effect of Problem-Solving Instruction on Children's Creativity and Self-efficacy in the Teaching of the Practical Arts Subject" by Chung and Ro (2004) and "Learning in the Visual Arts and the Worldviews of Young Children" by Catterall and Peppler (2007) consists of two very similar studies with very similar aims and will be combined for analysis. Catterall and Peppler (2007) took a transformative approach in determining the effects of a rich, sustained

visual arts instruction on third grade children's self-beliefs/efficacy and creative thinking. Chung and Ro (2004) took a post-positivism approach in determining the effects of problem-solving instruction in the practical arts on children's development of creativity and self-efficacy.

Catterall and Peppler (2007) used a quasi-experimental design with mixed methods. Purposeful sampling strategy was used in selecting participants from 179 inner city 9 year olds in two major US cities-Los Angeles and St. Louis. Three third grade classrooms from a public elementary school in the neighborhood of Inner City Arts (ICA) in Los Angeles were chosen for the first experimental group. The control group was comprised of three third grade classrooms that were not already linked to ICA. In St. Louis, the Center of Contemporary Arts (COCA) program took place at an elementary school serving an inner city public housing project. All three third grade classrooms participated. Another three third grade classrooms from an adjacent school were selected as the comparison group. Chung and Ro (2004) also used a quasi-experimental nonequivalent control group design. Random selection was not an option since the researchers were also working with intact groups at the H Elementary School in the city of Pohang, Kyungsanpook-do, Korea. A pre-test was given to all third graders at the school two weeks prior to the experiment. Two classes that showed little difference on the pre-test were chosen; one represented the experimental group, and the other represented the control group.

In Catterall and Peppler's study, students attended the ICA for about 90 minutes, two times per week for 20 weeks. The COCA in-school residency program participants met one hour every week for 30 weeks. Both programs consisted of critique, discussion, reflection, encouragement, respect, and engagement of the senses. In Chung and Ro's study, "The

experimental group received problem-solving instruction for two hours a week" (Chung & Ro, 2004, p. 117) for five weeks.

In addition to pre- and post-test surveys, Catterall and Peppler's (2007) data collection methods also included regular structured classroom observation. These surveys consisted of scales for global self-concept, self-efficacy, attribution, and elements of creativity. Qualitative data is presented in a chart format. Chung and Ro (2004) used a quantitative data collection method that involved pre- and post-tests. The Creativity and Thinking Test developed by the Korea Creativity Research Institute and the revised self-efficacy test from Sherer/Adam and Chung's questionnaires were used. Each test was allotted 30 minutes to complete. While the pre-test was given two weeks prior to the experiment, the post-test was given three weeks after the experimental treatment, possibly testing for long-term effects. The plans were peer debriefed by a panel of experts in the area. The data was entered into a chart for comparison.

Results from both studies show that participants receiving high quality visual arts and/or problem-solving instruction demonstrated significant growth in self-efficacy and originality. Findings from the first study also showed an increase in student engagement and focus, a positive student-adult interaction, and a shift in teachers' view of the students.

Both studies are significant to my research. Catterall and Peppler (2007) provided the more useful study, because the focus was on the visual arts from the beginning. Chung and Ro's experimental procedure would need to be adapted to fit visual arts instruction. The significance of these studies' results is that creativity and self-efficacy are seemingly interrelated. Catterall and Peppler (2007) argued "that original thinking and self-efficacy may go hand-in-hand, and perhaps just as important that tendencies toward original thinking spawned by artistic learning

may spill over or transfer to original thinking more generally" (p. 559). Therefore, all subjects can benefit. This research also indicated that problem-solving/open-ended instruction can contribute to the development of creativity in children. I view problem-solving as one of many aspects of experiential learning in art education. Children need the opportunity to explore and find solutions and connections for themselves before creating an artwork. Otherwise, children are simply copying an idea provided instead of expressing their own.

Limitations on Children's Creativity

Looking at the impact of experiential learning on creativity led me to consider an opposing approach that supports experiential learning. Koestner, Ryan, Bernieri, and Holt (1984) conducted a study with a single-factor multiple-treatment design in "Setting limits on children's behavior: The differential effects of controlling vs. informational styles on intrinsic motivation and creativity." Similar to the study done by Chung and Ro (2004) and the one by Catterall and Peppler (2007), intrinsic motivation, much like self-efficacy, was thought to influence the development of creativity in children. The researchers based their study on past research on motivation, which showed that external constraints on an activity often lessen intrinsic motivation. Therefore, the aim of the study was to determine if "limits can be set without undermining intrinsic motivation for the activity being limited" (Koestner, Ryan, Bernieri, & Holt, 1984, p. 232). The researchers took a post-positivism approach in this study.

The sampling strategy was not clear; a suburban public school in Rochester was chosen for the study. The reasons as to why researchers choose this particular school were not provided, except for the fact that their participation was approved by the school's officials and parents.

"Subjects were 20 first-graders (11 boys and 9 girls) and 24 second-graders (13 boys and 11 girls)" (Koestner, Ryan, Bernieri, & Holt, 1984, p. 238). Participants were randomly assigned to one of three experimental conditions, with an equal distribution of genders amongst groups. The three experimental conditions included an informational-limits group, a controlling limits group, and a no-limits group. The limit placed on the children is the neatness of the task at hand. The controlling limits group received verbal commandments on what to do, including terms 'should' and 'must.' The informational-limits group received verbal communication on what to do, but without clearly stating limitations. The no-limits group was given no restrictions on what to paint. After 10 minutes of painting (with or without limitations), students were left alone to paint anything they wished for up to eight minutes.

The data collection method was quantitative, including results from Amabile's consensual assessment procedure, surveys completed by the students, and observations/timing of the second painting. In comparison to the controlling limits group, findings showed that subjects in the no-limits and informational limits conditions spent more time on free-choice painting; intrinsic motivation and enjoyment were higher in the informational condition; the no-limits group rated higher in creativity, technical goodness, and quality; and the informational limits group showed improvement in technical goodness and quality. The underlying conclusion was that children who were issued no limitations would exhibit greater creative ability. Findings from the objective ratings of the children's paintings showed that the no-limits and informational limits groups used more colors and elaborations then the controlling limits group. The number of colors and elaborations were found to be strongly related to each other. It is interesting to note that enjoyment really did not play a factor in intrinsic motivation and measures of quality.

Many good points were made throughout this article that fit nicely within my research. One point that resonates with me, in following the cognitive evaluation theory, is "whether an event will undermine or enhance intrinsic motivation depends on the 'functional significance' of the event for the recipient" (Koestner, Ryan, Bernieri, & Holt, 1984, p. 234). This means that how a child perceives an experience, limitation/challenge, etc. can strengthen or weaken his confidence in creating, therefore increasing or decreasing his creativity. This theory is reminiscent of Dewey's theory of experience. Dewey (1934) agreed that an experience can either enhance or inhibit future experiences and learning, depending on the student's perspective and the value placed on the experience. This in turn affects creativity. Even so, the findings from this study showed that through the fostering of the right experiences and expression in the classroom, creativity can be boosted.

Emotion and Cognition

Research on emotion and cognition is increasing. Among the empirical studies related to the concept of emotion and cognition in creativity, work by Russ (1988, 1990, 1993, 1999, 2000, 2004, 2006) is frequently cited. A recent study conducted by Russ and Schafer (2006) is highly relevant to the discussion of emotion, experience, and cognition in creativity. Rather than refer to emotion in experience, Russ and Schafer used the broad term 'affect' to encompass "a wide variety of experiences such as emotions, moods, and preferences" (Eysenck, 2006, p. 407).

Russ and Schafer (2006) called attention to affect processes and cognitive-affective theory. Emotions are found to facilitate divergent thinking, which is one of the major cognitive processes of creativity. Associations, interpretations, and metaphor generation are broadened by the lack of repressed emotions, memories, and ideas in cognition, thereby increasing creativity. Emotions stimulate the recollection of memories containing emotional and cognitive material,

and this material is used in forming associations with/ of new concepts. In education, students need a means by which they can reference their emotions, because these emotions can stimulate creative thinking skills. In support of experiential learning, play is frequently used in expressing and integrating feelings, perception, and emotional thought. Play facilitates creativity by fostering experimentation in the grouping of unrelated concepts or objects, each time resulting in stronger creative ideas. The authors support this hypothesis with empirical studies by other researchers focusing on affective expression and creativity in young children during play.

Russ and Schafer (2006) conducted their own empirical study aimed at determining the relationship between affect in play, affect in memories, and divergent thinking. Participants included first and second grade children in a Cleveland school district. Researchers used cluster sampling, and only children who agreed to participate were included. Only forty-six students, 25% of the student population, decided to take part in the study. The sample was mostly White with an equal distribution of boys and girls. Participants received a five- minute puppet play task, an alternate uses task, and an emotional memories questionnaire. The research procedure consisted of individual students meeting with the researcher twice during school hours for 30 minutes each time.

During the first task, students were instructed to play with neutral-looking human puppets or 3 colored blocks for five minutes. Students were advised "to have the puppets talk out loud" (Russ & Schafer, 2006, p. 349) as they played, while researchers collected and documented the data through videotape. During the alternate uses task, students received eight objects, four emotion-laden and four neutral. Students were instructed to think of as many uses as possible for each word. Words included needle, matches, cookie, match (emotion-laden objects) and ball, key, tire, button (neutral objects).

There were many findings, but I highlight only those that are the most important and relevant to the discussion. Results showed that the amount of emotion in memories was significantly related to fluency, but not to originality. Frequency of positive affect in play was significantly related to originality, the amount of emotion expressed in a memory task, and variety affect; but there was no significant relation between positive affect in play and fluency. The frequency of negative affect in play proved to be significantly related to fluency, originality, and emotion in memories. It is very interesting that negative affect in play is found to have slightly stronger connotations for creativity than does positive affect in play. Russ and Schafer (2006) suggested this is due to suppression of emotions. Negative emotions and thoughts build up because they are suppressed; but once they are released, they provide a bulk of possible associations. Researchers claimed that in pretend play, children feel safe to release all types of emotion and thought. Clearly, the art classroom is not the place to encourage the release of these 'forbidden' thoughts, but sometimes it is inevitable. Emotion and cognition promise great things for creativity in art, but I believe that emotions should be handled with caution.

The fact that emotion in memory description relates to divergent thinking is important to consider in art education. In addition, emotion broadens the association process. Researchers found that emotion in memory does not serve as a mediator between emotion in play and creativity. Findings also showed that emotion in memory does not relate to originality. I believe that this is due to the shifting and reconstructing of memories over time. Emotion in memory may serve as a reference for emotion in play; and through emotions in memory and emotions in play, creative associations are made.

Community Centers as a Site for Art Education

Community Centers serve as meeting places, commonly used by members of the community for social, recreational, or cultural purposes. Depending on the size of the community, the community center can vary in size, number of services offered, and popularity. Many community centers offer various art classes to people of all ages, ethnicity, and background. What is interesting to note is the difference in learning approaches used in a community art center classroom in comparison to those used in a regular public school classroom. Before discussing relevant research, it is important to understand that community art centers are not required to follow state curriculum standards, and they often have little to no budget. Even with such limitations, community art centers are capable of offering a way of learning that goes beyond the normal to extraordinary.

In a recent study titled "Student Engagement and Learning in a Community-Based Arts Classroom," Thomas (2007) studied the affects of a community-based learning environment on the learning and development of disenfranchised students. Thomas raised the issue of systematic instruction and its downfall in the field of learning and development. She believed that the structured dialogue and activities inhibit growth and quality learning. A community arts-based environment and unique instructional practices were posited as the answer to this problem.

The study took place in a small house located in a working-class neighborhood of a large Midwestern city of the United States where art was viewed as nothing more than 'frill' in public schools. In addition, few young people had access to affordable community-based art programs outside of schools. Thomas (2007) identified the urgent need to implement art in furthering development, constructing knowledge, building confidence, encouraging independence, and sparking feelings of competence and ownership. She argued that many students experience

school as an uncaring, alienating, negative, and meaningless space. Schools were not providing enough opportunities for personally meaningful learning experiences and positive interactions. Therefore, there was a tendency for students to disengage or drop out of school. Thomas' focus was primarily on students about whom there are few expectations for learning and who are considered as having behavior problems in school. She wanted to determine if these problems were caused by the school itself. The inspirational background and education of famous artist Jacob Lawrence also inspired Thomas in her study. Jacob Lawrence grew up impoverished, spending most of his time in foster homes. He began his own art making career in an after-school outreach program.

Participants in this study included "African American young men who were living temporarily at a diagnostic and care facility to which they had been referred from the Department of Child and Family Services due to problems of abuse and neglect in their families" (Thomas, 2007, p. 775). These young people attended the workshop for two hours each week for 10 weeks. Some participated even longer than that. Participants were not randomly selected; they were voluntary participants. The number of participants fluctuated throughout the semester due to various factors, but there were a 'core' group of participants who attended the workshop from start to finish. Although this study used young men for participants, I assume to be between the ages of 18 and 25, the scaffolding of learning and development can be utilized with all ages.

Thomas (2007) made a valid point that how rules and roles are communicated in the classroom constitutes an important dimension of the classroom environment. According to Thomas, both students and educators should make meaningful contributions to learning. This is similar to the Reggio Emilia Approach, in that the student and teacher share a trusting and collaborative partnership. The instructors for the workshop consisted of both professional artists

and skilled teachers. Thomas was one of the participating artists. It is indicated that the teachers' attitude set the tone of the class. Throughout the course of the semester, instructors both light-heartedly teased students and praised their work. Students were free to work on what they liked and moved at their own pace. Movement and language in the classroom were not restricted, but because of the teachers' established respect for students and one another, students respected the teachers and fellow students. Positive relationships were developed, and students were observed helping one other in the printmaking process.

The data collection process included prolonged engagement with the printmaking workshop, observations, field notes based on participant observation, and interviews with audio-recordings of student interactions and conversations. Interviews with the instructors revealed underlying beliefs and practices. The two instructors, Mark and Robert, "emphasized a balance of positive and constructive feedback" (Thomas, 2007, p. 781) during critique. They believed that general praise only indicates a lack of caring; praise must be specific and individual in order for it to be meaningful to the student. Mark and Robert also differentiated the act of critique from that of punishing, critical, or inflexible commentary. Rigid and controlling feedback can cause a student extreme frustration and feelings of failure. I agree that too much structure can cause more harm than good. I once heard of an artist who was so emotionally wounded by the harsh criticism of an art instructor that he stopped painting for years. He had given up on his own way of doing. I believe that some art instructors do not realize just how much words can affect a student's attitude, productivity, and creativity.

Toward the end of the semester, regular participants began taking the initiative in problem-solving and instruction. Not only did students begin to demonstrate competence and learning, it is evident that these students gained confidence and a sense of purpose. Results

showed that by the tenth week of class, every student was participating with no help or guidance. Within the workshop, students established roles and responsibilities, as well as rituals. Even at the end of the ten weeks, students complained about not wanting the program to end. Shouldn't all educational programs leave this longing for more?

What this study proves is that meaningful, authentic, and valuable activities engage students in learning. Thomas (2007) stated "youth engagement is fostered in authentic learning experiences; it also grows out of positive relationships with peers and adults. While students are always active participants, teachers play a critical role in shaping classroom practices" (p. 790). Teachers were scaffolding students' learning by showing them how to use the printmaking materials and letting them learn the rest through experience. If a student came to a problem or forgot a step, the teacher gave the student time to figure it out. The teacher gently encouraged the student towards the solution if needed during the printmaking process. Educational implications suggest that curriculum should be child-centered, and teachers should shape their classroom into an environment that promotes authentic learning experiences and positive relationships.

CHAPTER 3

THEORETICAL FRAMEWORK

Theorists

John Dewey

John Dewey (1859-1952) was an educational philosopher discontent with traditional education. He was a leader in the progressive movement which strayed from traditional methods of teaching in which learning is "taught as a finished product, with little regard either to the ways in which it was originally built up or to changes that will surely occur in the future" (Dewey, 1938, p. 5). This way of learning greatly contradicts the idea of expression and cultivation of individuality. Furthermore, Dewey believed that focusing so much on the past would offer little help in dealing with present and future issues. Dewey's solution to this problem is found in his theory of experience, which rested on the progressive notion that experiences build knowledge, and that "every experience should do something to prepare a person for later experiences of a deeper and more expansive quality" (Dewey, 1963, p. 47).

According to Dewey (1934), there is a major difference between *an* experience and experience. Experience occurs continuously because we are living beings who constantly interact with the world around us. In contrast, *an* experience occurs "when the material experienced runs its course to fulfillment" (Dewey, 1934, p. 35). I believe what Dewey was saying is that we experience life, but to have an experience, we must glean something from the particular act of

experience. For something to qualify as an experience, it must have some type of significance. It makes sense that emotions play a part in giving an experience importance. Dewey (1934) stated that "experience is emotional, but there are no separate things called emotions in it" (p. 42). He reiterated this point by telling us that emotions simply serve as the driving force for experience. Dewey's view on the role of emotion in experience parallels research on emotion and experience previously discussed in this paper. Dewey's thoughts further support the importance of emotion in creating an experience.

Experiences are commonly had in the traditional classroom, but they are sometimes of the wrong kind. Children learn through "automatic drill so that their power of judgment and capacity to act intelligently in new situations is limited" (Dewey, 1938, p. 15). Dewey (1938) insisted that learning depends not only on the necessity of experience, but the quality of experience. In *Experience and Education*, Dewey even gave specific criteria for experience to be beneficial. Dewey stated "continuity and interaction in their active union with each other provide the measure of the educative significance and value of an experience" (p. 43). Continuity means that a person's experience causes them to go on and build upon that experience with new ones, therefore adding to their pre-existing knowledge. Interaction means that a person must interact with objects or people in a situation for him to have an actual experience. In order for one to begin actively interacting with his environment and have a complete experience, there must be some type of stimulus or impulse. Once an experience is set in motion, it should arouse curiosity, strengthen initiative, and set up desires and purposes that are sufficiently intense to carry a person over dull places in the future (Dewey, 1938).

Although Dewey believed that experience-based learning is ideal for building knowledge, he also reminded us that "it does not mean that all experiences are genuinely or equally educative" (Dewey, 1938, p. 13). He elaborated that some experiences can be mis-educative because they arrest or distort growth of further experience. Dewey could mean that genuine knowledge cannot be based on one experience. A person might assume that one bad experience encompasses similar experiences, possibly distorting his growth of further experience. I believe that validity in knowing would come from multiple experiences.

In the classroom, it is up to the educator to "know how to utilize the surroundings, physical and social, that exist so as to extract from them all that they have to contribute to building up experiences that are worthwhile" (Dewey, 1938, p. 35). The teacher must be knowledgeable of what type of experiences will benefit students so that mis-educative or experiences that are insignificant in the lesson can be avoided. Teachers should also provide a stimulus that gives students the impulse needed for a complete experience. In some cases, students may not glean significant information that the teacher intended, so the teacher may need to indirectly lead students toward new discoveries and conclusions. Teachers can accomplish this by showing students a different approach or asking questions that spark interest, discussion, and alternate points of view. This way, teachers can still allow students to have their own experiences, but experiences are then had with a purpose in mind.

Jean Piaget

Jean Piaget (1896-1980), a Swiss psychologist, presented us with an idea of play and theory of cognitive development in children. The idea of play stems from the belief that "play is

a learning experience" (Cohen, 1987, p. 1). Piaget proposed that through play, children discover and gain experience, thereby enhancing learning. Play can also be thought of as experimentation or exploration.

In *Child Development and Education: A Piagetian Perspective*, David Elkind (1976) discussed the ways in which learning is linked with play. Three modes of learning include operative learning, figurative learning, and connotative learning. All three modes can be seen in child's play. For example, operative learning occurs when a child's intelligence is actively engaged by the materials he is interacting with, and when the child is confronted with problems that encourage him to make complex organizations. In layman's terms, through experimentation/play, higher order thinking can be developed and exercised. The second mode of learning is figurative. This deals mostly with imitation and integration of surrounding variables. Figurative learning occurs through experience and repetition. Children pick up on certain language, accents, etc. in their daily experience. The third mode of learning is connotative. This type of learning is specifically concerned with the construction of meaning and with establishing connections between concepts and symbols. Elkind (1976) stated that connotative learning *is* play. This play is a child's way of making sense of his surroundings. It is important to note that one or all of the three modes of learning can be activated depending on the activity and the child's stage in development.

The implications of play are numerous. Learning can be seen in all types of play, ranging from a simple game of peek-a-boo to experimenting with different approaches to a problem in the quest of finding the solution. Elkind (1976) used peek-a-boo as an example of how children come to find awareness of permanent objects and of spatial relationships that will later suggest

new intellectual problems. I agree that this type of play can be beneficial; however, I think that games like peek-a-boo should be restricted to children's free time; teachers do need not facilitate peek-a-boo in the classroom in order for students to learn. I favor the facilitation of experiences and active exploration for students. I believe that games should be formed around or support the use of experience and exploration. In summary, play can be used in the enhancement of both learning and creativity. Through play, children explore possibilities, practice multiple points of view, make connections, solve problems, form relationships between nonrelated objects (metaphor), and engage their imaginations.

For the sake of clarity on what constitutes play in the educative sense, Piaget (1962) presented criteria appropriate to use when distinguishing play from non-lucid activities. In order for an activity to be categorized as play, it must involve a predominance of assimilation over accommodation; it must be spontaneous; it should be intended for pleasure; it should lack in organization; and it needs to be free from conflicts. A final criterion includes that of overmotivation, which encompasses any external incentives for play. A source of overmotivation may be a parent, teacher, or friend. Overmotivation may also be found in an unsolved problem.

Piaget's theory of development rested on the idea that intelligence is shaped by experience; and as children grow, they progress through stages of perception, which in turn affect their experiences. Piaget (1962) revealed that these stages, occurring between birth and ages 14 to 16, are comprised of the sensory-motor stage, representational stage, stage of concrete operations, and stage of formal operations.

The sensory-motor stage begins at birth and lasts until the age of 2. This stage is primarily comprised of reflexes, experimentation, accommodation and assimilation. The second

stage in Piaget's model of Intellectual Development is the Preoperational Stage. This stage occurs between 2 and 7 years of age and consists of a child's development of language. Children at this age are at the onset of understanding conservation of number, mass, and liquid; they are *pre*-operational. The most important development is the use of symbols to represent objects. Salkind (2004) summed up the preoperational stage in his statement "the child's cognitive capabilities are characterized by three attributes: the inability to assume another perspective (egocentrism), the centering on only one dimension of an experience rooted in perceptual information (centration), and the inability to perform an operation requiring reversibility" (p. 254).

The final two stages consist of the Concrete Operational Stage and the Formal Operational Stage. The Concrete Operational Stage occurs between ages 7 and 11, followed by the Formal Operational Stage occurring from age 11 to 15. At around 7 years of age, children develop reversible thought, logical operations, conservation, the ability to solve concrete problems, and experience-based thinking. "The child 'operates' or transforms mentally the data available to him in a very concrete way" (Lavatelli, 1973, p. 33). The child is not yet able to think about problems in an abstract way. While children at the concrete operational stage can only deal with a problem in the present, a child in the formal operational stage can consider problems in the past, present, and future. At the formal operational stage, children are capable of accepting assumptions, developing and testing hypotheses, evaluating the outcomes and restating their hypotheses if needed. Children are capable of abstract thought and hypothetico-deductive reasoning. Children's thinking is no longer perception bound.

Piaget (1962) believed that the process of development entails maturation, experience, social transmission, and the unifying factor of equilibration. Maturation, experience, and social transmission all contribute to a child's development. These three factors work together in forming equilibration, which is a self-regulatory process that keeps the individual on the right track or balanced (Salkind, 2004). Equilibration is a balance between assimilation and accommodation. "For development to proceed (that is, for the child to adapt successfully to changing environments and demands), the child must be active" (Salkind, 2004, p. 232). Children must use their minds and actively experience, undergoing assimilation and accommodation, or they will never grow.

With knowledge of Piaget's intellectual development stages in mind, educators are able to gauge what experiences will be age-appropriate or affective in their students learning and creativity. Piaget teaches us that children do not begin to actively experience their surroundings and experiment with various objects until the twelfth month. Since we do not see children in school until they are 4 or 5, we can be confident in knowing that they are already fully capable and ready for experience in the classroom. We also learn it is at the age of 7 that children develop experience-based thinking.

Lev Vygotsky

"Any human act that gives rise to something new is referred to as a creative act, regardless of whether what is created is a physical object or some mental or emotional construct that lives within the person who created it and is known only to him" (Vygotsky, 1930/2004, p. 7). Vygotsky believed that there are two types of behavioral acts. One is reproductive, which is

essentially the reproduction of a past impression or experience. Our brain is an organ that "retains our previous experience and facilitates the reproduction of this experience" (p. 8). The second type of behavioral activity is that of combinatorial or creative activity, the act of combining and creatively reworking elements of past experience and using them to generate new propositions, images, and behavior.

Vygotsky (1930/2004) believed that children are capable of creativity even during early childhood. He located manifestations of creativity in children's play. I agree with Vygotsky's statement, "A child's play is not simply a reproduction of what he has experienced, but a creative reworking of the impressions he has acquired. He combines them and uses them to construct a new reality, one that conforms to his own needs and desires" (p. 11). This is a major part of experiential learning.

According to Vygotsky (1930/2004), imagination and reality are said to connect in four different ways. The first type of association stems from the fact that everything that is created through imagination rests on previous experience. Contrary to popular belief, Vygotsky informed us that adults have richer imaginations than children because adults have a greater amount of previous experiences. In addition, the richer the experience, the richer the imagination is. In support of an experiential learning approach, Vygotsky stated

> If we want to build a relatively strong foundation for a child's creativity, what we must do is broaden the experiences we provide him with. All else being equal, the more a child sees, hears, and experiences, the more he knows and assimilates, the more elements of reality he will have in his experience, and the more productive will be the operation of his imagination. (p. 17)

The second association has to do with the retrieval of related concepts in order to form the image of a larger concept. Consider reading a book; without previous experience and knowledge, it is hard to imagine what is happening in the book if the reader himself has not ever had that experience. Here, imagination rests on experience.

The third type of association between reality and imagination deals with emotion. This reiterates the fact that emotions filter previous experiences, impressions, thoughts, and images to fit present experiences and emotion. Likewise, our imaginations can get the best of us. My mother told me a figurative tale once that embodies this association perfectly. A man was working on his farm, but his hoe broke. He decided to walk to his neighbor's house to see if he could borrow his. He hoped the neighbor would let him borrow it, but what if he didn't? As the man walked, he thought more about it and convinced himself that the neighbor would not let him borrow it after all. He got so worked up that when his neighbor came to the door, the man yelled "I didn't want to borrow the stupid hoe anyway!" and stormed off. This is a classic example that our imagination can ignite all types of emotions.

The last type of association deals with imagination becoming reality. In this case, the imagined image is novel; there are no previous experiences or similar objects that can account for it. Once the new concept is given form, it becomes reality. Examples include famous inventions like the wheel or novel art techniques like abstraction and impressionism.

All four associations are relevant in experiential learning and to creativity. The argument is clear. Experience forms the basis for imagination and creativity.

The works of Lev Vygotsky (1930/2004) and Jean Piaget (1962) were closely related. Vygotsky was a leading psychologist in Russia while Piaget was working in Sweden. Vygotsky's zone of proximal development, scaffolding, and play in children's development are major factors

in the enhancement of learning and creativity. The so-called zone of proximal development is the region in which a transfer of ability occurs. This transfer occurs via collaboration with adults or more competent peers. Ability is then internalized to become part of the child's intellectual world. The zone of proximal development is the zone where children are at the verge of learning something new. In the zone, instructors or parents should facilitate experiences that "challenge children but that can be accomplished with sensitive adult guidance" (Berk & Winsler, 1995, p. 26). This means that adults should stand by in case a child gets "in a rut," so to speak. Even then, the adult should give minimal help. A little nudge in the right direction may be all that is needed. Berk and Winsler (1995) reiterated the point that "Adults carry much responsibility for making sure that children's learning is maximized by actively leading them along the developmental pathway" (p. 26).

Scaffolding refers to the support system revolved around a child's development and/or play. Teachers and parents often scaffold children's learning. Berk and Winsler (1995) stated that effective scaffolding contains specific components and goals. These include joint problem solving, intersubjectivity, warmth and responsiveness, keeping the child in the zone (of proximal development), and promoting self-regulation. It is argued that children learn best when working with a partner in the quest of a similar goal. Even if the two participants begin with different perspectives, they could still arrive at the same conclusion (intersubjectivity). Like learning, play should also be scaffolded in the beginning stages. "Once pretend capacities are in place, children quickly establish shared playful understandings with one another, jointly creating imaginative scenes with rules that guide their activity in pairs and small groups" (Berk & Winsler, 2004, p. 62).

Early Childhood

Natalie Robinson Cole

Natalie Robinson Cole (1901-1984) was not an art teacher, but her teaching methods and art implementation greatly influenced art education practices of her time. The career of Natalie Cole reached its peak during the time that art education in America was experiencing what Efland (1990) termed the Expressionist Stream, the discovery of child-art and the artist-teacher. These movements were clearly evident in her teaching, yet some were more prominent than others. It is interesting to note that Cole did not ever allude to art education practices of her time; she taught how she felt was the best way to teach, regardless the trend. Two of her books, *The Arts in the Classroom* (1940) and *Children's Art from Deep Down Inside* (1966), allow us to visualize her unique approach to teaching in action.

During the time that Cole wrote her first book, *The Arts in the Classroom*, she was working with fourth and fifth grade students at the California Street School, a public school located in a slum area of Los Angeles. Cole (1940) reported that "half of the group were Mexican, a quarter Chinese, and the rest Japanese and American" (p. 2). Cole's second book *Children's Arts from Deep Down Inside* was published in 1966, twenty-six years following her first book. By this time, Cole had begun teaching in a school setting slightly different from that at the California Street School in Los Angeles. The group of children with whom she then worked varied in backgrounds and economic status. Another difference is that she only was able to work with these children for shorter periods of time compared to the time spent on projects at her previous school. In both instances, Cole worked with elementary-age children.

As exemplified in her two books, Cole practiced a "hands-off" (1940, p. 8) approach, which entailed constant encouragement from the teacher, many times serving the purpose of directing

and guiding the student. Students were given the opportunity to portray how they saw and experienced things, and with some trial runs, students were encouraged to break away from creating what was expected. Only when children were able to be freed, were they able to expose their creative ability and grow. According to Cole, to reach the child's full potential, the teacher must know the technique and strategies of fostering freedom. It appears that Cole's technique for fostering freedom encompassed her allowing students to paint whatever they wanted or felt and not worrying so much about the end product. Cole believed that once a child was motivated, his creativity would be freed. I believe that Cole has good intentions, but I do not believe that student's creativity should be viewed as something to be freed; instead, creativity could be thought of as imagination stimulated through meaningful experience. Stimulating a child's imagination takes more than a hands-off approach; it takes the teacher scaffolding the lesson, including the experiences and art making.

Cole's educational philosophy can be best defined as one being primarily concerned with the child and his development. Cole strongly believed "that the growing process is more important than the end product- the child more important than the picture" (Cole, 1940, p. 23). She did not distinguish a work as being child-art, yet she looked for a certain quality that suggests originality, one that lacks adult influence.

In *The Arts in the Classroom*, Cole pushed the need for discussion and build-up before beginning a lesson. Cole remarked that without some type of build-up, children suffer from "a poverty of experience" (Cole, 1940, p. 3). "Every group must reach out for its own lived experiences" (Cole, 1940, p. 4) to build upon. This experience and first-hand observation lends fresh insight and details, which aids in aesthetic experience and expression. These experiences

may involve dancing in the classroom or taking a field trip to a factory. Cole noted that she constantly encouraged and praised her students in order to keep their interest going. Words of encouragement also served as "freeing sentences" (Cole, 1966, p. 96). Cole believed that a teacher must be able to quickly recognize what a child is drawing, because this discernment gives the child confidence in his work. According to Cole, the "main object... is to free the child and give him confidence in his own way of doing" (p. 38). I agree that discussion, experience, and observation are all very beneficial in the promotion of multiple perspectives and stimulation of imagination.

According to Cole, while a teacher can propose a theme for the lesson, she should never demonstrate or show the class how to depict it; teacher guided instruction would be considered as hindering the child's growth. The severity of this matter can be seen in Cole's statement, "The moment a teacher draws on the board or paints on paper, that moment is the child crippled or inhibited. That moment is he ruined for confidence in his own way of doing" (Cole, 1940, p. 9). Teachers were to give students the encouragement and tools needed, and then let the student's creativity run loose. As children work, Cole urged them to focus on one aspect of the experience, begin with an outline, draw big, use bright colors, and "weave in" smaller figures in the background (1940, p. 15). I believe that Cole contradicted herself in her providing guidelines; this is not characteristic of a true hands-off approach.

Guidance to problem-solving is not the only cause for questioning; Cole also asked questions while students were working in the attempt to draw out details. She asked questions such as "What sounds do you hear?" and "What do you see?"(Cole, 1966, p. 46). These questions probe sensual observations, which in turn stimulate children's creativity. Other questions were asked to remind children to let go of any inhibitions. "We go over our same

questions and answers. Children like repetition and as they answer, the lesson becomes theirs" (Cole, 1966, p. 125). This use of questioning acts as an agent in many aspects of Cole's instruction.

In reference to writing, dance, and art, Smith (1996) stated that "Cole saw all these as being taught together." She "used visual art as just one—although an important one—of several expressive media" (p. 105). It is important to reiterate that Cole was not an art educator, but a general education teacher. Much of her lessons involved art, but she did not purposively include elements and principles of design, art history, etc. She may have if she knew the terms, but she cared most about the child's development and experiences rather than scholarly knowledge. Should the talk of color enter the lesson, then an explanation would be given; Cole's practice was similar to Dewey's belief that tools should only be learned as they are needed (Parsons, 2004).

Cole advocated individuality and creative self-expression, and she was able to detect adult influence in a child's artwork. In this case, she believed that teachers must work at releasing children from the bonds of assumptions and expectations. If a child's artwork does not have "that something" (Cole, 1940, p. 29) that constitutes a childlike quality, then Cole repeated the lesson until each child discovered it. These works could be considered as preliminaries leading up to the final piece. Cole (1966) asserted that this childlike style is "hard to come by through the head" (p. 25). By this she meant that children's genuine style cannot be thought about; it is created through expression. If one thinks about what one is doing, then one will create according to expectations, and Cole sought to free children of this habit. I believe that Cole was contradicting her hands-off approach once again with her expectation that a child's work must

have "that something" that constitutes a childlike quality. If a child's work did not meet Cole's approval, then they needed to continue until the work met Cole's standards.

Cole's (1940) hands-off approach greatly differs from Vygotsky's (1930/2004) concept of scaffolding in the degree of teacher instruction. Scaffolding is more than just taking the class on field trips and encouraging a student during expression. To effectively scaffold a child's learning, the teacher must provide an enriched learning environment, develop a curriculum centered on the child, demonstrate how to properly use the art materials, make quality experiences possible by providing structure and guidance, give supportive guidelines in the art activity, provide props that stimulate each child's imagination, have students reflect on their experience so to give it personal relevance, and continually encourage and motivate a child during experience and expression. Cole set up loosely structured experiences and then allowed her students to express their feelings. There was motivation and encouragement during the students' art making, but there were no demonstrations, structure, or explicit guidance in the experience. I strongly believe that teachers should refrain from taking a hands-off approach as Cole suggested; it is the teacher's role to scaffold a child's learning and creativity.

Anna Kindler

Anna Kindler (1995), a Professor and Dean of the School of Creative Arts, Sciences and Technology at The Hong Kong Institute of Education, focused on artistic development in the early childhood years. Her belief was heavily laden with theories by Piaget, Gardner, Vygotsky, and Lowenfeld. In using Piaget's theory of cognitive development to back up her claims, Kindler made the assumption that "the crucial period in children's artistic growth then, corresponds to

Piaget's preoperational and early concrete operational stages" (p. 10). This would put major artistic growth occurring between age 2 and 10. Kindler raised the concern that while children are becoming capable of artistic endeavors at the age of 2, children's artistic development is not recognized or promoted until the latter half of this crucial period. It wasn't until the child-centered approach became popular did children's creativity get addressed.

According to Kindler (1995), young children need more than just a presentation of tools for play and experimentation; they need some adult influence in scaffolding their learning. Kindler (1995) opposed the notion that adult influence is always detrimental, and educators should take a noninterventionist approach. Rather, she argued for active adult participation in the process of growth. She even said that it may even be necessary. This greatly differs from the standpoints of early childhood educator Natalie Cole (1940). Although Cole taught fifth grade students and Kindler referred to preschoolers, active adult influence in scaffolding is needed at all ages. It is possible that younger children need more scaffolding. Thompson (1995) agreed that preschool "children require 'special treatment' long after they enter formal schooling, and that education in the primary grades must retain the concrete engagements with materials, teachers, and peers that characterize preschool education" (p. 3).

In collaboration with Bernard Darras, Research Professor at the Université Paris 1, Panthéon-Sorbonne in Paris, Kindler (1995) proposed a model of artistic development. This model rested on the premise of several underlying assumptions. These assumptions included the idea that all art shares communication potential, artistic development is a phenomenon which occurs in an interactive social environment, and artistic learning involves a social component. This assumption rested on Vygotsky's theory that access to the zone of proximal development is

only possible through social interaction. Darras and Kindler's model (1995) also rested on the hypothesis that "artistic development is propelled by a dynamic conflict between two opposing forces of attraction and repulsion which exercise their influence in the world of iconic signs and contribute to the diversity of pictorial imagery" (p. 20). Our artistic endeavors are constantly being torn between convergent (attraction) thinking and divergent (repulsion) thinking. Convergent thinking is the means through which we construct and organize knowledge, and divergent thinking is where our mind makes distinctions, considers exceptions, and employs a divergent mode of processing.

The model described artistic development in three segments. The first segment consisted of the gestation, birth, and development of pictorial imagery in the early childhood years. The second segment consisted of initial imagery, which is generic and characterized by the presence of simple but stable schema; it marked the critical point of basic sufficiency. The final segment consisted of the many paths that may be followed in the development of pictorial imagery, which is more sophisticated and involves either generic or individuate domains (Darras & Kindler, 1997).

The Reggio Emilia Approach

Reggio Emilia is a small Italian city located in the Northern part of Italy. What make this city special are the distinctive schools located there. The Reggio Emilia Schools, founded by an Italian teacher named Loris Malaguzzi, uses an innovative approach to learning that parallels experiential learning. Their practices are so unique and effective that they are world-renowned, particularly amongst art education scholars.

Malaguzzi began the Reggio Emilia Schools with the purpose of creating an environment where children were respected as individuals and seen as protagonists in their own learning. While children are protagonists in their own learning, educators at Reggio Emilia work collaboratively to develop short and long-term projects that provoke open-ended spiraled learning. The Reggio Emilia Approach is most concerned with the child's deep and full intellectual understanding of events and concepts in their experiences and environment that are significant to them, therefore in-depth documentation (i.e. video/audio recordings, hand written notes, photographs, collection of children's works, or recordings of conversations amongst children) is used in maintaining awareness of children's interests. The aim of education at Reggio Emilia is making meaning through quality experience.

The Reggio Emilia Schools are set up so that there is a small group of teachers or *pedagogisti*, each specialized in a particular area. Art is included among those specialties. Each school has a central studio or laboratory called an *atelier*. The *atelier* is "a place for manipulating or experimenting with separate or combined visual languages, either in isolation or in combination with the verbal ones" (Edwards, Gandini, & Forman, 1998, p. 64). Each classroom also has a separate but smaller atelier, referred to as mini-*ateliers*, where many types of art materials can be found. Students have the opportunity to use any of the materials in their expression and extended project work. Art materials include those used in drawing, painting, modeling, and constructing.

During an interview, Loris Malaguzzi, founder of the Reggio Emilia program, stated that learning is honored over teaching; this can be seen in the manner which teachers stand aside while children dive into learning with little help. The teacher's role is to provide opportunities and minimal guidance for student exploration and experiences. While students are given ample

opportunity to explore learning, either alone or in small groups, parents and teachers work with the children in a type of equal collaborative partnership where discussion and speculation take place. The curriculum encompasses all subjects and is not divided into units or time allotments. Because of the lack of time constraints and use of standards, the curriculum is open to change at any moment. Curriculum is developed to foster learning through problem-solving, exploration, and various experiences. In addition to learning from experience, "children are encouraged to... express themselves through all of their available 'expressive, communicative, and cognitive languages,' whether they be words, movement, drawing, painting, building, sculpture, shadow play, collage, dramatic play, or music,..." (p. 7).

Several lessons can be learned from studying the Reggio Emilia Approach and its influence on education. The first is that children should use "'graphic languages' and other media to record and represent their memories, ideas, predictions, hypotheses, observations, feelings..." (p. 28). Children are able to "express and communicate their ideas, understandings, imaginings, observations, and feelings through visual representation" (p. 34). The second lesson considers how adult treatment of a child's work can influence its quality. Children are encouraged to do their best and take pride on their work. The teacher's appreciation and respect of children's work only gives them more confidence in their creations. The third lesson is that children's habitual practice of drawing from observation does not inhibit their drawing from imagination. The fourth lesson is that the teacher and the child must have a professional relationship that involves regular interaction and discussion focused on the work. The child serves as a negotiator in his own education. The fifth lesson refers to the level of interest and care the teacher shows toward the child's work; children are very observant, and the level of interest and sincerity that a teacher exhibits strongly affects the child's way of thinking about his

own work. The final lesson promotes the importance of documentation. Both teachers and students should be involved in documentation.

The issue raised is one concerning how to present curriculum so that students can achieve higher learning skills. The argument is that through Reggio Emilia's innovative approach to learning, students gain confidence, knowledge, experience, perspective, life-long learning and problem-solving skills. They also build strong relationships with teachers and other children. Malaguzzi apparently took the position that all children can learn, but the conditions must be right for a quality experience to occur. There must be interaction, discussion, collaboration, and speculation. The Reggio Emilia Approach was influenced by "European and American progressivism, Piagetian and Vygotskian constructivist psychologies, and Italian postwar left-reform politics" (Edwards, Gandini, & Forman, 1998, p. 8). In consideration of its influences, the Reggio Emilia Approach is based on the philosophy that children build knowledge through hands-on experiences; and that through the experiences, support, and active learning, students will construct their own perspectives on various issues or concepts.

Emphasis Art

Wachowiak (1977) discussed several criteria that characterize qualitative elementary art programs. The suggested approach used experiences and the teacher's guidance as primary means to learning. The role of the teacher in motivating and facilitating a quality learning environment is crucial. The aim of qualitative art programs is to provide quality education by means of an enriched learning environment, a motivational and supportive teacher, empathetic teacher-learner relationships, scaffolding, and an experiential learning approach.

Wachowiak (1977) expounded on the many qualities that an art teacher must have so that the needs of the child in creativity generation are met. According to Wachowiak, an art teacher should be creative, enthusiastic, imaginative, resourceful, adaptive, and sympathetic. "It is the teacher's responsibility to help build a learning climate in which purposeful endeavor, inquiry, individuality, and creativity thrive" (p. 34). It is up to the teacher to provide an inspirational and encouraging learning environment, as well as props used to ignite interest in a particular lesson. Once the children are actively engaged with the learning material, a good teacher should also know when to step in during a child's learning experience. It is important that teachers "allow children to work independently until they see that the youngsters are in need of further motivational fuel, then provide them with additional incentives to attain new levels of artistic growth" (p. 34). Here, the teacher is supporting the child's zone of proximal development by being present, patient, and careful in guiding the student in learning.

The relationship between the teacher and learner is another important factor in the facilitation of creativity and learning. In congruence with the Reggio Emilia Approach (1998), Wachowiak (1977) believed that the quality of children's learning and creativity is enhanced by an empathetic relationship between the teacher and learner. This relationship should be based on a foundation of cooperation and mutual understanding. The Reggio Emilia Approach takes the relationship to another level in suggesting an equal and collaborative relationship between the teacher and learner. The learner serves as a negotiator in his own learning. The role of the teacher as described by Wachowiak is to remain in charge of decision-making. According to Wachowiak, the teacher should take into account the learner's interests, but it is the teacher who is the primary facilitator.

In scaffolding a child's learning, an art teacher must motivate a child's expression in art. A child's creativity is stimulated by the reactivation of his motivational experiences from life. According to Wachowiak (1977), a child's expression is inspired by experiences at school, home, church, the playground, television, books, etc. The teacher should be aware of age appropriate experiences and stimulate the child's memory of those experiences in the classroom. For example, a teacher may reactivate common experiences such as playing on the playground to begin with, because he knows that the entire class plays on the playground at some point during the school day. As the teacher develops an empathetic relationship with the child, he will be better able to pinpoint specific meaningful experiences unique to the child. "The most vital art project motivations are based on vivid and meaningful personal experiences" (Wachowiak, 1977, p. 38). Therefore, it is important that the teacher get to know each child individually so that he may understand each child's interests.

Wachowiak (1977) armed teachers with leading questions that can tap into a child's store of knowledge and experience. These questions include "How? Who? What? Why? Where? When?" (p. 37). "In many instances the teacher will find it necessary to provide the child with supplemental motivating material through planned field trips and varied vicarious experiences in the classroom itself" (p. 37). Past experiences are recalled through new experiences. An experiential approach utilizes this exact concept. I believe that the past and present experiences are combined in a child's art expression. Teachers should rely on whatever is needed in evoking "stimulating and enthusiastic responses from the children that may trigger colorful art expression" (p. 38). In addition to leading questions, Wachowiak gave several effective ways to begin an art lesson. Some of these include showing a film, guiding the class in a discussion of related experiences, conducting a field trip, and playing music.

I think it is interesting that Wachowiak (1977) insisted teachers break away from allowing children to simply draw anything they want or feel. Instead, teachers should base their assignments on "experiences based on things which can be immediately observed, touched, studied, explored, and felt" (p. 38). I agree with this statement. I believe that there are many art teachers who believe that telling children to "draw anything you want" will encourage their creativity. Some children may readily take this freedom as an opportunity to express their creativity and experiences, while others may be at a loss. In most cases, I believe that children need some type of stimulus in bringing out their creativity.

CHAPTER 4

METHODOLOGY

This applied project is my attempt at finding the best approach to teaching art and enhancing creativity in my students. My aim is that my students develop creative thinking and problem-solving skills using multiple perspectives and drawing on their senses, emotions, and experience to do so. I utilized sources and materials available to me for this project. Participants, location, and supplies were provided by the Lyndon House, and relevant research provided me with a foundation to build upon.

The Lyndon House Arts Center is an Athens, GA Community Art Center which includes a Historic Ware House, an art gallery, and numerous art studios. The art gallery hosts artists from all over Georgia as well as out-of-state artists on occasion. The studios are used by clubs and art educators who teach regular classes to anyone who is interested. Classes include printmaking, painting, ceramics, photography, fiber arts, sculpture, and much more. Most importantly, there is a large children's art studio located on the bottom floor of the center. This is where I spent most of my time while interning. Art camps for children of all ages are offered year around. Having already interned at the Lyndon House for a semester, I was able to teach my own class during the Fall 2008. The class to which I was assigned was a painting class for 6-8 year olds. The class began on September 11, 2008 and met each Thursday after school for six consecutive weeks. Each meeting lasted an hour and a half, meeting from 4:00 to 5:30 PM. The only guidelines that I

received were that I incorporate painting into each lesson. I obtained permission to integrate the use of clay for the last two lessons. I had an assistant who helped me in documenting and facilitating the experiences. She was present at every session.

This project was not a research study; it was a curriculum project and application. The entire class was taught utilizing the same instructional approach. The children involved in my research had the opportunity to participate in experiential learning. Students participated in sensory experiences related to a theme and then created an artwork based on their own interpretation. I did not show them or instruct them on what to draw; they created from their own immediate and past experiences. In concentrating on each sense, the children integrated a sensory approach to learning and expression.

Student Participants

The participants in this applied project were nine 6-8 year olds. There were five boys and four girls; three Korean and the rest Caucasian. These participants were not randomly chosen. The after school art camp is offered to any child interested. Many children from around the Athens area take advantage of this opportunity. There is always a line going out of the door on the day of art camp registration, but only the first nine applicants to sign up and pay the fee are accepted. It cost $50 for Athens-Clarke County (ACC) Residents plus a $5 materials fee and $58 for Non-ACC Residents plus a $5 materials fee. If a student dropped out, then the next child on the list become eligible to participate. Two of the children were on scholarship. Some of the student participants had attended classes at the Lyndon House before, and some were new.

It is important to note that many of the participants did not attend class every week. Considering the time lost with those absent, results are not as strong as they could be had each child attended every class.

Data Collection

During the duration of the allotted six weeks, I had the children record their thoughts in a journal that I made for them, corresponding with their artworks created that week. I also kept a journal, providing in-depth documentation that included any details, comments, or dialogue made by the students concerning their art. I jotted notes during class whenever possible, while my assistant took over supervising the students. In addition to written comments, I took photos of the children participating in various experiences and working on their artwork. Finished artworks were photographed in addition to the written documentation.

I chose a carnival theme, because it was fall, I believed that at least one child had experienced a carnival/festival/fair, and I believed that each child would find an interest in one aspect of a carnival. It is important to understand that any theme incorporating multi-sensory experiences could be used. Each week focused on a different aspect of the theme of carnival. For example, the first week, we concentrated on carnival food; the second week, we looked at the petting zoo; the third week, the parade; the fourth week, carnival rides; the fifth week, we imagined our own facial expressions when at the carnival; and on the sixth week, we combined all that we had learned about the carnival into a collaborative display. I began each lesson with a slide show of visual images related to a carnival. Sometimes, in addition to the slide show, I read a children's book related to the carnival theme and images used in the story served as inspirational stimuli (see Appendix D). Following initial visual stimulation, I provided activities

that were intended to stimulate either some or all of the other sensory organs as appropriate including smell, touch, taste, and auditory. After this simulated experience, students created an artwork that expressed their own interpretation of the carnival based off prior knowledge and what they learned that day. At the end of each class period, I asked students to write about or draw anything that they learned, thought, or did that day. Sometimes these written responses tied in with their artwork, sometimes they did not, and sometimes nothing was written at all. I believe that the intensity of association a student has with a subject matter greatly influences written response and art production. If a child has never ridden a carnival ride, that child may not have past experiences or knowledge to build upon and relate with new experiences.

Photo documentation was made possible by the assistant. While I guided the students through the activities that I provided, she documented the experience. I jotted down notes whenever possible during class and elaborated on those notes immediately after class so they would be fresh. I also photographed students' works in progress and final pieces in order to document their process of expression.

Informal Assessment of Student Learning

Information included in this paper taken from journals or observations were coded and categorized according to emerging themes, including familiarity and experimentation and discovery. Descriptions of emerging themes are included in the discussion of artworks under assessment in Chapter 5. In describing specific instances, pseudonyms are used rather than the children's real names. The same pseudonyms are also used in describing photos. Photos that include children's faces are included with the permission of the parent(s)/ guardian(s) as indicated on the consent form. Minor assent (see Appendix B) and parent consent (see Appendix

C) forms were attained so that I could use the collected data in discussion and support of experiential learning. I received assent and consent forms from all but one child; therefore that child is left out of discussion.

CHAPTER 5

THE PROJECT

Objectives

The main objective of this applied project was to develop a curriculum utilizing experiential learning. I attempted to teach in such a way that each child had an individual experience that related to personal knowledge and past experience with the subject matter. As the teacher, I provided the opportunity for experience and expression. The goal was for the student to stimulate their imagination through various experiences and activities. I aimed to teach each student observation, helping them to see more in their experiences. In basing artwork on experience, I believe the student is better able to create using a more unique style and express his/her individual perspective. The classes culminated with the students summarizing their interpretations of the carnival into a three-dimensional form using clay.

Short term objectives consisted of the learner exercising the ability to hone in on individual senses and express experience through painting and clay modeling, as well as describing art elements in personal works. Long term objectives for the student included the development of creative problem-solving skills and confidence in a personal way of creating art. Considering the short duration of this project, long term objectives were not likely to be met. Children need constant exposure to an experiential learning approach in order for them to reap the full benefits. My applied project is only a small exploration of a bigger idea. In the

participating painting class, children were able to practice learning and creating through experiences and by the end of the six week period, there was evidence of children beginning to utilize their experiences in art making. While short term objectives were accomplished, I was left longing to accomplish long term objectives.

Activity/ Creativity Stimulation

Ideally, students would get the chance to go on a field trip to really experience a carnival, but field trips were not possible because of the limited budget and the fact that there were no carnivals operating locally. A true carnival experience cannot be replicated within a classroom; it can only be hinted at. However, imagination can give meaning to pretend play or experience within the classroom. Starko (1995) informed us that field trips, a collection of related artifacts, or an interesting story "can all provide inspiration for class discussions and investigations" (p. 133).

On the first day of art camp at the Lyndon House Art Center, a group of nine 6-8 year olds marched up to the painting room on the top floor and were instructed to have a seat in front of a laptop screen. I began asking students whether any of them had ever been to a carnival, fair, or festival. Several raised their hands and a few had puzzled looks on their faces. I began a slide show of different types of foods that one can normally find at a carnival (figures 2a, 2b, 2c, and 2d). I also included a picture of a carnival midway full of food booths, stands, or carts where carnival food is purchased. The children showed a real interest in how the food was depicted. Some of the confused looks began to turn into those of understanding and sudden interest. I then told students to close their eyes and listen. I played a series of audio clips that I purchased off of iTunes (references can be found in Appendix D), including sounds of food popping and sizzling,

carnival music, people talking and laughing, etc. I read a script that I wrote meant to inspire their imagination of a carnival (Appendix E). A snippet of the script goes as followed:

> *You just entered through the grand gates of the carnival!!!! You and your parents are walking down the Midway... oh, what great things to see! Music is playing (carnival music plays in the background), there are vendors lined up on both sides and yummy smells are starting to make your stomach growl.*

Further into the script, I provide very specific details so that children could easily imagine what was happening:

> (The fabricated child in the script has just ordered a candied apple and a Coke from the vendor) *The vendor sets off to doing his job. First, he grabs a cup off a stack and fills it with ice* (the sound of ice clinking together is heard). *Then he goes over and pours the dark liquid over the ice in your cup* (the sound of liquid being poured is heard). *Then, he grabs a pretty red candied apple from the window. You see the apple, and your mouth is watering! Ummm, it sure does look good!*

Following audio stimulation, children ate popcorn, candied apples, and roasted peanuts. This stimulated smell, taste, and touch. All five senses had been addressed.

Figure 2a. *Pizza by the Slice* (2007)

Figure 2b. *Hotdogs & Cancer* (2007)

Figure 2c. *Funnel Cakes* (2008)

Figure 2d. *Caramel Apples* (2007)

Each weekly lesson consisted of the same type of activities (for lesson plans, see Appendix D). By Week 3, children knew what to expect. Week 2, children viewed images of various petting zoos and animals at the carnival (figures 3a, 3b, and 3c). They also listened to various animal noises downloaded off of iTunes (see Appendix D). I set up a table with different types of animal furs borrowed from the Sandy Creek Nature Center. I displayed the sample fur of a black bear, bob cat, mountain goat, sheep, and elk. The kids really enjoyed feeling all of them,

and several got into a discussion about how certain furs felt. Children started at the beginning of the table, petting and touching each fur as they walked down (Figure 4). At the end of the table, there were two containers, one full of animal food (pellets) and one full of sawdust. I encouraged them to feel it and smell it, and all of them expressed strong dislike to the smell.

Figure 3a. *Horse* (2008)

Figure 3b. *Camel in Petting Zoo* (2006)

Figure 3c. *How the Petting Zoo Works* (n.d.)

Figure 4. Our Petting Zoo

Week 3 consisted of children viewing images of the parade (figures 5a, 5b, and 5c) as well as listening to the song "76 Trombones in the Big Parade," and sounds of marching. Children were encouraged to march around the room in parade fashion. A twirling baton was provided, and children took turns in who got to lead the parade while holding the baton (Figure 6). The children really enjoyed this activity; each had a huge smile on their face as they marched. As they passed by, I threw candy at them, even though the concept is reversed; they should be throwing candy at me, the observer. I let them have one piece of candy, and then we got started on our paintings.

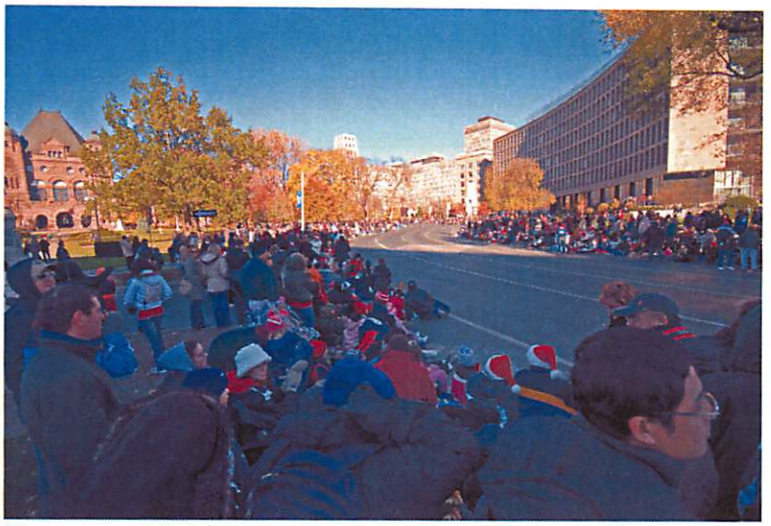

Figure 5a. *Waiting for the Parade to Begin* (n.d.)

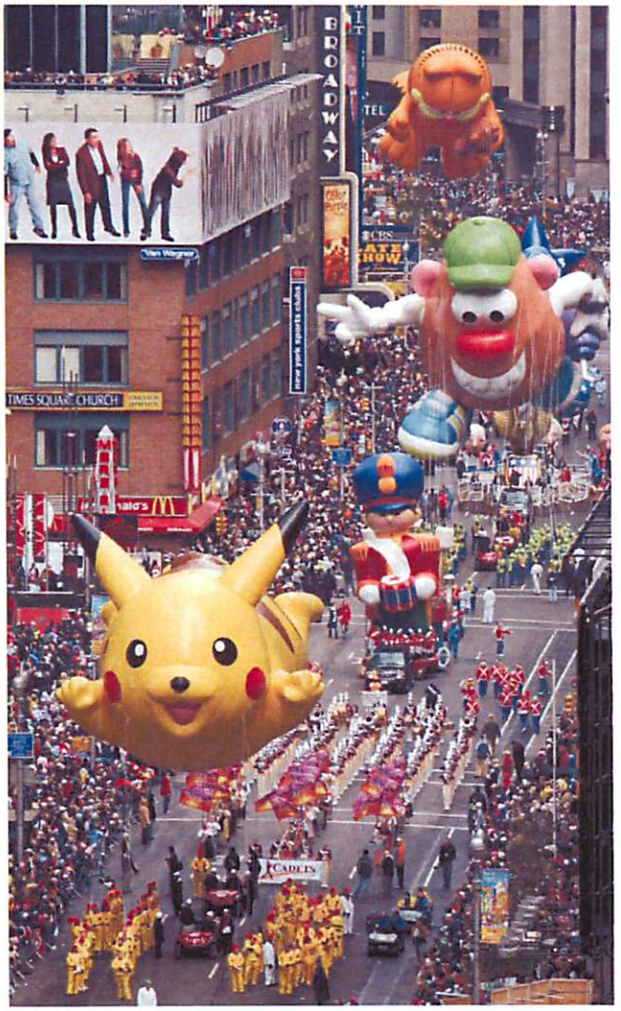

Figure 5b. Macy's Day Parade (2007)

Figure 5b. *Chinese New Year Parade* (2003)

Figure 6. Our Parade

On Week 4, we discussed carnival rides. We looked at pictures of different rides (figures 7a, 7b, 7c, and 7d), talked about our favorite ones, and expressed our feelings of excitement or

fear when on a carnival ride. After visual and auditory inspirations, children were given tickets and guided over to a simulated carnival ride (Figure 8). Once children paid with their ticket, they had a seat in a row of chairs and grabbed hold of a cold metal bar that was lying in their chair. With everyone 'loaded' into the ride, I turned on a huge box fan aimed directly at them. The idea was that the fan would give children the illusion of moving through air as if on a moving ride. The metal bar was to represent the bar that locks in front of you when on a real carnival ride. Children really thought this was some kind of wonderful. This was the first instance that I did not notice hesitation when participating in our carnival experiences. I began to notice that as the weeks progressed, children were giving in to their imaginations and using past experiences to situate present experiences. I believe that children were becoming accustomed to my instructional methods as well as getting comfortable with one another.

Figure 7a. *Giant Slide* (n.d.)

Figure 7b. *Open Seat* (2007)

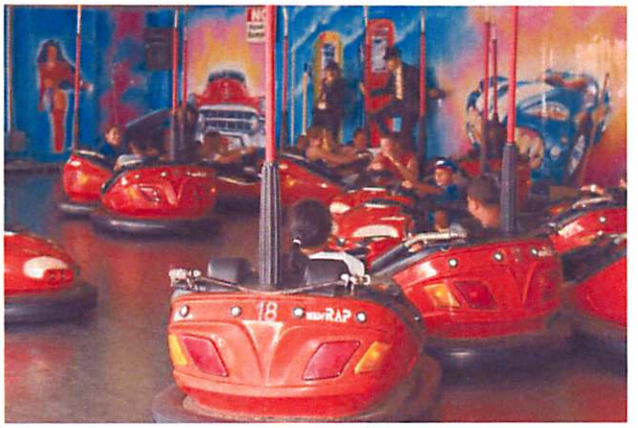

Figure 7c. Bumper Cars (n.d.).

Figure 7d. *What Goes Around Comes Around* (2007)

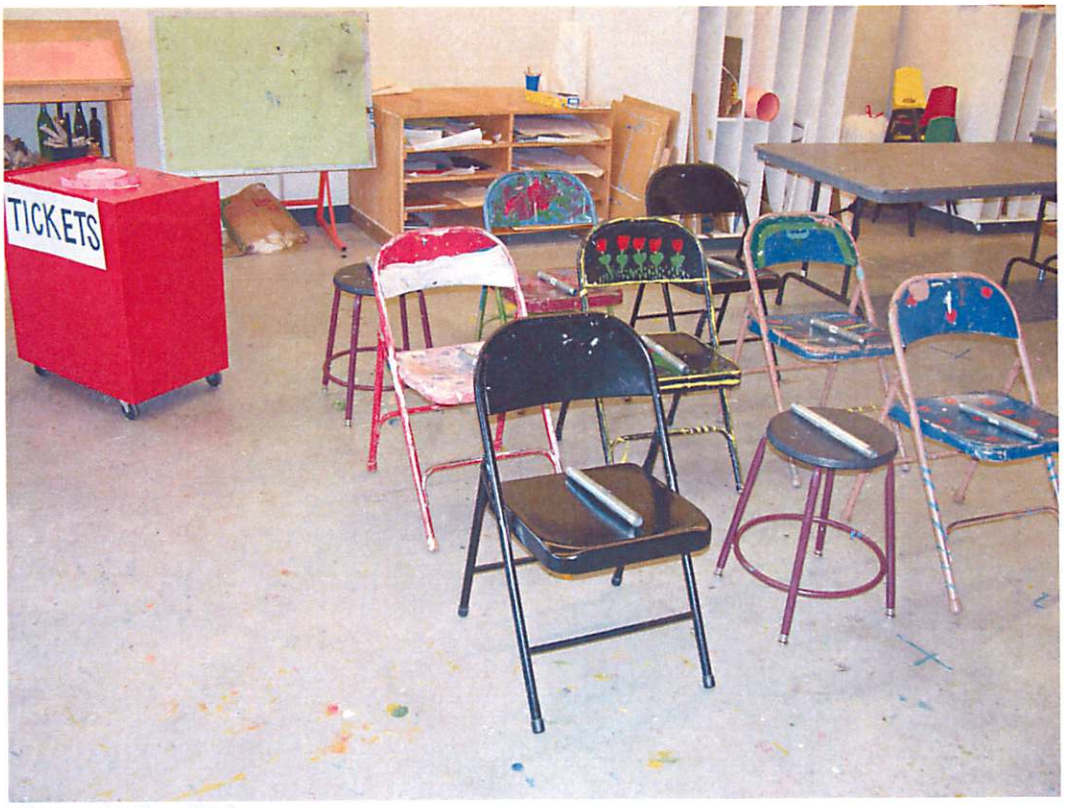

Figure 8. Our Ride

Week 5 and 6 were a bit different from previous weeks in that there were no simulated experiences incorporated into the lesson. However, on Week 5, I did show pictures of people

making different facial expressions while riding on carnival rides (Figures 9a and 9b) (references can be found in Appendix D). I encouraged children to summarize their own feelings when at a carnival and make a 3-dimensional convex face sculpture representing them. The faces were formed by draping a slab of clay over an overturned plastic plate. Children manipulated their facial features once the slab was in place. Week 6 involved children working together in building a carnival made from clay. We looked at various pictures of a carnival as a whole (figures 10a and 10b). Each child built his/her own addition, whether it was a ride, vendor's booth, petting zoo, or parade. This final lesson was meant to cover all aspects of the carnival.

Figure 9a. *Scary Roller Coaster Ride* (n.d.)

Figure 9b. *Having Fun Yet?* (n.d.)

Figure 10a. *Carnival* (2008)

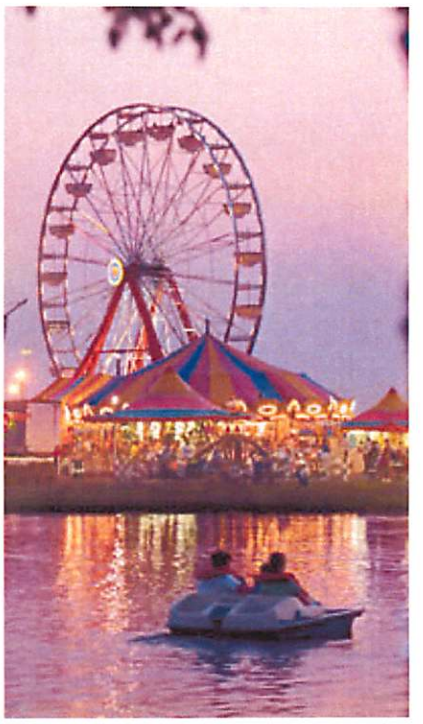

Figure 10b. *Fair at Night Aglow* (2004)

Art Making

Once most of the senses were stimulated in experience, it was time for children to create a work of art that expressed their individual interpretation of the carnival based on past and present experiences. The majority of the course was focused on using various painting techniques; the final two classes culminated in the children working with clay.

Painting

In Weeks 1-4, the children were instructed on how to properly use paint. We used both tempera and watercolor paint. I demonstrated how to mix colors, explaining when red and yellow are mixed, orange is made; when red and blue are mixed, purple is made; and when yellow and blue are mixed, green is made. I also made sure that each child understood the proper procedure

for washing and drying a paint brush before dipping it in a new color. I left it up to their own experimentation in figuring out how to make new colors. For example, many students were fascinated when they made the colors tan and brown by mixing several colors together. There were also intermediate colors created, such as red-yellow, blue-green, etc. On Week 3, I demonstrated how oil pastels resist watercolor paint. I also showed students what happened when you sprinkled salt on top of wet watercolor paint. Students were fascinated by these techniques, and several chose to incorporate them in their paintings.

During the first class, children began to ask about the guidelines. My only guidelines for them were to paint related to the selected theme and paint as big as their paper would allow. I then used questions to inspire them (i.e. What would you eat if you went to the carnival? What does it taste, look, smell, and feel? What do you see around you while you are riding your favorite carnival ride?). Some techniques that I used to motivate the students during their work period included asking questions and showing other students' works as positive examples. I openly asked the class questions such as "What do you think would happen if I colored a patch of light blue, then I colored over that with black and used my pencil or finger to scratch the black away?" or "What could happen if I rubbed the oil pastels with my finger?" These questions seemed to spark their experimentation.

Working with Clay

I chose to work with clay for several reasons. First of all, clay is another medium in which children can express themselves and demonstrate creativity. Secondly, "Having direct contact with the clay allows for a completely different experience" ("Clay," 2007, p. 1). When

children pound, pinch, roll, flatten, poke, tear, squeeze, coil, stretch, squash, twist, and bend their clay into all sorts of shapes and sizes, they engage their entire bodies. Also, working with clay is a multi-sensory activity that helps in strengthening sensory skills ("Clay," 2007). Children develop a stronger sense of manipulation by touch and feel.

"Paying attention to an object and recording all one can about it through the medium of clay is perhaps an even fuller learning experience, developmental experience and logical recording of the three-dimensional world children work, play and learn in" (Brown, 1986, p. 12). This is a valid point. The representation of a three-dimensional experience in two-dimensional form seems to be an act of abstraction. Using clay in expression seems to relate into experiential learning more so than using a two-dimensional surface for expression. Sensory information such as the feeling of texture is easier to render in clay as opposed to paint, graphite, crayon, etc.

In a study titled "Clay Modelling and Social Modelling: effects of interactive teaching on young children's creative artmaking," Anderson and Yates (1999) studied the effects of "participatory modeling" (Anderson & Yates, 1999, p. 464) and guided practice feedback on a experimental group of fourteen 6-year-olds in comparison to the control group which received traditional non-directive curriculum practices. The aim of this study was to determine if adult instruction on artistic clay work using principles of social modeling and cognitive learning affected creativity in 6-year-olds. Anderson and Yates addressed the controversy of whether or not directive educational approaches are needed. "It is common for teachers to assume that creative expression is well fostered through non-directive, non-coercive instruction" (p. 463). I believe that this controversy rests on the fear that directive educational approaches hinder children's creativity.

Anderson and Yates (1999) rallied for the directive educational approach. In the directive educational approach, the teacher focused on "demonstrating specific skills and communicating a vocabulary used in describing clay modeling processes" (p.465). Anderson and Yates (1999) believed that "models can depict the skills involved in creative production, both in terms of foundation skills and decorative elaboration" (p. 464). Models are said to exemplify underlying rules of conduct and ways to apply these rules. I think what Anderson and Yates are saying is that students can learn from experts in clay through models. After receiving instruction for six consecutive weeks, an hour and a half each week, students showed an increase in quality and creativity of their clay modeling work.

Based on findings in the study by Anderson and Yates (1999), demonstrations on how to manipulate and model clay are shown to enhance creativity. Demonstrations on technique do not cripple or inhibit a child's creativity, but help them better express their ideas. On Week 5, I used most of the class period to demonstrate the proper use of clay. I taught students how to work the clay with their hands, score using a plastic fork or knife, and apply slip (water and clay mix) in order to make their sculpture strong. Some children indicated that they had worked with clay before. During the demonstration, there were children who told me that they had used clay in their art class at school. Despite their previous experience with clay, the children needed assistance and guidance throughout their sculpture building.

On Week 6, I gave another demonstration in using clay. Since the children would be making free form sculptures, I demonstrated how to support their structure with toothpicks and how arms/ poles/ etc. could not be too thin or they would crack and break when fired. I also reminded them about scoring and slipping when attaching. Ruth asked me how to make fingers,

since really thin ones would break off. I showed the entire class that one could make the shape of a hand and draw lines in the clay to distinguish the fingers or other small objects/ details.

Assessment

Pre/ Post Tests

A pre-test was given at the beginning of the first class and the post-test was administered at the beginning of the fifth class. Children were instructed to draw what they thought a carnival was. Ten minutes was allotted for each test.

In looking at and comparing their post-tests with their pre-tests, I noticed a huge difference in the number of items and details included in visual descriptions of a carnival. In the pre-tests, some students demonstrated that they were unsure of what a carnival was all about or they only thought of Ferris wheels and animals when thinking of a carnival. Annie was a student who showed more detail in her post-test in comparison to her pre-test, demonstrating that the sensory experiences gave her a better understanding of a carnival (figures 11a and 11b). Annie spent so much time adding to her carnival on her post-test that she did not have enough time to color it.

Figure 11a. Annie's Pre-Test

Figure 11b. Annie's Post-Test

I find that most students entered the class with some knowledge of a carnival, and may or may not have experienced one in the past. I find that they did learn more about carnivals, adding to their past knowledge and experiences if any. Together, elaborate stories emerged, giving meaning to their individual artworks. These stories may not have surfaced without their

confidence and self-efficacy being built up. Not only did I teach them about carnivals, the lessons broadened their experience and horizons and added to their confidence to create.

Artworks

In looking at the progression of artworks by each child, it is obvious that imagination and creativity become more and more visible as the weeks progressed. In the beginning, there were only a few children who experimented and explored possibilities with the art materials and subject matter. Others seemed hesitant to try something new. Gradually, these children were seen developing a more confident attitude and a willingness to try something different. On the second week, I decided it would be beneficial to have "Show and Tell" so that the other children and I could understand every aspect of the paintings. This also gave the children the opportunity to show off their creative skill and discoveries. For "Show and Tell," I asked each student to hold up his/her painting and tell the class what was happening in the painting. The child titled the work following the description. As the weeks progressed, two major themes emerged; those included familiarity and experimentation and discovery. Since there was a fluctuation in attendance, and only half of the class attended a majority of the classes, I focus the discussion on the group of five students who attended the most classes and provided the most data.

Familiarity

Throughout the six weeks, there were children who created according to that which they are familiar. There was little experimentation with the art materials; the children painted what

they knew. I believe that these children aim for perfection and realism in their art. I believe that familiarity is based on past experiences and knowledge with the subject matter and art materials.

Michelle, Age 7

Michelle was a child who found comfort in the familiar. For the second week, students painted a carnival petting zoo. Michelle painted a horse and a small red fence (Figure 12). She described the feeling while riding a horse- the breeze against your face. She was very descriptive, and her painting was more realistic than others. The horse was a grayish brown, the sky blue, and the grass green. There is no deviation from her experience or knowledge of horses. It is obvious that Michelle has ridden on a horse before, as she recalls the breeze against her face. I imagine that the horse she rode was brown and the fence was red. On the other hand, she could be imagining what it is like to ride a horse. Her experience touching the animal furs, seeing pictures of a carnival petting zoo, and smelling the sawdust and animal food pellets may have inspired her imagination or memory recollection.

Figure 12. Michelle's Horse

On Week 3, the children painted a parade float. Michelle painted a float with skyscrapers on it. She mentioned a time when she saw a parade in the city. This float was representative of that time. The float has two huge wheels and was being pulled by a truck. She added details such as people and balloons flying. This artwork is a combination of past experiences. Michelle combined her experience in a big city with that of a parade. She called her artwork "The City." I believe that Michelle's focused sensory experiences had in the classroom stimulated recollection of her past experiences.

In comparing the third week with the first, I saw a dramatic increase in confidence, imagination, and discovery in Michelle's work (figures 13a and 13b). Michelle begins the course painting a pretty plain looking piece of pizza and two ice cream cones with minimal to no detail. No experimentation has taken place. No divergent thinking occurred. No real excitement was evident. By Week 3, Michelle was beginning to attach greater meaning to her artwork through

her own past experience of a parade. Here, she combined a past experience with present experiences and then expressed emotions associated with them.

Figure 13a. Michelle: Week One

Figure 13b. Michelle: Week Three

The fourth week, children painted carnival rides. Michelle discovered smudging while she was drawing her Ferris wheel. She openly shared her discovery with me. She shared a story about how her sister, dad, and she liked to ride the Ferris wheel, but her mom was too scared. This story is illustrated in her painting. Michelle described several other stories related to past experiences at the carnival. In all of her paintings, Michelle relied on experiences, but this time, she succeeded in the discovery of something new, smudging. She called her painting "Down the Wheel" (Figure 14).

Figure 14. "Down the Wheel"

John, Age 7

John was another child content with the familiar. He was very precise and art conscious. During the work periods, John repeatedly told me that he couldn't draw. I had to continually encourage him to experiment and to simply do the best that he could do. John seemed nervous drawing anything that he had not drawn before. For example, on Week 2, John wanted to draw a

pig, but complained that it was too hard. So, I sat down with him and asked him "Well, what does a pig's nose look like?" "What shape is it?" "What shape is his body?" "What does his tail look like?" "What color is he?" After much contemplation, John drew a pig (Figure 15).

Figure 15. John's pig

On Week 3, John specifically wanted to use a pencil rather than oil pastels when drawing his parade float. He drew really small, further illustrating his lack of confidence in art. He did come up with a very unique idea though; he drew a small truck with a huge robot balloon suspended above it (Figure 16). He also tried sprinkling salt on his watercolor painting. This is the first sign of his branching out from what was familiar to him. Although his drawings remain fairly small, it was a small step. He called his work "Robot 2000". On Week 4, John drew a huge Ferris wheel with stick people in the carts. His painting is mostly orange and purple. He did not have much to say about it. John called his painting "Ferris Wheel" (Figure 17). John never

indicated that his paintings had any deep meaning or were based on past experiences; therefore, I believe that his focused sensory experiences in the classroom helped to inspire his paintings.

Figure 16. "Robot 2000"

Figure 17. "Ferris Wheel"

Experimentation and Discovery

While there were children who relied on past experiences and knowledge in painting, there were a few children who primarily wanted to experiment with the paints and invent something new. These children were consistent in their experimentation and discovery throughout the course.

Alexander, Age 6

Alexander made his paintings unique by his thick application of paint. The first week, Alexander painted a huge ice cream cone with a small piece of pizza and a small candy on either side of it (Figure 18). His paint was much thicker on the ice cream scoop, giving it texture. Week 2 was much the same; Alexander painted a horse (Figure 19), but his horse was unlike other horses. He spent most of the time on the horse's big round body. He kept adding colors until it was purple with other colors peeping out through brush strokes. His work is consistent with the previous week in the amount of paint that he used. The layering of colors and application of thick paint was creative, because it is Alexander's exploration of possibilities.

Figure 18. Alexander's Ice Cream Cone

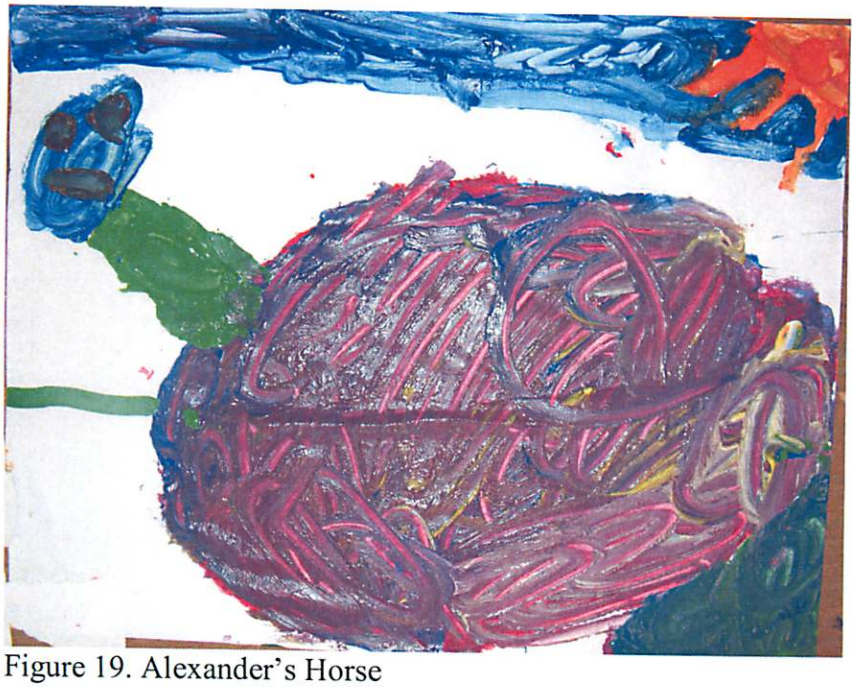

Figure 19. Alexander's Horse

Alexander drew a wagon-like parade float on the third week. He explained its purpose was to pick up broken down cars that had mechanical problems. I believe that this float was inspired in part by Alexander's past experience and knowledge of parade floats. His float was pulled with a long line by a car that seems to be in the background. The purpose of Alexander's float was creative and innovative. There was a car, possibly a police car, on the float. These details further suggest the influence of a strong imagination. Alexander called his artwork "Mechanical" (Figure 20).

Figure 20. "Mechanical"

Michael, Age 6

Michael was another child prone to experimentation and discovery. There were always numerous things happening in each of his artworks. Because of the many colors and all of the

commotion, Michael's work tends to look abstract and surreal. On the first day, Michael used every color available in painting a Sno-Cone (Figure 21). On the second week, Michael painted a lot of things jumbled on his paper. According to Michael, there was a man with brown feed in his hand, an animal to his left, and a black fence starting from the bottom left angling toward the top right. Michael seemed to enjoy mixing different colors on his paper during the third week. He would add different drops of color to one another and call me over to witness the color it produced. Therefore, his paper was full of different areas of color, documenting his courage to experiment.

Figure 21. Michael's Sno-Cone

Michael discovered the best technique of how to make brown from orange and black, while he was painting his carnival ride on Week 4. He ended up painting a huge roller coaster. He described it like this: "You get your ticket at the ticket booth (the orange/ brown mass at the bottom), get onto the yellow part of the roller coaster, go until it dead ends, fly off, land onto the

orange, come to another dead end, fly off, land onto the red, and wind up back at the starting place to get off." He even drew track lines with his pencil for detail. There is also some scribbling of lines hovering over the track. Michael said that this was the flying dragon; the lines represent the fast movement (motion lines). Michael's imagination used in describing his artwork made his paintings come alive. He called his painting "Dragon Fly" (Figure 22).

Figure 22. "Dragon Fly"

I believe that Michael painted with no preconceived notion in mind. He always grabbed his paint brush immediately after instruction and got right to work. I believe that carnival experiences in the classroom stimulated his strong imagination. Once Michael's imagination was stimulated, his ideas seemed to come to him as he created. His artworks documented his process of creative thinking. I believe that the experiences had within the classroom inspired his artworks by lending a foundation of knowledge and sensations to build upon.

Annie, Age 6

Annie demonstrated creative thinking right off with her painting popcorn with three colors- white, yellow, and orange indicating different flavors (Figure 23). Like Alexander, Annie painted a huge egg-like horse during the second week (Figure 24). Annie did not use a thick application of paint; however, she did discover scraffito by using her pencil to scratch through wet paint. Annie also discovered smudging while drawing with oil pastels. I showed her discovery to the other students so that they might too use it or try experimenting on their own.

Figure 23. Annie's Popcorn

Figure 24. Annie's Horse

Annie really got into her painting. She used her latest discovery, scraffito, on her ticket booth during the third week. She painted her Ferris wheel in black, but it had orange carts with white lines across them. Her ticket stand was at the bottom left, and she said that after you get your ticket from the ticket lady (not a stick person), you climbed up the ladder that stretched up and over the Ferris wheel. She explained that by doing this, you could find the seat that you wanted. Annie demonstrated creativity through experimentation with art materials and the invention of a new type of Ferris wheel. Her past experience at a carnival showed in her addition of a ticket booth and the designs painted on the Ferris wheel carts. She called her painting "Rainbow Ferris Wheel" (Figure 25).

Figure 25. "Rainbow Ferris Wheel"

I believe that every child began to demonstrate stronger creativity by the fourth week. Those who were initially afraid to experiment gradually began trying new techniques with confidence. Children from both groups, that of familiarity and experimentation and discovery, gradually began to incorporate past and present experiences in their artwork.

Ceramics

On the fifth week, children were instructed to first draw what they imagined their face looked like when they first walked through the carnival gates or when they were on their favorite ride. There was a mirror provided so that they could look at themselves making a certain kind of face. Most of their preliminary drawings were very simplistic. I think that they wanted to get into the clay right away. Facial expressions consisted of those of surprise, fear, and contentment. It is important to add that I did not provide an example, because I wanted to see what the children could do without first seeing my interpretation.

I began the clay activity with a demonstration on how to properly use the clay. I started with a round ball of clay and flattened it by pounding it with my hands and flattening it by flinging it on the table. I then used my Styrofoam plate as a stencil and cut a circle with a plastic knife. I draped my slab over an overturned Styrofoam plate and began pinching and forming my facial features with the extra clay left over. I chose Styrofoam plates instead of newspaper because Styrofoam plates are smooth and would not make dimples or protrusions in the slab of clay draped over it. The plastic plates were sufficient, but balled up newspaper may have been sturdier to work on. I gave each child a ball of clay that was a little larger than a fist to work with. The children flattened their clay like I showed them. After draping the clay over their plates, children formed the nose, eyes, and mouth. I demonstrated how to score the clay when attaching the individual facial features, such as the nose, eyes, eyebrows, etc. I provided slip (water and clay mix) to use as glue when attaching the features. Slip is commonly applied after the clay has been scored. Texture was used in the hair, and some of the girls added bows (Figure 26a and 26b).

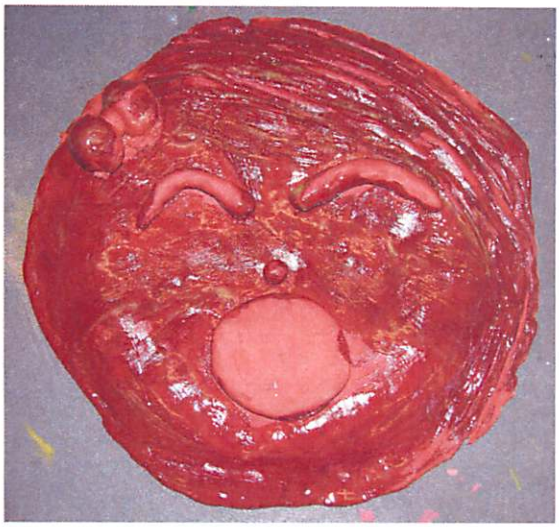

Figure 26a. Ruth's Carnival Face

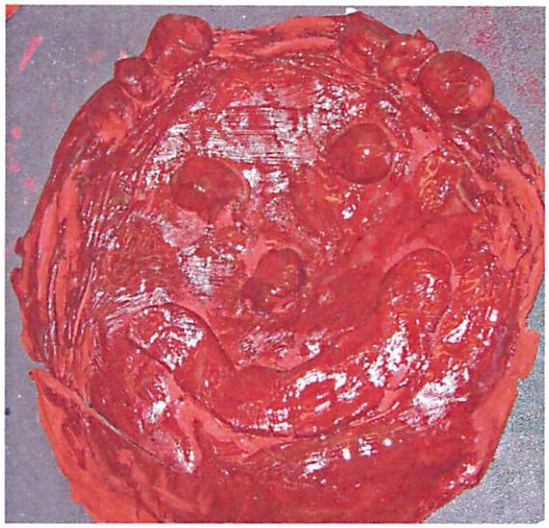

Figure 26b. Annie's Carnival Face

One child really needed help with forming a nose, so I showed him some tips, such as putting the piece of clay on the table and forming it rather than forming it while in hand. Even after I showed how to do the nose, half of them were very concerned about how their nose looked. Alexander and Chris wanted me to make it for them. Did I accidently encourage them to believe that there is a "right way" in making a nose? This is a possibility that should be taken into account when practicing an experiential approach. Chris acted like he couldn't make his face into an oval, because I showed them how to do it, making my way "the way." I now believe that for demonstrations such as showing how to score (clay), apply slip and texture, etc., a teacher may need to demonstrate multiple approaches. For example, I could have demonstrated multiple noses. That way, I am showing the children that there is no one way to work with clay, but that numerous approaches could work.

Week 6 combined all aspects of the carnival into a final ceramic display. I told the children that they could choose any aspect of the carnival that they wanted, such as a carnival ride, a vender's booth, an animal at the petting zoo, etc. The children could make their sculpture as big as they wanted with the amount of clay provided. I gave each child a ball of clay that was a little larger than a fist to work with. I began the lesson with another demonstration on how to work the clay, score, and add slip. Since the children would be building a free form sculpture, I also demonstrated how to make their sculptures sturdy and balanced. I explained that in order to make their sculpture strong, some details would need to be drawn in the clay rather than built. For example, the individual support beams on a roller coaster would be hard to make because they would be thin and fragile, and parts that are too thin could break off or crack when fired. An alternative would be to draw lines in the clay making it to look like support beams. We did not have a problem with pieces being too thin; however, some of the children's sculptures were a

little top-heavy and wanted to droop, so we used toothpicks to give them support. Toothpicks provided an easy way to support an appendage until it dried in place. Once each child chose an aspect of the carnival that he wanted to depict, he sketched out his ideas and built a small ceramic sculpture representing it. Sculptures included a bumper car ride, paddle boats, a pony ride, a roller coaster, and a couple of snack stands.

John made a snack stand, but was really worried about how to write "Snacks" like I wrote "Carnival" on my entrance sign. He seemed really frustrated with his work, so the assistant teacher showed him how to draw into the clay lightly, and then darker when he had the letters like he wanted them. His stand kept falling over despite the numerous toothpicks that we added. Eventually, it stood by itself, and John made a little man to stand behind it with a separate little funnel cake on the counter. He called his sculpture "Snacks." Annie made bumper cars. She had a slab standing up behind the cars saying "Bumper Cars," but it kept toppling over. She called her sculpture "The Bumper Car Ride." Alexander made a candy, cotton candy, and chocolate snack shack. He was pretty rough with his piece, so it sort of slouched over. He called his sculpture "Food Bone."

Once everyone's sculpture was formed, we displayed them on pieces of green paper, representing grass. Since I wanted the last week to be a comprehensive lesson using clay, we displayed the artworks immediately after creating them, before they were fired. I would have liked to have fired them and put them on display the following week, but I was worried that some of the children would not be returning because of scheduled family trips. For the final display, I even added my own sculpture, the grand entrance that one must enter through to the

carnival. Our backdrop consisted of a decorated piece of butcher paper that the children designed during the extra time at the end of class. The backdrop showed a lot of rides and people.

Journals

Journals were given out at the end of class each week. Children were instructed to write or draw about anything that they learned, thought, or did that particular day. Ten minutes were allotted for the children to write and/or draw in their journals.

The children used their journals to brainstorm ideas, jot down newly-found color mixing formulas, tell a story that corresponded with their artwork, or just write what they did in class and if they liked it. The first week, all the children brainstormed carnival foods in their journals. Some even added descriptive words with details to add emphasis (ex. The word "hot" has wavy lines radiating upwards, indicating heat). Several students also wrote notes on mixing paint (i.e. red + blue + yellow= brown). Other journal entries included descriptive words or feelings. After our experiences on the simulated carnival ride, Alexander made notes about what the carnival consisted of; he wrote "music, wind, fast rise (rides), funnies, and scary." On Week 5, Michelle drew her own face and wrote, "I'm very confused because I don't know wich (which) ride I should go (on) first." Michael stated that he did not know how to write words, so he just drew what he had painted that day. Each class, each of the children noted that they did learn something new about the carnival and genuinely enjoyed the class.

The journals did not work as well as I hoped they would, so I improvised by making time for "Show and Tell." What the children told me about their artworks in "Show and Tell" was

what I hoped they would write about in their journals, but I was able to get the details nonetheless. Journal writing, like everything else, takes practice. I feel that continuous journal writing would develop the skills of written reflection. Once these skills are developed, then the teacher can respond to that documentation. These children provided some insight into how they felt or thought, but it was minimal. They did not completely understand the purpose of journals. I could have explained better why I wanted them to write in them.

CHAPTER 6

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

My goal for this applied project was to determine what, how, and to what extent experiences within the classroom affect creativity in elementary age children. Can experiential learning affect creativity? Yes, it can. Research (Dewey, 1934; Singer & Salovey, 1993) suggests that past experiences influence perception and experiences that follow. The use of metaphor provides the link between past and present experiences. Expressing a metaphor is creative. Therefore, individual experiences form a unique perspective that is needed in creativity.

In this project, some children were hesitant to reveal their individual perspective. Overall, I feel that with repetition, feeling comfortable, understanding, and sensory experience, children will open up more and more, gradually. This gradual change is hard to note in a short period of time. Most of the students embraced the opportunity to create art based on the theme of course. Hardly any questions were asked, they instead began working immediately. Demonstrations on how to use the art materials are imperative, but the amount of adult guidance needed in a child's experience and art making depends on the individual child.

Throughout the entire six weeks, I have tried my best to be an observer and guide rather than someone who tells students what and how to draw. I watched these children take this opportunity with gusto and create truly remarkable things. All children have the potential to be

creative. Some children in this project were already more experimental, spontaneous, and creative than others; yet each child displayed creativity in one way or another. Experiences served as the stimulus for their imagination.

The development of self-efficacy has been said to go hand-in-hand with creativity (Catterall & Peppler, 2007). I believe that this is true. Children need to have the confidence in their artwork and in themselves to try new things and experiment. Teachers need to learn each child's level of self-efficacy and adjust their teaching to encourage creative thought. The experiences that I set up for these children reminded them of past experiences and/or gave them a good sense of what a carnival is like. Their artworks were results of past and present experiences.

If field trips cannot be taken or the legitimate experience cannot be had within the classroom, staged experiences like those of the carnival can be used as reminders or informers of the real experience. Due to various constraints, such as time limitations, parent/ guardian consent, the number of participating students, transportation, budget, etc., it is often times very difficult to regularly incorporate meaningful experiences off campus. Luckily, these meaningful experiences can be had in and around the school or community center. The foundation of learning has been defined as "the interaction between self and the external environment, in other words, the experience" (Beard & Wilson, 2002, pg. 17). The "environment" includes all settings. Experiences can be had anywhere. Dewey (1934) reminded us that learning depends not only on the necessity of experience, but the quality of experience.

In facilitating experiences within the classroom or on field trips, reflection is needed in giving an experience meaning. It is the teacher's responsibility to scaffold a child's learning and creativity by providing props and guidance needed for an experience (Vygotsky, 1930/2004) and

by guiding him in reflection. During an experience, children experiment and play, relying on assimilation and accommodation for learning (Piaget, 1962). Children may discover new things on their own, but many times teachers are needed to guide a child to discovery. Motivation based on personal and meaningful experience is essential in art making (Wachowiak, 1977). Familiarity with the individual child and his interests comes through a collaborative relationship between the teacher and learner. This collaborative relationship also builds trust and mutual respect which is beneficial to any classroom setting.

It is quite evident that more research needs to be done concerning experiential learning in art education, especially in the United States. The previous studies discussed have occurred intermittently throughout the past. I do not focus my attention on any specific time period; I simply looked for any and all research conducted related to experiential learning. I could only find one or two studies conducted every three or four years since 1980. This is enough evidence that research on my topic is lacking. Empirical research related to community art centers as a site for art education is also inadequate. Thomas (2007) reported that "community-based arts classrooms may offer young people access to a valuable alternative resource for learning and development, yet these programs have rarely been examined in empirical research" (p. 770). I believe that with more evidence supporting the benefits of using a community center as a site for art education, there would be more opportunities for experiential learning.

Experiential learning, also known as experience-based education, could be the solution for many problems that America education faces. I believe that art is the ideal place for experiential learning, because in art, students are able to express themselves in "a hundred languages" (Edwards, Gandini, & Forman, 1998). The phrase "a hundred languages" refers to

"the many ways in which all kinds of ideas can be represented and communicated" (Fawcett & Hay, 2004, p. 236). Examples of experiential learning throughout history present us with a foundation to build upon. With this knowledge and past experiences, we can form a better understanding of what children need in education.

Personal Reflections

Overall, I felt like this project was a success. Short term goals were gradually being worked toward, but not yet accomplished. There was no feedback provided by the parents or children, but observations showed that the children generally enjoyed the class. I believe that with more time, every child would begin to experiment and incorporate both past and present experiences in his/her artwork, making it unique and creative. I also believe that children would begin to think creatively without frequent probing questions such as "What did it smell like?" "Look like?" "Sound like?" I have learned that teachers must refrain from using a hands-off approach as educator Natalie Cole suggested; rather, teachers should monitor and encourage students' experience through scaffolding. I find that scaffolding a child's learning, experiences, reflection, and giving constant encouragement positively affects a child's self-efficacy and creativity.

If I were given the opportunity to do this project again, there would be several things that I would do differently. I would first of all extend the length of the project, giving time to accomplish short term objectives. I would try again to schedule a field trip. With more time allotted for the project, I would also include other types of media, such as collage, printmaking, fiber arts, etc. I believe it is important for a child to experience various art mediums and techniques, because one or more could trigger that child's urge to experiment, leading to

discovery. I also believe that working with different mediums strengthens a child's ability to effectively represent his experiences in art.

Journal entries did not go as well as I had planned, but I believe that further explanation on the purpose of writing in a journal and a lot of practice would yield better results. I am thankful to have implemented "Show and Tell" after discovering that journal entries were lacking. I would keep "Show and Tell" as a necessary step in reflection. It was fun, informative, and it gave children pride in their work. I also believe that children would rather talk about their work and what they learned/ experienced rather than write about it. This does not mean that journal writing should be eliminated. "Show and Tell" can be used to exemplify what goes in a journal. Once the purpose of journals is established, children can better their writing skills.

In considering the trials and errors had in working with clay, I would be sure to make several different examples prior to the lesson. This experience would prepare me to better anticipate potential problems, and I would be ready to help my students with possible solutions. Using toothpicks for supporting clay works is not common; using toothpicks was a quick fix solution thought of at the last minute. A more thorough demonstration on how to make a sturdy sculpture or better tools would have helped to avoid the problem of top heavy or weak artworks all together, and toothpicks or any other support would not have been needed. Providing several examples would also show students that there is no one correct way to modeling clay. I would also try to schedule a visit from a local ceramic artist to demonstrate another approach in working with clay. For the final lesson, I would schedule a later exhibition of clay works. On the first day of class, an announcement of the exhibit's date and time would be given out. This way, works could be fired and properly displayed. An alternative to working with clay that must be

fired would be to use air dry clay. This would eliminate the process of firing and schedule conflicts experienced in the lesson.

I strongly believe there was not enough time allotted for painting or ceramics in order for the children to reap the full benefits of both. I would instead focus entirely on painting or clay. My concern is that the project did neither painting nor ceramics justice. Painting was not even addressed in the final two lessons. Since this was a painting class, I should have allowed children to paint their sculptures. Nonetheless, children should be given more time to develop their painting and ceramic abilities.

Recommendations and Implications

The following recommendations are made to teachers interested in implemented experiential learning in traditional art classrooms:

- Provide an enriched learning and creative environment.
- Base the art activity on sensory observations and experiences.
- Provide more than one type of experience. Attempt to facilitate experiences that stimulate all of the senses.
- Encourage reflection on the experiences, either in journals and/or "Show and Tell."
- Facilitate experiences in multiple settings if possible. Field trips provide genuine experiences.
- Demonstrate multiple approaches in art making.
- Give students guidelines related to the process of art making and not the final product to get them started.

- Use questions such as: What did you see and hear? How did it feel, taste, sound, smell, or look? What did you think? These questions should encourage creative thinking and help in stimulating memory of past or present experiences.
- Guide each child in experience and art making with attention to his zone of proximal development.
- Encourage student efforts with specific feedback.

Experience-based learning carries several positive implications for American education. One important implication is the development of problem-solving skills. Experience teaches us what works and what does not work. Through experience, we discover new solutions to present and future problems. Experiential learning teaches observation, helping us to look at problems from various angles, making effective solutions to problems more probable. The most important implication for art education is that experiential learning carries with it individual experiences which lead to individual expression and creativity. It "involves any combination of the senses (i.e., touch, smell, hearing, sight, taste), emotions (e.g., pleasure, excitement, anxiety, fear, hurt, empathy, attachment), physical condition (e.g., temperature, strength, energy level), and cognition (e.g., constructing knowledge, establishing beliefs, solving problems)" (Carver, 1996, p. 9), resulting in a variety of interpretations amongst children. It values "caring, compassion, communication, critical thinking, respect for self and others, individuality and responsibility" (Carver, 1996, p. 10) rather than discipline and assessment. Furthermore, students are able to act as collaborators in their own education; although, it is up to the teacher as to the extent.

Research on experiential learning and all that it entails also holds important implications for educational practices today. Perception is shown to play a major role in creativity. Gibbs (2006) points out that numerous factors can affect perception; one being other people's

expectations. He gives an example to demonstrate his point, but I will use my own in applying it to the art curriculum. If an art teacher sets specific expectations on a child, then he will try to deliver what the teacher wants. Many students will overlook other factors because they only aim to please the teacher. I believe that an open-ended curriculum is most beneficial to the child, because it allows for individual creativity and meaning making. This is different from setting rigid requirements and expectations of the end product that can constrain imagination and creativity.

Children will come to class with their own perceptions and self-image. Gibbs (2006) stated that "what people perceive depends upon what they are able to do, and what they do, in time, alters what they perceive" (p. 17). In considering the validity and relevance of this statement to education, I believe that all teachers should recognize that students need encouragement. Creativity and passion for art will not emerge until the student both feels and thinks that he/she can create successfully. Teachers and parents are responsible for helping a child alter negative perceptions.

One way for teachers to begin breaking a child's negative perception is through classroom presentation and arrangement. Weiss (2000) mentioned that the arranging of the classroom or learning environment is a crucial element in inspiring emotion and creativity. It can also help in altering initial perceptions. A classroom should be transformed into an environment full of emotional stimulus. It should be set up so that the students feel welcome and ready to learn. This means that furniture should be arranged in an open fashion, and colorful art and information should be on the walls. The classroom itself can be an experience that helps in freeing creativity and stimulating emotion. Learning does not stop after leaving the classroom; learning environments and stimulus are everywhere. Teachers can take the classroom outside, to

a museum, etc. so that the students can *experience* what it is they are studying and their imagination can be stimulated.

The information gathered from the study by Russ and Schafer (2006) and the earlier research gathered by Russ (1998) lead to the conclusion that play should be facilitated in the art classroom so that students may use their emotions in creating metaphors. Emotional connections have been shown to be highly influential on divergent thinking skills (Prinz & Eysenck, 2006; Modell, 2003). Students may need the opportunity to play in order to test creative associations leading to heightened creativity.

The relationship between emotion, experience, metaphor, perception, cognition, and creativity is a complicated one. In one way or another, each one affects the other. What we can gather from this is that there are many different routes that educators can take in enhancing creativity. Experiential learning however, encompasses emotion, perception, and individual experiences which lead to individual expression and creativity. Through experiential learning, we can foster metaphor generation, problem-solving and decision-making skills. Students deserve the opportunity to think and create on their own, and they need the encouragement to think creatively.

It is our duty as art teachers to provide the best art education we can. This may involve our breaking out of established patterns in order to look at things in a different way. How we structure and implement our lessons will vary, but using an approach similar to that of experiential learning as discussed in this applied project could benefit our students. I hope others will be interested in using this approach in other settings, making it more reliable and more likely to benefit all children. Children are our future. What better place to begin forming a more innovative society than in children? A world of highly creative individuals is hard to imagine, but

by implementing an experiential approach in the art room, hopefully we can instill imaginative and creative thinking skills in our students. That is a goal worth pursuing.

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Appendix A. Application for Approval of Research with Human Research Participant

Check One
New Application: ☐
Resubmission*: ☐ Revision ☒ *(All changes must be highlighted)*

**NOTE: A new application is required every five years.*

Human Subjects Office
University of Georgia
612 Boyd GSRC
Athens, GA 30602-7411
(706) 542-3199

IRB APPLICATION

MAIL 2 COPIES OF APPLICATION TO ABOVE ADDRESS

(Check One) **Dr.** ☒ **Mr.** ☐ **Ms.** ☐	*(Check One)* **Dr.** ☐ **Mr.** ☐ **Ms.** ☒
(Check One) **Faculty** ☒ **Undergraduate** ☐ **Graduate** ☐	*(Check One)* **Faculty** ☐ **Undergraduate** ☐ **Graduate** ☒
Carole Henry **Principal Investigator** **UGA ID – last 10 digits only**	Audrey K. George 8102012690 **Co-Investigator** **UGA ID – last 10 digits**
Lamar Dodd School Of Art **Department, Building and + Four** ***(Include department even if living off campus or out of town)***	Lamar Dodd School Of Art **Department, Building and + Four**
Mailing Address (if you prefer not to receive mail in dept.)	**Mailing Address (if you prefer not to receive mail in dept.)**
(706) 542-1631 ckhenry@uga. **Phone Number (s)** **E-Mail (REQUIRED)**	(478) 397-7412 akgeorge@uga **Phone Number (s)** **E-Mail**
****Signature of Principal Investigator**	**Signature of Co-Investigator (*use additional cover sheets for more than one Co-Investigator*)**

UGA Faculty Advisor: Dr. Carole Henry (**Name**) | Lamar Dodd School Of Art (**Department, Bldg+ Four**) | Ckhenry@Uga.Edu (**E-Mail (REQUIRED)**) | (706) 542-1631 (**Phone No.**)

****Signature:** _____ **Date:** August 20, 2008 **UGA ID – last 10 digits only** _____

*****Your signature indicates that you have read the human subjects guidelines and accept responsibility for the research described in this application.***

If funded: _____ _____
*****Sponsored Programs Proposal#** **Name of Funding Agency**

******By listing a proposal number, you agree that this application matches the grant application and that you have disclosed all financial conflicts of interest (see Q6a)***

TITLE OF RESEARCH: Experiential Learning in Art Education

NOTE: SUBMIT 4-6 WEEKS PRIOR TO YOUR START DATE

APPROVAL IS GRANTED ONLY FOR 1 YEAR AT A TIME

CHECK ALL THAT APPLY:

Investigational New Drug ☐ **Exceptions to/waivers of Federal regulations** ☐
***If yes to the above, provide details*:**

Data Sets ☐ **Existing Bodily Fluids/Tissues** ☐ **RP Pool** ☐ **Deception** ☐
Illegal Activities ☐ **Minors** ☐ **Moderate Exercise** ☐ **Audio/ Video taping** ☐
MRI/EEG/ECG/NIRS/Ultrasound/ Blood Draw ☐ **X-RAY/DEXA** ☐ **Pregnant Women/Prisoners** ☐

HUMAN SUBJECTS RESEARCH APPLICATION

INSTRUCTIONS:

1. ***Type responses to all 11 questions (all parts) listed below (12 pt. font only).***
2. ***Do not answer any question with "see attachments" or "not applicable".***
3. ***Submit original plus one copy to the Human Subjects Office.***
4. ***We will contact you via email if changes are required. Allow 4-6 weeks.***

IMPORTANT: Before completing this application, please determine if the project is a research project. Check the federal definition of research at http://www.ovpr.uga.edu/faqs/hso.html#7 or call the Human Subjects office at 542-3199. The IRB only reviews research projects.

1. **PROBLEM ABSTRACT:** ***State rationale and research question or hypothesis (why is this study important and what do you expect to learn?).***

During an era of high stakes testing and accountability, it is easy to see how experience in learning is often overlooked. The result is a major problem concerning America's lack of innovativeness. Can experiential learning in art education remedy this problem? In utilizing an experiential learning approach, I will be better able to assess and determine the influence of experiential learning on creativity and art education.

2. **RESEARCH DESIGN:** ***Identify specific factors or variables, conditions or groups and any control conditions in your study. Indicate the number of research participants assigned to each condition or group, and describe plans for data analysis.***

I WILL BE WORKING AT A COMMUNITY ART CENTER, TEACHING NINE 6-8 YEAR OLDS. THIS CLASS WILL MEET FOR 6 CONSECUTIVE THURSDAYS FOR AN HOUR AND A HALF EACH TIME.

STUDENTS WILL PARTICIPATE IN SENSORY EXPERIENCES RELATED TO A THEME AND THEN CREATE AN ARTWORK BASED ON THEIR OWN INTERPRETATION. THIS IS A QUASI-EXPERIMENTAL STUDY WITH EXPERIENTIAL LEARNING AS THE INDEPENDENT VARIABLE AND CREATIVITY AS THE DEPENDENT VARIABLE. THERE IS NO CONTROL GROUP; THE ENTIRE CLASS UNDERGOES TREATMENT.

DURING THE DURATION OF THE SIX WEEKS, I WILL HAVE THE CHILDREN RECORD THEIR THOUGHTS IN A JOURNAL, CORRESPONDING WITH THEIR ARTWORKS. I WILL ALSO KEEP A JOURNAL, PROVIDING IN-DEPTH DOCUMENTATION THAT INCLUDES PHOTOS OF THE CHILDREN PARTICIPATING IN THE VARIOUS EXPERIENCES AND WORKING ON THEIR ARTWORK. I WILL ALSO TAKE PICTURES OF THE FINISHED ARTWORKS AND RECORD ANY DETAILS OR COMMENTS MADE BY THE STUDENTS CONCERNING THEIR ART. I INTEND TO USE THE PHOTOS AND STUDENT COMMENTS IN MY RESEARCH.

3. **RESEARCH SUBJECTS:**

a. ***List maximum number of subjects*** 9, ***targeted age group*** 6-8 Year Olds ***(this must be specified in years) and targeted gender*** Male And Female;

b. ***Method of selection and recruitment - list inclusion and exclusion criteria. Describe the recruitment procedures (including all follow-ups).***

It is an art class offered to all 6-8 year olds. The first NINE to sign up and pay the fee were accepted.

c. ***The activity described in this application involves another institution (e.g. school,***

university, hospital, etc.) and/or another country. **Yes☒ No☐**
If yes, provide the following details:
1) Name of institution: Lyndon House Art Center
2) County and state: Athens-Clarke County, GA
3) Country: USA
4) *Written letter of authorization (on official letterhead only)*/ IRB approval:
Attached: ☒
Pending: ☐

d. ***Is there any working relationship between the researcher and the subjects?***
Yes☒ No☐, *If yes, explain.*
I, the researcher, am the instructor of the class.

e. ***Describe any incentives (payment, gifts, extra credit).***
Extra credit cannot be offered unless there are equal non-research options available.

4. **PROCEDURES**: ***State in chronological order what a subject is expected to do and what the researcher will do during the interaction. Indicate time commitment for each research activity. And detail any follow-up.***
The student will be expected to experience various components of a festival using the different senses. He will then creatively express his experience using paint or clay. The children will construct their own meaning from their experience and record it in their journal. We will meet an hour and a half each Thursday, for 6 consecutive weeks. The first half of each session will comprise of experiences, while the second half will comprise of creating artworks and journaling. I WILL OBSERVE, TAKE PICTURES, AND MAKE NOTES WHILE THE STUDENTS WORK. I WILL ALSO HELP THE STUDENTS WITH ANY TECHNICAL PROBLEMS THAT MAY ARISE DURING CLASS.
The cumulative clay project will serve as the follow-up of my research.

Duration of participation in the study: 2 ***Months***
No. of testing/training sessions: 6***Length of each session:*** 1 1/2 hours
Start Date: September 11, 2008

Only if your procedures include work with blood, bodily fluids or tissues, complete below:
Submit a MUA from Biosafety: Attached☐ Pending☐
If you are exempted from obtaining a MUA by Biosafety, explain why?

Total amount of blood draw for study: ml Blood draw for each session: ml

5. **MATERIALS**: ***Itemize all questionnaires/instruments/equipment and attach copies with the corresponding numbers written on them.***
There will be no questionnaires or instruments included in my study. Equipment that will be used consists of a LAPTOP, tv, dvd player, and camera.

Check all other materials that apply and are attached:
Interview protocol☐ Debriefing Statement☐ Recruitment flyers or advertisements☐
Consent/Assent forms☒
If no consent documents are attached, justify omission under Q. 8

6. **RISK**: ***Detail risks to a subject as a result of data collection and as a direct result of the research and your plans to minimize them and the availability and limits of treatment for sustained physical or emotional injuries.***

NOTE: REPORT INCIDENTS CAUSING DISCOMFORT, STRESS OR HARM TO THE IRB IMMEDIATELY!

a. **CURRENT RISK:** ***Describe any psychological, social, legal, economic or physical discomfort, stress or harm that might occur as a result of participation in research. How will these be held to the absolute minimum?***

Is there a financial conflict of interest (see UGA COI policy)? **Yes☐ No☒**
If yes, does this pose any risk to the subjects?

b. **FUTURE RISK:** ***How are research participants to be protected from potentially harmful future use of the data collected in this project? Describe your plans to maintain confidentiality, including removing identifiers, and state who will have access to the data and in what role. Justify retention of identifying information on any data or forms.***

DO NOT ANSWER THIS QUESTION WITH "NOT APPLICABLE"!

Anonymous☐ Confidential☒ Public☒ ***Check one only and explain below.***

Information that I include from journals or observations in my applied project paper will be coded AND CATEGORIZED ACCORDING TO EMERGING THEMES. THE MASTER KEY USED IN CODING WILL BE DESTROYED WITHIN TWO YEARS FOLLOWING COMPLETION OF THE STUDY. IN DESCRIBING SPECIFIC INSTANCES, PSEUDONYMS WILL BE USED RATHER THAN THE CHILDRENS' REAL NAMES.THE SAME PSEUDONYMS WILL ALSO BE USED IN DESCRIBING PHOTOS USED IN MY RESEARCH. PHOTOS THAT INCLUDE CHILDRENS' FACES MAY BE USED, UNLESS OPPOSITION IS INDICATED BY PARENT(S)/ GAURDIAN(S) ON THE CONSENT FORM. The access to the journals, photos, and documentation will be restricted to the researcher.

Audio-taping☐ Video-taping☐
If taping, how will tapes be securely stored, who will have access to the tapes, will they be publicly disseminated and when will they be erased or destroyed? Justify retention.

7. **BENEFIT:** ***State the benefits to individuals and humankind. Potential benefits of the research should outweigh risks associated with research participation.***

a. ***Identify benefits of the research for participants, e.g. educational benefits:***
The children involved in my research will have the opportunity to participate in experiential learning. I will not show them or instruct them on what to draw; they will create from their own immediate and past experiences. They will create from a solid understanding of the subject matter. These children will not be restrained or inhibited in their creativity. In concentrating on each sense, the children will integrate a sensory approach to learning and expression.

b. ***Identify any potential benefits of this research for humankind in general, e.g. advance our knowledge of some phenomenon or help solve a practical problem.***
In gaining a sensory approach to learning and expression, humankind could develop heightened creativity. Implications from my research could indicate whether or not the experiential learning approach affects creativity. This discovery could greatly influence our approach to art education. It could also help solve the problem of America's lack of innovativeness.

8. **CONSENT PROCESS:**

a. ***Detail how legally effective informed consent will be obtained from all research participants and, when applicable, from parent(s) or guardian(s).***

A consent form, releasing the Lyndon House Art Center from any liability, will be filled out by the parent(s) or gaurdian(s) of each child. Emergency contact information is also included on this form. Concerning the research, a second parent consent form and an additional minor assent form will also be filled out.

Will subjects sign a consent form? Yes☒ No☐
If No, request for waiver of signed consent – Yes☐
Justify the request, including an assurance that risk to the participant will be minimal. Also submit the consent script or cover letter that will be used in lieu of a form.

b. **Deception Yes☐ No☒**
If yes, describe the deception, why it is necessary, and how you will debrief them. The consent form should include the following statement: "In order to make this study a valid one, some information about my participation will be withheld until completion of the study."

9. **VULNERABLE PARTICIPANTS: Yes☒ No☐**
Minors☒ Prisoners☐ Pregnant women/fetuses☐ Elderly☐
Immigrants/non-English speakers☐ Mentally/Physically incapacitated☐ Others☐ ***List below.***
Outline procedures to obtain their consent/assent to participate. Describe the procedures to be used to minimize risk to these vulnerable subjects.
This class was open to all 6-8 year olds, and the first 8 to sign up and pay the fee were accepted. During registration, parent(s)/ gaurdian(s) completed a consent form asking for emergency contact information. Parent(s)/ gaurdian(s) are advised to include any pertinent medical information as well.

10. **ILLEGAL ACTIVITIES: Yes☐ No☒**
If yes, explain how subjects will be protected.

NOTE: Some ILLEGAL ACTIVITIES must be reported, e.g. child abuse.

11. ***STUDENTS***

This application is being submitted for **:**
Undergraduate Honors Thesis☐
Masters Applied Project, Thesis or Exit Exam Research☒
Doctoral Dissertation Research☐

Has the student's thesis/dissertation committee approved this research? Yes☒ No☐
The IRB recommends submission for IRB review only after the appropriate committees have conducted the necessary scientific review and approved the research proposal.

Appendix B. Minor Assent Form

Child Assent Form

I want to see if you want to help us with a research project about artwork. I will ask you questions but it is different from school because there are no right or wrong answers. We just want to know what you really think.

If you decide to do the project with me, you will talk to me about your artwork and what they mean. You will allow me to watch you and take notes while you are doing activities, such as drawing/ painting/ sculpting, and talking about your work. I will not use your name on any papers that I write. You can stop at any time or can choose not to answer questions that you do not want to answer.

Do you have any questions? Would you be willing to do the project with us?

_____

Child's signature

Appendix C. Parent Consent Form

PARENTAL PERMISSION FORM

I agree to allow my child, _____, to take part in a research study titled, "Experiential Learning in Art Education", which is being conducted by Miss Keri George, from the Art Education Department at the University of Georgia under the direction of Dr. Carole Henry, Lamar Dodd School of Art, (706) 542-1631. I do not have to allow my child to be in this study if I do not want to. My child can refuse to participate or stop taking part at any time without giving any reason, and without penalty or loss of benefits to which she/he is otherwise entitled. I can ask to have the information related to my child returned to me, removed from the research records, or destroyed.

- The reason for the study is to find out if experiences in the classroom heighten creativity in children.
- Children who take part may increase their creativity. The researcher also hopes to learn something that may help other children increase their creativity in the future.
- If I allow my child to take part, my child will be asked to participate in activities related to a carnival theme, create an artwork based on their experiences, and reflect their thoughts corresponding to their artworks in a journal. The researcher will observe and also keep a journal, documenting these observations. My child's journals, artworks, and the researcher's observations will be used for research. The entire class will be documented for the study. If I do not want my child to take part then she/he will be allowed to work on a separate art project.
- The research is not expected to cause any harm or discomfort. My child can quit at any time. My child's involvement in class will not be affected if my child decides not to participate or to stop taking part in these specific activities.
- My child's real name will not be used in this research, and the researcher will code and categorize observations so that my child is not individually-identified. With my permission, the researcher may include photographs of my child working, of my child participating in the activity of the day, or of his/her artworks. I may refuse the use of any photos of my child in the research. I may indicate my choice in the statement below. Any other individually-identifiable information collected about my child will be held confidential unless otherwise required by law. All data will be kept in a secured location.
- The researcher will answer any questions about the research, now or during the course of the project, and can be reached by telephone at: (478) 397-7412. I may also contact the professor supervising the research, Dr. Carole Henry, Lamar Dodd School of Art, at (706) 542-1631.
- I understand the study procedures described above. My questions have been answered to my satisfaction, and I agree to allow my child to take part in this study. I have been given a copy of this form to keep.

I give permission for my child's picture to be taken. The photo will include children's faces and be used in the research (presentations, websites and/or papers). Initials _____Please circle- YES or NO

_____	_____	_____
Name of Researcher	Signature	Date

Telephone: _____

Email: _____

_____	_____	_____
Name of Parent or Guardian	Signature	Date

Please sign both copies, keep one and return one to the researcher.

Additional questions or problems regarding your child's rights as a research participant should be addressed to The Chairperson, Institutional Review Board, University of Georgia, 612 Boyd Graduate Studies Research Center, Athens, Georgia 30602-7411; Telephone (706) 542-3199; E-Mail Address IRB@uga.edu

Appendix D. Lesson Plans

"Experiential Learning in Art Education"
Primary Investigator: Dr. Carole Henry
Secondary Investigator: Keri George

Lyndon House Art Center
Painting (6-8 yr. olds)
6 Thursdays (Sept. 11- Oct. 16, 2008)
4:00- 5:30 pm

Carnival Theme
Week One- Fair Foods
Taste: Juice, popcorn, candy apples, roasted peanuts
Touch: Popcorn, candy apples, roasted peanuts
Smell: Popcorn, candy apples, roasted peanuts
See: Pictures of food booths/ vendors, popcorn, candied apples, roasted peanuts, pictures of other foods cooking
Hear: Liquid being poured in glass, eating potato chips, Carnival Midway music, frying food (recorded sounds)

I. Goal(s): To gain a solid understanding of the subject matter through various experiences and activities. In basing his artwork on a solid understanding, the student is better able to create using his own unique style and express his individual perspective.

II. Objective(s): -The learner will exercise the ability to hone in on individual senses and express his experience through painting.
-The learner will describe art elements in their own works.
-The learner will be able to identify abstract works of art.

III. Terms/ Concepts:
Abstract- not realistic, though often based on an actual object
Expressionism- the painting of feelings, sometimes with recognizable images, often totally abstract
Line- a thin continuous mark, as that made by a pen, pencil, or brush
Texture- the tactile quality of a surface
Two-dimensional- having only two dimensions, esp. length and width; lacking depth

Definitions are derived from:
Hume, Helen D. (1998). *The art teacher's book of lists*. San Francisco: John Wiley & Sons, Inc.
The American Heritage Dictionary (4th ed.)(2001). New York: Houghton Mifflin Company

IV. Visuals:

Carnival Photos:

Caramel apples [Online Image]. (2007). Retrieved August 29, 2008, from flickr.com. http://www.flickr.com/photos/54096151@N00/1607094561.

Cotton candy [Online Image]. (n.d.). Retrieved August 23, 2008, from J-dogs. com. http://www.j-dogs.com/menus.php?screen=2.

Food, food, & more food! [Online Image]. (2002), Retrieved August 23, 2008, from Explorekentuckylake.com. http://www.explorekentuckylake.com/henry/history/fishfry2002/fishy.htm.

Funnel Cakes [Online Image]. (2008). Retrieved September 9, 2009, from http://mommyhasaheadache.blogspot.com/2008_09_01_archive.html.

Hot dogs & cancer [Online Image]. (2007). Retrieved August 16, 2008, from http://www.fraseringermany.com/2007/08/swiss-hot-dogs.html.

Notting Hill Carnival [Online Image]_(2006). Retrieved September 1, 2008, from http://news.bbc.co.uk/cbbcnews/hi/newsid_5290000/newsid_5291000/5291010.stm.

Rolke, A.M. (Photographer). (2007). *Pizza by the slice* [Online Image]. Retrieved September 1, 2008, from Sacatomato.com. http://www.sacatomato.com/2007/06/pizza_by_the_slice.html.

Sno-Beach Sno-Cones (Sno Sno Sno!) [Online Image]. (2006). Retrieved September 1, 2009, from http://bootsintheoven.typepad.com/boots_in_the_oven/2006/06/snobeach_snoco html.

Book:

Ackerman, K. (1995). *Bingleman's Midway.* Boyds Mills Press. Lewin, T. (1997). *Fair!.* New York: Lothrop, Lee & Shepard Books.

V. Supplies:

- Tempera paint
- 18" x 24" sheets of white paper
- Brushes (various sizes)
- Pencils
- Paint and water containers
- Journals
- Long piece of newsprint
- 8" x 11" sheets of white paper
- Crayons

VI. Teaching Materials/ Instructional Resources:

- Drying Rack
- Laptop
- Camera
- Candied Apples
- Small paper plates
- Apple Juice
- Pictures
- Story book
- Carnival books
- Roasted Peanuts
- Napkins
- Popcorn

Recorded sounds:

Sound Effect (2009). Carnival Midway. On *Best of cartoon and movie sounds* [CD]. K-tel.

Sound Effects Library (2008). Bacon frying in a pan. On *300 sound effects* [CD]. Hot Ideas courtesy of BFM Digital.

The Hollywood Edge Sound Effects Library (1990). Pour liquid into glass.On *The edge edition* [CD]. The Hollywood Edge.

The Hollywood Edge Sound Effects Library (1990). Eating potato chips. On *The edge edition* [CD]. The Hollywood Edge.

VII. Teaching Procedure: Time Allotment

4:00- 4:10 Pre-Test- Students are given paper, pencils, and crayons and instructed to draw their idea of a carnival. They also are to brainstorm on what a carnival involves on the back of their paper.

4:10- 4:17 Introduction – Announce carnival food theme
Read *Bingleman's Midway* by K. Ackerman
Pass out journals- brainstorm foods

4:17- 4:30 Experiences/ Demonstration- Teachers provide various props in support of experiencing carnival foods. After each student has participated in every activity, the teacher will demonstrate how to properly mix and lighten colors, as well as wash brushes. Before painting, students are first advised to draw out what they intend to paint, using graphite.

4:30- 5:05 Work Period- Supply distribution- distribute paper, paint, and paint brushes

Guidelines- Students are to draw out their favorite food(s) as big as paper will allow. Students may choose from any of the foods discussed during demonstration.

Words of encouragement- The teacher constantly encourages students to draw big and fill up the entire paper. She also keeps the students on track by asking various questions while they work; these questions are concerned with what the students experienced. An example may be "what does your favorite carnival food feel like?" "What is its texture?"

Clean-up procedure- Students help the teacher place each work on the drying rack. Students also throw away all trash on their table before beginning their next task.

*If a student is to finish early, they may go ahead and write in their journal, and then choose from various activities. These activities include looking through carnival related books and/or drawing a carnival landscape on a long, narrow piece of paper, using crayons.

5:05- 5:15	Journal- Students are given time to write their thoughts in a journal. These thoughts correspond to their artworks. *Student's reflection on what they discovered is stressed
5:15- 5:30	Show and Tell/ Closure- The students are given the opportunity to hold up their artworks and tell about them. A review of terms used is also covered.

"Experiential Learning in Art Education"
Carnival Theme

Week Two- Petting Zoo
Taste: n/a
Touch: Furs (borrowed from the Sandy Creek Nature Center)
Smell: Animal food (pellets), sawdust (both donated from the Warner Robins Petsmart)
See: Pictures of petting zoo and live animals
Hear: Animal noises (recorded sounds)

I. Goal(s): To gain a solid understanding of the subject matter through various experiences and activities. In basing his artwork on a solid understanding, the student is better able to create using his own unique style and express his individual perspective.

II. Objective(s): -The learner will exercise the ability to hone in on individual senses and express his experience through painting.
-The learner will describe art elements in their own works.
-The learner will be able to identify abstract works of art.

III. Terms/ Concepts:
Abstract- not realistic, though often based on an actual object
Expressionism- the painting of feelings, sometimes with recognizable images, often totally abstract
Line- a thin continuous mark, as that made by a pen, pencil, or brush
Texture- the tactile quality of a surface
Three-dimensional- of, having, or existing in three dimensions; having or appearing to have extension in depth
Two-dimensional- having only two dimensions, esp. length and width; lacking depth

Definitions are derived from:
Hume, Helen D. (1998). *The art teacher's book of lists*. San Francisco: John Wiley & Sons, Inc.
The American Heritage Dictionary (4th ed.)(2001). New York: Houghton Mifflin Company

IV. Visuals:
Carnival Photos:
Camel in petting zoo [Online Image]. (2006). Retrieved September 10, 2008, from http://commons.wikimedia.org/wiki/File:Camel_in_petting_zoo.jpg.

Coney Mania #5: Fun Ride or Animal Cruelty? [Online Image]. (2008). Retrieved September 1, 2008, from http://kineticcarnival.blogspot.com/2008_05_01_archive.html.
Goat [Online Image]. (2008). Retrieved September 1, 2008, from flickr.com. http://www.flickr.com/photos/canuckwithacamera/2291876746.
Goat at the petting zoo [Online Image]. (2006). Retrieved September 15, 2008, from flickr.com. http://www.flickr.com/photos/themkt/296782917.
Horse [Online Image]. (2008). Retrieved September 10, 2008, from flickr.com. http://www.flickr.com/photos/canuckwithacamera/2291087927.
How the petting zoo works [Online Image]. (n.d.). Retrieved September 1, 2008, from Greenfieldfarms.biz. http://www.greenfieldfarms.biz/petting_zoo.html.

Books:

Chernaik, J. (Ed.) (2006). *Carnival of the Animals: Poems inspired by Saint-Saens' Music*. Candlewick Pr.
Cooper, E. (1997). *Country Fair*. HarperCollins Publishers.

V. Supplies:

Tempera paint	Journals
Paint and water containers	18" x 24" sheets of white paper
Brushes (various sizes)	Crayons
Pencils	

VI. Teaching Materials/ Instructional Resources:

Drying Rack	Pictures
Laptop	Story book
Camera	Carnival books
Animal food (pellets and corn)	Sawdust
Pieces of animal fur	

Recorded sounds:

Audio Environments & Co. (2007). Rooster, chickens, ducks. On *Greatest sound effects* [CD]. Big Eye Records.
Audio Environments & Co. (2007). Geese 2. On *Greatest sound effects* [CD]. Big Eye Records.
Sound Effect (2009). Pig snorting. On Best of cartoon & movie sounds [CD]. K-tel.
Sound Effects Library (2008). Horse whinny inside of barn. On *300 sound effects* [CD]. Hot Ideas courtesy of BFM Digital.

VII. Teaching Procedure:

	Time Allotment
4:00- 4:15	<u>Introduction</u> – Announce petting zoo theme Read a short story Pass out journals- brainstorm

4:15- 4:30	Experiences/ Demonstration- Teachers provide various props in support of experiencing a carnival petting zoo. After each student has participated in every activity, the teacher will demonstrate how to properly use the materials. Before painting, students are first advised to draw out what they intend to paint, using graphite.
4:30- 5:05	Work Period- Supply distribution- distribute paper, paint, and paint brushes Guidelines- Students are to draw a carnival petting zoo scene with 1-3 animals. They are to draw these animals as big as paper will allow. Students may choose from any of the animals discussed during demonstration. Words of encouragement- The teacher constantly encourages students to draw big and fill up the entire paper. She also keeps the students on track by asking various questions while they work; these questions are concerned with what the students experienced. An example may be "what kinds of sounds do you hear at a petting zoo?" Clean-up procedure- Students help the teacher place each work on the drying rack. Students also throw away all trash on their table before beginning their next task. *If a student is to finish early, they may go ahead and write in their journal, and then choose from various activities. These activities include looking through several carnival-related books and/or drawing a carnival landscape on a long, narrow piece of paper, using crayons.
5:05- 5:15	Journal- Students are given time to write their thoughts in a journal. These thoughts correspond to their artworks. *Student's reflection on what they discovered is stressed
5:15- 5:30	Show and Tell/ Closure- The students are given the opportunity to hold up their artworks and tell about them. A review of terms used is also covered. Last week's artworks are returned.

"Experiential Learning in Art Education"
Carnival Theme

Week Three- Parade
Taste: Candy
Touch: March around room to music
Smell: n/a
See: Pictures
Hear: Parade song (76 Trombones in the Big Parade) and feet (recorded sounds)

I. Goal(s): To gain a solid understanding of the subject matter through various experiences and activities. In basing his artwork on a solid understanding, the student is better able to create using his own unique style and express his individual perspective.

II. Objective(s): -The learner will exercise the ability to hone in on individual senses and express his experience through painting
-The learner will describe art elements in their own works.
-The learner will be able to identify abstract works of art.

III. Terms/ Concepts:
Abstract- not realistic, though often based on an actual object
Expressionism- the painting of feelings, sometimes with recognizable images, often totally abstract
Folk Art-
Line- a thin continuous mark, as that made by a pen, pencil, or brush
Texture- the tactile quality of a surface
Three-dimensional- of, having, or existing in three dimensions; having or appearing to have extension in depth
Two-dimensional- having only two dimensions, esp. length and width; lacking depth

Definitions are derived from:
Hume, Helen D. (1998). *The art teacher's book of lists*. San Francisco: John Wiley & Sons, Inc.
The American Heritage Dictionary (4th ed.)(2001). New York: Houghton Mifflin Company

IV. Visuals:

Carnival Photos:

Chinese new year parade [Online Image]. (2003). Retrieved September 16, 2008, from Bluejake.com. http://www.bluejake.com/archives/2003/02/02/chinese_new_year_parade.php.

Parades and festivals [Online Image]. (2006). Retrieved September 14, 2008, from http://web.mit.edu/12.000/www/m2010/finalwebsite/background/cityhistory/cityhistorycultural.html.

[Photograph of the 3rd Annual "All American Indian Days" parade], [Online Image]. (1955). Retrieved September 14, 2008, from http://gorillasdontblog.blogspot.com/search?q=SHERIDAN+PARADE.

[Photograph of the Macy's Day Parade], [Online Image]. (2007). Retrieved September 15, 2008, from Commercialappeal.com. http://www.commercialappeal.com/photos/2007/nov/9.

Things that aren't [Online Image]. (2007). Retrieved September 16, 2008, from http://questingbeastquest.blogspot.com/2007_05_01_archive.html.

Waiting for the parade to begin [Online Image]. (n.d.). Retrieved September 13, 2008, from http://gocanada.about.com/od/eventsfestivalsholiday1/ss/santa_parade_3.htm.

Book:

Crews, D. (1993). *Parade*. New York: Greenwillow Books.

V. Supplies:

Journals	Watercolor paint
18" x 24" sheets of white paper	
Brushes(various sizes)	White paper(extra)
Salt	Pencils
Crayons	Oil pastels

VI. Teaching Materials/ Instructional Resources:

Drying Rack	Laptop
Camera	Carnival books
Candy	CD with recorded sounds
Pictures	Twirling baton(s)
Story book	Georgia National Fair brochures

Recorded sounds:

Captain Audio (2006). Parade/ Passing by. On *Sounds from motion picture volume 1* [CD]. Hot Ideas.

Williams, J. & the Boston Pops Orchestra (1991). Seventy-six trombones from the music man. On *Encore! Best of the Boston Pops* [CD]. Decca Music Group Limited. (2004).

VII. Teaching Procedure: Time Allotment

4:00- 4:15 Introduction – Announce parade theme
Read *Parade* by D. Crews
Pass out journals- brainstorm

4:15- 4:30 Experiences/ Demonstration- Teachers provide various props in support of experiencing a parade. After each student has participated in every activity, the teacher will demonstrate how to properly use the materials. Before painting, students are first advised to draw out what they intend to paint, using oil pastels.

4:30- 5:05 Work Period- Supply distribution- distribute paper, oil pastels, paint, and paint brushes

Guidelines- Students are to draw one big parade float. They are to draw their float as big as the paper will allow. Students are then encouraged to include smaller figures in the background.

Words of encouragement- The teacher constantly encourages students to draw big and fill up the entire paper. She also keeps the students on track by asking various questions while they work; these questions are concerned with what the students experienced. An example may be "what things do you see the parade go by?"

Clean-up procedure- Students help the teacher place each work on the drying rack. Students also throw away all trash on their table before beginning their next task.

*If a student is to finish early, they may go ahead and write in their journal, and then choose from various activities. These activities include looking through several carnival-related books and/or drawing a carnival landscape on a long, narrow piece of paper, using crayons.

5:05- 5:15 Journal- Students are given time to write or draw their thoughts in a journal. These thoughts correspond to their artworks.
*Student's reflection on what they discovered is stressed

5:15- 5:30 Show and Tell/ Closure- The students are given the opportunity to hold up their artworks and tell about them. A review of terms used is also covered. Last week's artworks are returned.

"Experiential Learning in Art Education"
Carnival Theme

Week Four- Carnival Rides
Taste: n/a
Touch: Ticket, metal bar, breeze (fan powered)
Smell: n/a
See: Pictures, ticket, "ticket booth"
Hear: Ride music, kids screaming (recorded sounds)

I. Goal(s): To gain a solid understanding of the subject matter through various experiences and activities. In basing his artwork on a solid understanding, the student is better able to create using his own unique style and express his individual perspective.

II. Objective(s): -The learner will exercise the ability to hone in on individual senses and express his experience through painting.
-The learner will describe art elements in their own works.
-The learner will be able to identify abstract works of art.

III. Terms/ Concepts:
Abstract- not realistic, though often based on an actual object
Expressionism- the painting of feelings, sometimes with recognizable images, often totally abstract
Landscape- a scenery painting
Line- a thin continuous mark, as that made by a pen, pencil, or brush
Texture- the tactile quality of a surface
Three-dimensional- of, having, or existing in three dimensions; having or appearing to have extension in depth
Two-dimensional- having only two dimensions, esp. length and width; lacking depth

Definitions are derived from:
Hume, Helen D. (1998). *The art teacher's book of lists*. San Francisco: John Wiley & Sons, Inc.
The American Heritage Dictionary (4th ed.)(2001). New York: Houghton Mifflin Company

IV. Visuals:

Carnival Photos:

Giant slide [Online Image]. (n.d.). Retrieved September 25, 2008, from http://www.mahonsamusements.co.nz/index.asp?PageID=2145833539.

Open seat [Online Image]. (2007). Retrieved September 26, 2008, from flickr.com. http://www.flickr.com/photos/chrisinside/1581621586/in/set 72157602284147509.

[Photograph of bumper cars], [Online Image]. (n.d.). Retrieved September 26, 2008, from Blwebdesign.com. http://www.blwebdesign.com/ATW/bumper.html.

Ticket booth [Online Image]. (2005). Retrieved September 25, 2008, from flickr.com. http://www.flickr.com/photos/10thavenue/283026464.

What goes around comes around [Online Image]. (2007). Retrieved September 26, 2008, from flickr.com. http://www.flickr.com/photos/chrisinside/1678336508.

V. Supplies:

Tempera paint	Journals
18" x 24" sheets of white paper	
Brushes	White paper
Sequins	Glue
Buttons	Pencils
Crayons	Colored construction paper
Paint containers	

VI. Teaching Materials/ Instructional Resources:

Drying Rack	Carnival tickets
Laptop	Pictures
Camera	Carnival books
Box fan	Metal bars
"Ticket booth"	

Recorded sounds:

Captain Audio (2006). Roller Coaster / Pass By With Screams. On *Sounds from motion pictures volume 1* [CD]. Hot Ideas.

Sounds of the Circus South Shore Concert Band (2005). Circus Bandwagon. On *Sounds of the circus: Circus marches, vol. 29* [CD]. Whitmarsh Recordings.

VII. Teaching Procedure:

Time Allotment	
4:00- 4:15	Introduction – Announce carnival rides theme Pass out journals- brainstorm
4:15- 4:30	Experiences/ Demonstration- Teachers provide various props in support of experiencing carnival rides. After each student has participated in every activity, the

	teacher will demonstrate how to properly use the materials. Before painting, students are first advised to draw out what they intend to paint, using graphite.
4:30- 5:05	Work Period- Supply distribution- distribute paper, paint, and paint brushes Guidelines- Students are to draw themselves on their favorite ride. They are instructed to draw this as big as the paper will allow. Students are then encouraged to include smaller figures in the background. When the students are finished painting, they are given the opportunity to glue sequins and/or cut-out shapes to their painting. Words of encouragement- The teacher constantly encourages students to draw big and fill up the entire paper. She also keeps the students on track by asking various questions while they work; these questions are concerned with what the students experienced. An example may be "what things do you see as you are riding on your favorite carnival ride?" "What do you hear?" Clean-up procedure- Students help the teacher place each work on the drying rack. Students also throw away all trash on their table before beginning their next task. *If a student is to finish early, they may go ahead and write in their journal, and then choose from various activities. These activities include looking through several carnival-related books and/or drawing a carnival landscape on a long, narrow piece of paper, using crayons and watercolor paint.
5:05- 5:15	Journal- Students are given time to write their thoughts in a journal. These thoughts correspond to their artworks. *Student's reflection on what they discovered is stressed.
5:15- 5:30	Show and Tell/ Closure- The students are given the opportunity to hold up their artworks and tell about them, as well as give their artwork a title. A review of terms used is also covered. Last week's artworks are returned.

"Experiential Learning in Art Education"
Carnival Theme

Week Five- Facial Expressions

I. Goal(s): To demonstrate a better understanding of the carnival, the students summarize their interpretations into a 3D form. In basing his artwork on a solid understanding, the student is better able to create using his own unique style and express his individual perspective.

II. Objective(s): -The learner will exercise the ability to hone in on individual senses and express his experience through clay modeling.
-The learner will describe art elements in their own works.

III. Terms/ Concepts:
Ceramic- any object made of clay and fired
Clay- a moist earth of decomposed rock; used in products such as pottery, bricks, tiles, and sculpture
Expressionism- the painting/ modeling of feelings, sometimes with recognizable images, often totally abstract
Firing- making clay products permanent through baking at high temperatures in a kiln
Glaze- a glass-like coating that makes ceramics water-proof
Modeling- transforming clay into form
Scoring- making marks on the edges of two pieces of clay before joining with slip
Slip- clay diluted with water to the consistency of cream; used for joining
Texture- the tactile quality of a surface
Three-dimensional- of, having, or existing in three dimensions; having or appearing to have extension in depth

Definitions are derived from:
Hume, Helen D. (1998). *The art teacher's book of lists*. San Francisco: John Wiley & Sons, Inc.
The American Heritage Dictionary (4th ed.)(2001). New York: Houghton Mifflin Company

IV. Visuals:

Teacher example of a face jug

Facial Expressions and Face jug Photos:

Griggs, R. (2008). *Face jugs* [Online Image]. Retrieved October 6, 2008, from http://rosemarygriggsclayart.blogspot.com/2008_09_01_archive.html.

Having fun yet? [Online Image]. (n.d.). Retrieved October 2, 2008, from mahalo.com. http://www.mahalo.com/answers/mahalo-contests/question-of-the-day-multiple accounts-victora-secret-cfl-commissioner-sneezing-skype.

Martin, W.F., Martin, R.W., & Martin, E. [Artists]. [Photograph of a face pitcher], [Online Image]. (n.d.). Retrieved July 20, 2008, from http://www.ceramicstoday.com/potw/martin_bros.htm.

[Photograph of a woman on a roller coaster], [Online Image], (2008). Retrieved October 1, 2008, from http://annettefix.wordpress.com/2008/07/04/book-review-roller coaster.

Scary roller coaster ride [Online Image]. (n.d.). Retrieved October 2, 2008, from Graphicshunt.com. http://www.graphicshunt.com/funny/search/1/scary+faces.htm.

Smith, C. [Artist]. (2006). Face Jug [Online Image]. Retreived October 6, 2008, from Southernpots.com. http://www.southernpots.com/About.

Surprised face [Online Image]. (2008). Retreived October 4, 2008, from flickr.com. http://www.flickr.com/photos/elphie1961/2839928906.

Book:

Gibbons, G. (1987). *The pottery place* (1st ed.). Houghton Mifflin Harcourt P.

V. Supplies:

Journals	Brushes
White paper	Glaze- clear
Pencils	Crayons
Plastic plates	Paint containers
Clay	Scoring tools (plastic knives/ forks)
Wheel heads/ boards	

VI. Teaching Materials/ Instructional Resources:

Drying Rack	Carnival books
Laptop	Story book
Camera	Plastic covers for tables

VII. Teaching Procedure: Time Allotment

4:00- 4:10 Post-Test- Students are given paper, pencils, and crayons and instructed to draw their idea of a carnival now that they have a better understanding of what a carnival entails.

They also are to brainstorm on what a carnival involves on the back of their paper.

4:10- 4:15 — Introduction – Announce facial expressions theme
Read *The pottery place* by G. Gibbons
Show various facial expressions

4:15- 4:40 — Demonstration- The teacher will demonstrate how to properly use the materials. This includes scoring, applying slip, texture, and glaze, etc. Before beginning, students are first advised to draw out what they intend to sculpt, using graphite or crayon.

4:40- 5:10 — Work Period- Supply distribution- distribute plastic plates, clay, slip, and plastic forks/ knives

Guidelines- Students will work with a small amount of clay and make concave face sculptures (flatten clay and lay round slab across plate to make concave). Students are instructed to make their own face/ facial expression when entering the carnival or while riding a carnival ride. When students finish forming their face, they are to paint them with clear glaze.

Words of encouragement- The teacher constantly encourages students to make each feature big and fill up the entire piece with detail. She also keeps the students on track by asking various questions while they work; these questions are concerned with what the experienced. An example may be "what do you feel as you are riding on your favorite carnival ride or entering the carnival for the first time all year?"

Clean-up procedure- Students help the teacher place each work on the display table. Students also clean their work area before beginning their next task.

*If a student is to finish early, they may go ahead and write in their journal, and then choose from various activities. These activities will include looking through several carnival-related books and/or drawing a carnival landscape on a long, narrow piece of paper, using crayons.

5:10- 5:20 — Journal- Students are given time to write their thoughts in a journal. These thoughts correspond to their artworks.
*Student's reflection on what they discovered is stressed.

5:20- 5:30 — Show and Tell/ Closure- The students are given the opportunity to gather around the display table and view each others' artworks. Students tell about their own work, as well name their piece. A face jug and photos of others are shown, a review of terms used is covered, and last week's artworks are returned.

"Experiential Learning in Art Education"
Carnival Theme

Week Six- Overall Fair Experience

I. Goal(s): To demonstrate a better understanding of the carnival, the students summarize their interpretations into a 3D form. In basing his artwork on a solid understanding, the student is better able to create using his own unique style and express his individual perspective.

II. Objective(s): -The learner will exercise the ability to hone in on individual senses and express his experience through clay modeling.
-The learner will describe art elements in their own works.

III. Terms/ Concepts:

Ceramic- any object made of clay and fired
Clay- a moist earth of decomposed rock; used in products such as pottery, bricks, tiles, and sculpture
Firing- making clay products permanent through baking at high temperatures in a kiln
Glaze- a glass-like coating that makes ceramics water-proof
Landscape- a scenery painting
Modeling- transforming clay into form
Scoring- making marks on the edges of two pieces of clay before joining with slip
Slip- clay diluted with water to the consistency of cream; used for joining
Texture- the tactile quality of a surface
Three-dimensional- of, having, or existing in three dimensions; having or appearing to have extension in depth
Two-dimensional- having only two dimensions, esp. length and width; lacking depth

Definitions are derived from:

Hume, Helen D. (1998). *The art teacher's book of lists*. San Francisco: John Wiley & Sons, Inc.
The American Heritage Dictionary (4th ed.)(2001). New York: Houghton Mifflin Company

IV. Visuals:

Carnival Photos:

Carnival [Online Image]. (2008). Retrieved October 4, 2008, from http://blogdobhy.blogspot.com/2008/05/loco-loco-loco.html.

Ferris Wheel [Online Image]. (2007). Retrieved October 4, 2008, from http://computerwallpapervault.blogspot.com/2007_07_01_archive.html.

McCreary, M.A. (2004). *Fair at night aglow* [Online Image]. Retrieved October 3, 2008, from http://www.pbase.com/mmccreary/image/35379816.

Paddleboats and reflections at the Georgia National Fair [Online Image]. (n.d.). Retrieved September 25, 2008, from http://www.mcclatchy.com/146/story/358.html.

Scott, J. W. [Artist]. (1986). *Carnival time at Willow Bend* [Online Image]. Retrieved October 3, 2008, from http://www.janewoosterscottonlinegallery.com/servlet/the Serigraphs-cln-Unframed/Categories.

Book:

Andrews-Goebel, N. (2002). *The pot that Juan built*. New York: Lee & Low Books Inc.

V. Supplies:

Journal	Brushes
White paper	Glaze-clear
Pencils	Clay
Crayons	Scoring tools (plastic forks/ knives)
Paint container	Tooth picks
Wheel heads/ boards	

VI. Teaching Materials/ Instructional Resources:

Drying Rack	Pictures
Laptop	Story book
Camera	Plastic covering for tables
Carnival setting	

VII. Teaching Procedure: Time Allotment

4:00- 4:15 Introduction – Announce carnival landscape theme
Read *The pot that Juan built* by N. Andrews-Groebel.

4:15- 4:40 Demonstration- The teacher will show pictures of carnival landscapes. The teacher will demonstrate how to properly use the materials following the picture show. This includes scoring, providing stability for their sculpture using toothpicks, applying slip, texture, and glaze, etc. Before

beginning, students are first advised to draw out what they intend to sculpt, using graphite or crayon.

4:40- 5:05 — Work Period- Supply distribution- distribute clay, slip, plastic forks/ knives, and tooth picks

Guidelines- Students will work with a small amount of clay and make a sculpture. Students can choose to make one structure seen at a carnival; this may include a ride, a booth (food, tickets, game), animals, tent, etc. Students are allowed to work in pairs for larger pieces, such as the Ferris wheel (NOTE: students will have to choose who takes it home). In order for each student to make a different piece, we will review who wants to make what before beginning. The sculptures will be placed in front of the carnival landscape drawing that had been worked on in previous class sessions. The teacher already has the butcher paper drawing taped up and a Carnival Midway entrance set up. It is up to the students to fill up the inside. The students will combine all of their sculptures to complete the carnival scene. When students finish forming their sculptures, they are to paint them with clear glaze.

Words of encouragement- The teacher constantly encourages students to make each feature big and fill up the entire piece with detail. The teacher reminds them that they can incorporate texture, words, symbolism, and expressionistic lines in their final piece. She also keeps the students on track by asking various questions while they work; these questions are concerned with what they experienced in previous classes as well as in real life.

Clean-up procedure- Students help the teacher place each work on the display table. Students also clean their work area before beginning their next task.

*If a student is to finish early, they may go ahead and write in their journal, and then draw on white paper using crayons.

5:05- 5:15 — Journal- Students are given time to write their thoughts in a journal. These thoughts correspond to their artworks.

*Student's reflection on what they discovered is stressed.

5:15- 5:30 — Show and Tell/ Closure- The students are given the opportunity to gather around the display table and view each others' artworks. Students tell about their own work, as well name their piece. A review of terms used is also covered. Last week's artworks are returned.

Appendix E. Carnival Midway Script with corresponding sounds.

(Carnival Midway) *Oh, you just entered through the grand gates of the carnival!!!! You and your parents are walking down the Midway... oh, what great things to see! Music is playing, and there are vendors lined up on both sides and yummy smells are starting to make your stomach growl. There aren't that many people in line, so you decide to ask your mom if you could get your most favorite carnival food.*

"Oh Mom, can we please stop and get something to eat? I am sooooo hungry!" Then you drag her by the hand to the nearest booth.

There are so many good foods to choose from. There are candied apples, cotton candy, pretzels, and much more on display. At the tiny glass window, you order what you want.

"Can I please get a candied apple and a coke?" It was a tough decision, but you know you made the right choice.

(Pour liquid in glass) *The vendor sets off to doing his job. First, he grabs a cup off a stack and fills it with ice. Then he goes over and pours the dark liquid over the ice in your cup. Then, he grabs a pretty red candied apple from the window. You see the apple, and your mouth is watering! Ummmm, it sure does look good!*

(Bacon frying in a pan) *Before your dad even pays for it, you take a big bite out of your apple. It is better than you imagined! Umm umm good! And then you're off... as you walk down the Midway, you see more vendors cooking up all sorts of great things, and you see that you are not the only one enjoying a carnival snack. You just got here, but you are loving the carnival already. You wonder, what more could it have in store for you?*