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CASE STUDY OF FACTORS INFLUENCING CREATIVITY OF AN
ARTISTICALLY TALENTED CHILD

A Problem Submitted to the Department of Education in Partial
Fulfillment of the Requirements of the
Course in Research Problems 390b

By
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Pittsburg, Kansas

July, 1957

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ACKNOWLEDGMENTS

The writer wishes to express appreciation to her instructor, Dr. Wray Strowig, for his wise counsel and constructive criticism in the preparation of this study. Sincere gratitude is due the typist who has given assistance in the typing of this manuscript. Last, but not least, to her sister, without whose interest and encouragement, this study could not have been made, the writer owes her deepest gratitude.

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THERE WAS A CHILD WENT FORTH

There was a child went forth every day,
And the first object he look'd upon, that object
 he became,
And that object became a part of him
 for the day or a certain part of the day,
Or for many years or stretching cycles of years.

--Walt Whitman
from "Leaves of Grass"

PART I

CASE STUDY OF FACTORS INFLUENCING CREATIVITY OF AN
ARTISTICALLY TALENTED CHILD

INTRODUCTION

Statement of the Problem

This study is undertaken with the intent of determining what factors influence creativity of an artistically talented child, according to authoritative published sources, and from information obtained from a case study of a particular child who is unusually creative in art.

Purpose of the Study

It is the purpose of the study to determine the meaning of creative art and to discover, if possible, some of the factors influencing creativity of an artistically talented child.

Research Techniques and Design

In the compilation of this study, documentary, or historical, and case study methods of research were used. To facilitate research the writer consulted The Art Index, The Education Index, Reader's Guide to Periodical Literature, card catalogs of Porter Library, Kansas State Teachers College, Pittsburg, and the Arkansas City, Kansas, Public Library in addition to the cumulative record data of the case study subject. This cumulative data is filed in the office of the Public Schools of Arkansas City, Kansas. Pertinent personal data were obtained from conferences with parents of the child

subject. Bulletins, pamphlets, textbooks, yearbooks, and periodicals concerned with art were surveyed for information relevant to the study.

According to Alexander and Burke, (1:197) the diamonds of information possessed by any library are in its reference books.

The writer discovered that research studies in the field of art are few. This is confirmed by Monroe (25:68) who states that one field almost wholly untouched by research is that of the method in the teaching of art.

Barr, Davis and Johnson (3:215) state that many studies have their historical aspects, as for example, case histories and foundational studies of educational theories and practices. Over and above this, all educational problems and practices have their historical antecedents. Furthermore, the writer has discovered that in all scientific endeavor the identification and solution of problems depend, in a large measure, on the work of predecessors and co-workers. Because of this fact, the writer chose to use the documentary and case study tools as the most effective techniques in clarifying the meaning of creative art and the varied modes of expression it impels in the young child.

Good, Barr and Scates (16:239) state that in the survey of previous experiences, involving investigation and critical thought with respect to some current problem or issue, one is engaged in historical research where the purpose is to profit

by the experiences of the past in the solution of present day problems. Historical research involves more intensive bibliographical work and library usage than either the experimental or survey types of research. (16:255)

The writer attempted to subject all literature reviewed to external and internal criticism. As Good, Barr and Scates (16:257) define external criticism, it is that evaluation of a document which is concerned with the genuineness of it, whether it really is what it purports or seems to be and whether it reads true to the original. Internal criticism deals with the meaning and trustworthiness of statements that remain within the document after any spurious or interpolated matter has been removed from the text. These forms of criticism were found to be termed lower and higher criticism, also.

The following major processes involved in historical research were listed by Good, Barr and Scates (16:241) and served as guides in developing this study:

1. Collection of data of primary and secondary sources....
2. Criticism of data collected....
3. Presentation of facts in readable form, involving problems of organization, composition, exposition and interpretation.

The case study method was used because it is potentially the most valuable method known for obtaining a true and comprehensive picture of individuality. (3:188)

The case study technique was found to have been employed in the fields of law and medicine before it was used by

sociologists. Schools did not begin to adopt case study methods until they had been tried out extensively by several of the other fields. The recent tendency to redirect education to take account of individual differences, and the emphasis on mental health and guidance have brought into sharp focus the need for understanding each pupil. (34:284)

Data were obtained concerning a particular child which, to paraphrase a researcher (39:215) could be used as information for diagnosing and interpreting conduct or behavior. The following advantages given by Gae (14:230) were considered important reasons also for the use of the case study method:

1. The case study method gives a more or less continuous picture through time of the individual's interpretation of his own experiences and often that of others.
2. The case study furnishes a picture of past situations which give rise to new meanings and responses.
3. The psychoanalytic method employed in some forms of case study in spite of harsh criticism is perhaps the most highly developed approach to securing methods on the earliest conditioning of the person, normal as well as aberrant, to others, which is not available by any other known method.
4. Repetitions of situations, meanings and responses may be noted and used for comparative purpose in forming generalizations.
5. By use of the case study method inferences and generalizations are based upon an intimate knowledge of the situation and of the habits and attitudes of the persons interacting.

In determining the use of the case study method involving the data pertaining to a particular child, the writer has ventured these assumptions:

1. Every child has some inherent creative urge to express himself in some way. This desire is more pronounced in some than in others.

2. Discovery, understanding, encouragement, and appreciation are often contributing factors in uncovering this potential creativity of a child.

3. Many of these creative children require little or no motivation, but method for providing a climate of permissiveness should be established for all and help should be given those who require motivation.

The fact that the writer was interested, primarily, in determining the motivating factor of creativity in a child and in searching literature for information relevant to the subject made it seem most feasible to use the case study method for verification of the hypothesis that creative ability is inherent in all children to some degree.

Case studies are for many purposes. Barr, Davis and Johnson (3:201) emphasize these two:

1. To assess the status of the many factors and interrelations that pertain to the well being of an individual per se as employed in guidance and diagnostic work; and

2. To collect individually and personally oriented data useful in the development of generalizations about groups of individuals alike in some vital respect.

This study is concerned with the first type of case study.

A copy of the outline which guided the writer in making the case study appears in Appendix A. This outline is a combination and modification of Rivlin's as quoted in Traxler (34:287) and of the outline on which the child's cumulative data were recorded. An effort was made in writing the case study to use the pertinent points only.

Photographic reproductions of some work of the case study subject are included in Appendix B. These particular drawings were not chosen because they are of any great value to art, but primarily because they exemplify the creativity of an artistically talented child. Many other types of art work, developed in various media, could not be included because of the nature of the material and the difficulty in handling and transportation.

Limitations of the Study

It is, no doubt, apparent that the dominate, limiting factor of this study is that the writer is a novice in the field of research.

Another limiting factor was the discovery of fewer research studies in the field of creative art than was anticipated by the writer. Consequently, more problems arose. This is verified by Barkan (2:10) who states that research in art education is rather young and any young enterprise creates problems by identifying new issues and stimulating new questions.

The necessary techniques may not have been employed in the solution of the problem; and, to paraphrase Whitney, (37:91) the student may not have the control of the necessary techniques that should be used.

Further limitations include the fact that no attempt has been made to investigate the factors influencing creativity in any subject field other than that of graphic art. No attempt has been made to discuss the tests which have been devised in an effort to measure art ability, as these tests were not employed.

Although much reading was done in the area of child growth and development, the writer has not documented it to any great degree. Primary sources have been examined whenever possible, in the selection of references.

Time was a limiting factor, too. More time could have been used for research and thinking. Whitney (37:101) analyzes the writer's dilemma by stating that there is reflection and learning for discovery. There is also thinking when reading. Time is an essential element in carrying through the research project.

Objectivity was difficult. The bias of the writer is, no doubt, apparent. The fact that the child, her parents, and grandparents were known by the writer could cause conscious or unconscious distortion and misrepresentation in the analysis of data relative to the case study. Emphasis may have been placed on what is unique rather than what is characteristic. (39:37)

Another limitation may well be that facts obtained were not adequately discussed.

If any limitations have not been noted, they may well be due to that particularly variable mind of the writer or those factors unknown to her. However, it is comforting to be told that no one method known can be altogether perfect. (6)

RELATED RESEARCH

Early Man's Creative Effort

The writer found it imperative to begin this study with an examination into the historical background of art as related to creativity in the human race, in its earliest infancy.

It is through the ancient ruins, architectural, monumental, sculptural and pictorial, that we know about great civilizations of the past. We know the daily habits, customs, modes of living and religious practices entirely through examples of art which have come down to us. (40:23)

Art is as old as the human race, agrees Van Loon. (35:4) It is as much a part of man as are his eyes or his ears or his hunger or his thirst. The lowest savage of the most desolate part of Australia, who in a great many ways, is quite inferior to the animals which share his loneliness, who has never even learned how to build himself a house or how to wear clothes, had developed a very interesting art of his own. And while we have discovered several groups of natives, who have no conception whatsoever of religion, we have never,

so far as I know, found a race (no matter how far it happened to be removed from the center of civilization) that was completely without some form of artistic expression.

When modern man appears on the scene, observes Hogben, (20:17) he is a picture-making animal, the only picture-making animal which has ever lived on our planets, maybe the only picture-making creature in the universe. There is a long tradition of beautiful drawings of animals on rock, in a style remarkably like that of cave painters of thirty thousand years ago.

It is of interest to the writer that seven of these magnificent and pictorially decorated caves were discovered by children. (5:784) ^{This is} An insignificant fact, perhaps, in regard to the research problem; however, the writer feels that it is only one example of the surprises which often occur as a result of the innate curiosity and discernment of children.

Man, since the earliest period of which there is any knowledge, has striven to give his impressions form and meaning. (10:442)

A comparison has been made by many art educators of primitive art with that of children. Read (31:8) believes that we shall also find some very apt comparisons in the art of a primitive race much nearer to us--the art of children, who in their early years seem to recapitulate the development of art in mankind's childhood. These similarities and differences have little or nothing to do with period or place. This fact

is confirmed by another educator (41) who states that various researchers have collected drawings of young children from all over the world and have discovered that those from remote and primitive areas are essentially the same as those from highly sophisticated and urban cultures. This is true even of the drawings of children from primitive societies who had never before seen or used a pencil. Cole (7:9) confirms this by saying that a child works as a primitive with no compulsion to follow the actual appearance and proportion of people and things.

Read (30:14) says:

I think one fact must strike us as strangely significant--one would naturally expect that early man as well as the child, would attempt first of all to represent an object as he sees it in all its naturalness or verisimilitude...it is strange to observe that the child and the caveman begin by abstracting from reality and making a graphic outline of the object. They make a representation and not a reproduction.

In trying to determine an answer to the question of the meaning of creative art and factors influencing creativity of an artistically talented child without delving too deeply into psychological fields, it is believed that before the question can be answered we must have some clear conception of what happens when a child creates spontaneously.

What is creative art? The answers are many and varied. According to Hildreth, (17:172) art is another language; a means of emotional communication. Art is the creative power of the human spirit; art is not imitation. (9:3) Read (31:15)

answers by stating that art is one of those things which like air or soil, is everywhere about us, but which we rarely stop to consider. Art, however, we may define it, is present in everything we make to please ourselves.

Creativity in art does not always imply great originality or inventiveness but rather the production, in various media, of what the individual personality sees, feels, fantasies, conceives, and can achieve in his own way. (13:16)

Conferring with D. Roy Miller, a collector of children's drawings from all over the world, Bumstead (4:366) quoted him as they viewed the children's work, "This is purest art. No imitation. No copying. And someone has said the art of children is never bad."

The Child's Role

The appeal of the art work of young children is general. With its freshness of vision, its unconscious charm, its honesty and directness, the art work which they produce strikes a responsive chord in whoever looks at it. (41)

Children of primary age are undaunted in efforts to record the most complex experiences, according to Witty. (38: 249) They picture circuses whose three rings teem with activity on a single sheet of paper, or at other times, depict farms complete with houses, barns, people, animals, and farm machinery in a relatively small area. All these forms are delineated swiftly with a few simple strokes. The symbolic character of

the young child's work in drawing and in modeling accounts for its charm and directness.

A child's drawings reveal thought otherwise inexpressible, as these two stories (28:12) will reveal:

A bright seven-year-old was shown that her painting of a sheep had only three legs, and promptly pointed out, 'He was born that way!' settling the issue by adding, 'besides he's my sheep.'

To a child nothing is impossible.

One lad drew an elephant standing in the air, a boy perched on the trunk. Told that an elephant couldn't hold him that way, he tartly replied, 'I own this circus, and I 'specially bought an elephant who could do that trick.'

Sometimes a child's thoughts are too big for his vocabulary, but in crayon he can grope for the answer to a question too big for words. A child, like a primitive, begins by creating an image, selecting from the whole of his experience whatever he needs to satisfy the thought he is trying to express. Slowly the image becomes less important and words begin to take its place. And finally, the child finds the beginning of wisdom. (15:32)

A child's creative thinking ordinarily appears first as an intrinsic part of his play and related activities. As the child grows older, conformity and social criticism begin to affect the first, fine, careless rapture of creativity. (32:317)

The Teacher's Role

It appears to the writer that commensurate with the knowledge of the creative impulse of a child is the question of the teacher's role in such art activities as are needed for the expression of these impulses in the classroom. It is believed by the writer that knowledge of a child's developmental pattern of growth, an understanding of his needs and the ability for careful guidance through training would be some of the basic qualifications of an art teacher. Hildreth (17:174) states that the goal of modern education is to keep alive the spirit of eager curiosity children show on first entering school.

A young child's nature is dynamic, reflecting patterns of physiological, social, emotional, and intellectual development...unless he feels insecure the young person is not troubled by the varied panorama presented by the events of daily living. (38:246)

The discovery of child art is parallel with, or perhaps a consequence of, the discovery of the child as a human being with his own particular laws. Child art is a thing apart, and it cannot be judged by adult standards. The best way to understand child art is to study primitive art (36:7)

The discovery, by some educators, that child growth and development have much to do with a child's abilities and activities, has helped many teachers motivate children according to their level of achievement.

Gaitskill (13:30) reasons that any intellectual rule followed by the teacher, which tends to rob a pupil of his prerogative of using colours or lines of his own liking, or any principle which tends too greatly to standardize the art work of the group is to be condemned.

Creative art is a term not particularly liked by Munro. (26:79) He prefers the terms "original" and "spontaneous" as he believes it is difficult to determine whether or not art is "creative."

The only true education, according to Dewey, (8:3) comes through the stimulation of the child's powers by the demands of the social situation in which he finds himself. If this be assumed as a valid focal point of instruction, it would appear that the teacher could find his role-factor in that statement. However, Lowenfeld (23:159) points out that in child art communication primarily depends on the child's urge to express himself and on the adult's ability to identify the needs of the child so that he may understand the child's intentions.

"In our work as teachers...because our primary concern is with the growth of the child, the product of his creative endeavor must always be considered in relation to his total development." (41:24)

"If we encourage children to express themselves they will not only learn to use their manual and visual faculties to the fullest extent, but the young pupils will also learn to think independently." (21:21)

Children must be permitted to express their thoughts in their own manner and in their chosen language. Do not force your mental heirlooms on them. (40:53) Human energies are best released when individuals are free to attempt to satisfy their needs both individually and in relation to other people. (19:78)

From these statements it appears that all teachers should strive to understand children's needs, provide them with varied media for expression, encourage them when need arises and appreciate their efforts. If this can be done the children in our care need not feel with the Little Prince (33:8) that grown-ups never understand anything by themselves and it is tiresome to be always and forever explaining things to them.

THE CASE STUDY

*- comes of info
not always clear*

Factors That Prompted the Study

For reasons which are apparent in observing the laws of research, the name of the subject of the case study has been changed.

Ann Smith is not a gifted child, as defined by some authorities, but she is unusually artistically creative. The factors that influenced this creativity are the concern of the writer and afford the motive and desire to make this study.

Family and Home

Ann was born a few months after her father went overseas with the Armed Forces. Both parents were young, not yet through college. Ann's first two years were spent in California living in Los Angeles and on a near-by ranch owned and operated by an uncle. Her next home was in the childhood home-town of her parents. Here she and her mother divided their time between the homes of the child's grandparents; living in the country with her father's parents, then in the city with her maternal grandparents.

The young mother now wished to complete her college education and it was decided that Ann should spend the day with the mother's parents and the night with her mother at the father's old home, with the parental grandparents. Ann's father was an only child. His parents were devoted to her and spent as much time as possible with her. There on the farm Ann had many pets and learned to ride horseback at a very early age. She adored horses. Her one ambition was to become an owner of a horse ranch and to paint pictures of animals.

Ann's maternal grandparents were above normal in intelligence and character. ^{Grave?} Parents of six, now grown and quite successful children, they loved having this grandchild. As no other grandchildren were in the city, Ann received much attention from her adult relatives.

Ann's father's career in the Armed Forces terminated abruptly because of an injury which resulted in the loss of

one leg. After months of hospitalization in a coastal Army hospital, he returned home where he continued treatment and convalescence with his family.

His consequent rehabilitation was a source of vivid experiences to the young child. Still at the father's childhood home, she spent much time in the company of her father. Her every wish was fulfilled and she was provided with the materials which meant so much to her--paper, crayons, and time to spend with her father and the animals and the outside world she loved so much.

As the father improved and his mother felt the need of outside employment for herself, Ann moved with her parents to a small apartment in town. Again cared for by her maternal grandmother during the day, she did have a "home" of her own and playmates of her own age.

A second child was born a few months after Ann was five years old. The mother returned to work as soon as possible and the father now decided to complete his college work. After graduating from junior college last year, he went on to a university to complete his work. The children remained in the care of grandparents most of the time.

Ann's mother, being an unusually sensitive person quite intelligent and capable, was, nevertheless, much disturbed by the accident and resulting handicap suffered by her husband. She experienced a nervous disorder that required medical care for some time, afterward returning to her office

work. Since the father was not physically able to participate in active play with the children, he spent much time guiding them in such activities as reading, storytelling, art activities and dramatization. These experiences were remembered by Ann and were used as subjects for many of her art ventures.

The family moved to a newly developed housing addition before Ann entered kindergarten.

Physical Characteristics

Ann is average in height and weight for her age. Apart from exhibiting nervousness, a slight facial tic, frequent trips to the toilet, and constant chattering, she appeared to be an alert, serious-minded, intent child. Having had no illnesses in infancy she was able to enter kindergarten in a healthy condition and has remained well throughout her kindergarten, first and second grade years. She was not extremely energetic but took an active part in all playground activities. She often displayed signs of over-stimulation and tension. Ann received all immunizations for diseases at the required age time. Although an audiometer test showed normal hearing, she often appeared not to hear. She was given two tests during the second grade year and results showed no hearing loss. Ann's eyes checked 20/20 by the Snellen Eye Chart so no referral was required for further diagnostic tests. She was given a complete physical check-up before entering school each fall.

Mental Characteristics

Ann enrolled in kindergarten at the age of four years and nine months. Her work was accomplished with much ease and enthusiasm. Her year in first grade was marked with rapid progress. She read in the fastest-moving group, excelled in spelling and music, and worked with numbers only when required to do so. Although she was accurate and worked as rapidly as the average child in her class, she had little desire to "bother with any old math," as she called it.

Ann was always an "early bird" in the second grade, her parents having left the home before the required time for her to go to school. She was then in the care of neighbors and the teacher. She remained at school every evening, except "Brownie Night" until the teacher left. She busied herself with housekeeping, library work, art work, or reading, if the teacher were busy--if not, she chattered constantly. She was curious and had quite an analytical mind. She showed a continued interest in all phases of creative art and developed an interest in reading from science books.

When she was seven years, one month of age, a test (28) given to the class revealed that Ann was in the upper quartile as far as mental ability was concerned. Her I.Q. was 130. Another test (24) showed the following grade placements:

Arithmetic Fundamentals	3.3
Arithmetic Problems	4.6
Spelling	4.7
Reading	4.6

She spent much time reading. She read fluently aloud and comprehended what she read.

A self-assured air often turned to one of deep concentration. Ann often had the appearance of an adult deep in complex problems--so detached was she from her immediate environment.

Social Characteristics

Ann was often dictatorial in her play with other children and impatient with their misunderstanding or slowness. She was interested in art in all phases, particularly painting, drawing, and clay modeling. She resented suggestions or criticism of other children, but was hypercritical of her own work. She realistically represented her experiences and at the beginning of the second grade her usual subject was animals, particularly horses.

Ann's parents expected much of her in regard to school progress. Their own small field of study in child psychology was reflected in their disciplining of the child.

Ann was somewhat of a tomboy, wearing her hair in pig-tails and donned in jeans, she was as happy as when dressed in a more dainty fashion. She was never bothered about her appearance.

She played with boys as well as girls but her best friend was a girl of equal intelligence and who also is artistically creative.

A sociogram was employed this year in order to obtain most effective groupings for various activities. The

sociogram showed that Ann was quite popular with both boys and girls, and that her first choice was reciprocated by another first choice. She was the recipient also of many first, second, and third choices. However, more girls chose her as first choice than did boys. Pigtails sometimes cannot compete with blonde curls!

Ann required much attention. She was not demanding, but appeared accustomed to being seen and heard. She complained that her small sister bothered her and often destroyed her "treasures of school things."

Ann's innate curiosity and widening experiences through her second grade year resulted in many more varied subjects for creative expression.

CONCLUSIONS AND RECOMMENDATIONS

Conclusions

It was the purpose of this study to examine published authoritative sources to determine the meaning of creative art and to discover, if possible, some of the factors that influence creativity of an artistically talented child. This involved reading of relevant material. The writer found published evidence to the fact that although many traditional methods are still used in art classes, many educators concur in the belief that a creative art program stimulates creative intent in a child. A class in which each individual finds that he is able to interpret some part of his experience in

art form, and that the teacher helps him realize his conception is a successful art class. (22:219)

There is a concurrence of belief that ways and means of recognizing early manifestations of art ability are needed. Coefficients of correlation between art ability and intelligence vary somewhat but seldom have exceeded .40, the majority being much lower. (25:65)

There is general agreement that art education in the public school has made a valuable contribution toward the cultural development of individuals, although provisions for individual differences have received only limited attention in the teaching of art. (25:64)

Factors influencing creativity in an artistically talented child were found to be inherent in all individuals of the human race, but more pronounced in some than in others. Varying conditions such as high mental ability, environmental changes, early companionship with adults and animals, emotional and socio-economic pressures in the home are reflected in Ann's behavior and projected into all school life and activities.

Ann's acceptance by adult relatives and their devotion to her may well account for her attitude toward younger children and for her independence and self-criticism. Pressley (29:506) believes that the status and degree of acceptance one has among his peers play a fundamental role in the quality of a person's adjustment.

To express her feelings for and appreciation of the challenge of this study, the writer uses this quotation from French: (12:56)

No matter how hard I try, I end up with more questions at the end of an investigation than I began with. I realize that the wide exciting area of children's aesthetic development is almost unexplored. I realize that we must devise new research methods to get at the elusive intuitive emotional response that we call aesthetic. There are perils to research, all right. There is also, I feel, a sense of great discoveries just ahead.

This study has served the purpose of the writer in that it has provided the opportunity and the incentive to probe into research in an effort to solve the problem.

Recommendations

The writer feels that much is yet to be done by leaders and authorities in the field of art education before teachers will use child growth as a basis for motivation, guidance, and evaluation in art education. There appears to be a definite need for expanded guidance of and opportunities for all children. It was found by the writer that a child's interpretations are commensurate with his ability and experiences in most instances. Consequently, it is recommended that such research as will aid the teacher in providing these opportunities for experiences and expression be done by the instructor of art classes.

The writer recommends that each teacher evaluate her qualifications for teaching art, as well as her present art program, and, if possible, do remedial or enrichment work as

is needed for improvement.

There was found, in this research study, many misconceptions as to the type of program suitable or desirable for the talented child, but it is the general belief that acceleration, enrichment, or segregation offer the most popular solution to the problem at present. The gifted child has the challenge and responsibility of inherent and environmental expectations and inversely should contribute to the advancement and welfare of his community. The writer believes that more attention should be given to the artistically talented children, and that all children should be observed early in life for definite manifestations of creative art ability.

The following excerpts from the "Pledge to Children" (24:11) Mid-century White House Conference on Children and Youth, is considered by the writer, pertinent to the teacher's role in this study. Because of their specific significance to the newer philosophy of creative art activities, the writer believes they might well serve as guiding directives for the art teacher and recommends their use in dealing with children.

"Pledge to Children"

We will help you to develop initiative and imagination so that you may have the opportunity freely to create.

We will encourage your curiosity and your pride in workmanship so that you may have the satisfaction that comes from achievement.

We will open the way for you to enjoy the arts and to use them for deepening your understanding of life.

We will provide you with rewarding educational opportunities so that you may develop your talents and contribute to a better world.

We will intensify our search for knowledge in order to guide you more effectively as you develop your potentialities.

So may you grow in joy, in faith in God and in man, and in those qualities of vision and of spirit that will sustain us all and give us new hope for the future.

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APPENDIX A

Case Study Outline

This outline is the basis of recording cumulative data. There is a space on the record for data of the child's status from the year he enters kindergarten until the twelfth year is completed. This is recorded by the various teachers who deal with the child.

Name _____ Sex _____ Race _____ Birthplace _____ Birthdate _____

I. Family Relationships

Resides with: Parents _____ Grandparents _____ Foster
Parents _____ Others _____.

Parents are: Both in home _____ Separated _____ Divorced _____

Other adults in home are: _____

Father: Own Name _____ Race _____ Occupation _____
Method of dealing with child:
Excellent _____ Fair _____ Poor _____
Related incidents: _____

Mother: Own Name _____ Race _____ Occupation _____
Method of dealing with child:
Excellent _____ Fair _____ Poor _____
Related incidents: _____

Brothers: Number _____ Birthyears _____

Sisters: Number _____ Birthyears _____

Half or Step Brothers: Number _____ Birthyears _____

Half or Step Sisters: Number _____ Birthyears _____

Any deviation from normal in mental and social development of:

Father _____

Mother _____

Brothers _____

Sisters _____

I. (Cont'd)

Family Church Preference _____

Attend fairly regularly _____

II. The Home

Economic status; (estimate)

Attitude toward school; (check)

Friendly, cooperation effective

Friendly, cooperation ineffective

Indifferent

Antagonistic

Experiences with:

Social agencies

Corrective agencies

Other contacts

Teacher's contacts

III. Physical Characteristics of Child

Appearance

Conditions (nurse or doctor observations)

IV. Mental Characteristics of Child

School progress:

accelerated _____ normal _____ retarded _____

Ability (teacher's estimate)

high _____ average _____ low _____

Standard Tests

Fundamental preparations:

satisfactory _____ unsatisfactory _____

Habits of work

effective _____ ineffective _____

Rate of work

rapid _____ medium _____ slow _____

IV. (Cont'd)

Fatigues easily: Yes _____ No _____

Tenacity of purpose:

strong _____ medium _____ weak _____

Self-confidence:

strong _____ medium _____ weak _____

Cultural quality:

fine _____ ordinary _____ below average _____

Imagination:

strong _____ medium _____ lacking _____

Sense of humor:

strong _____ medium _____ lacking _____

Special interests or aptitudes:

Special accomplishments:

Outside activities:

Adult ambitions:

Heroes or ideals:

Motivation:

incentives to best effort: (check)

interest in work itself

personal ambition

desire to please adults

desire to please classmates

emulation

altruism

V. Social Characteristics of Child

General school citizenship:

satisfactory

unsatisfactory

Attitude toward fellow students

satisfactory

unsatisfactory

V. (Cont'd)

Attitude toward teachers
satisfactory
unsatisfactory

Attitude toward parents
satisfactory
unsatisfactory

VI. Summary of Each Year's Findings

Kg

1st Grade

2nd Grade

Summary of Infant and Pre-school Record

Immunizations
Specify, give dates

Disease history
Specify, give dates

Growth record

Height record

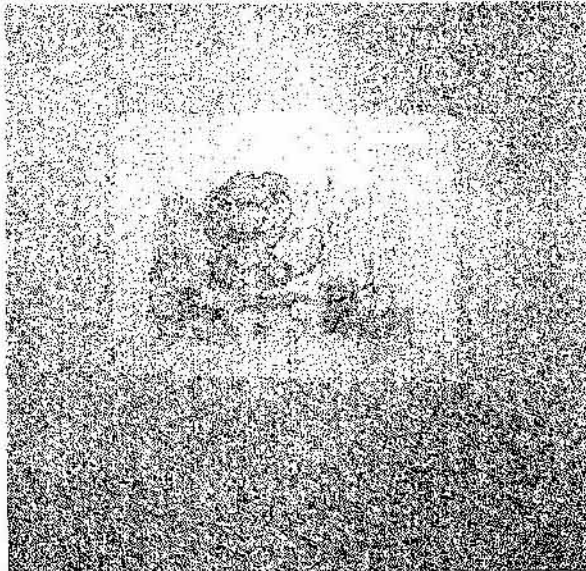
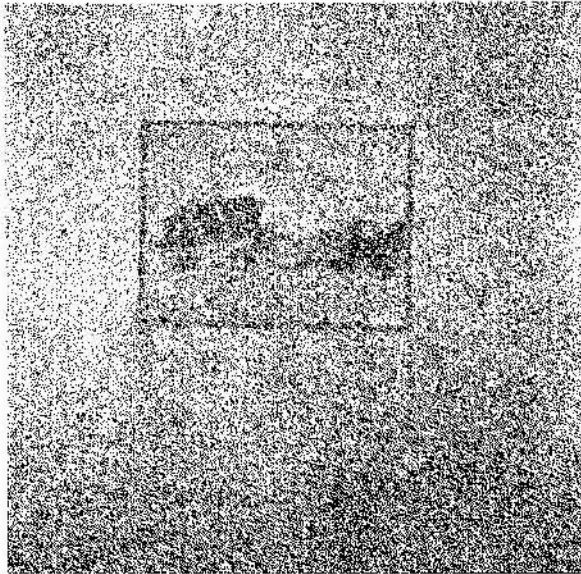
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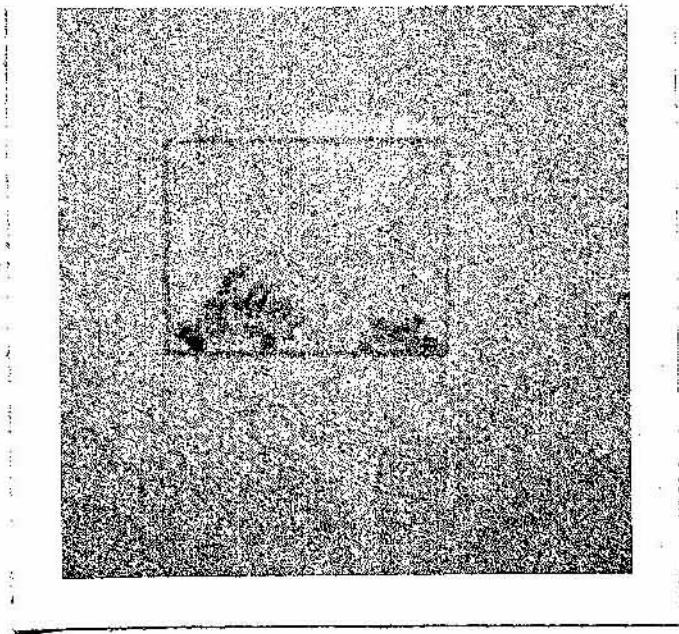
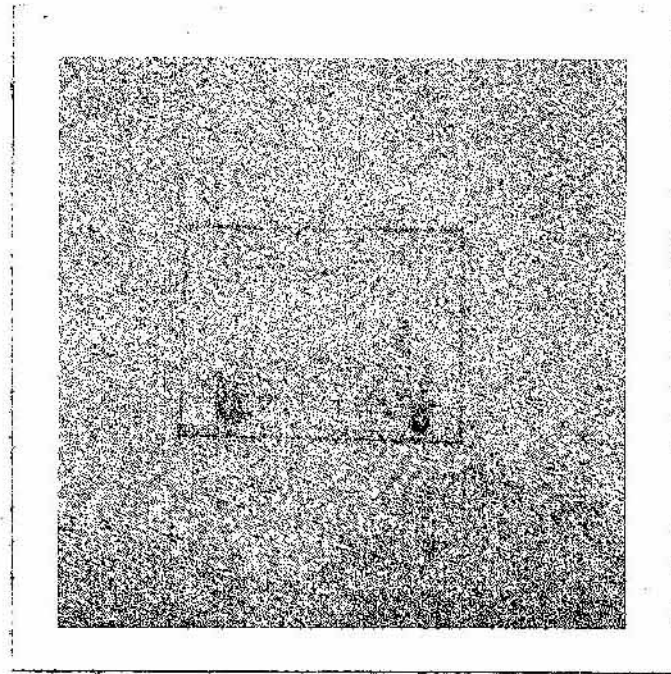
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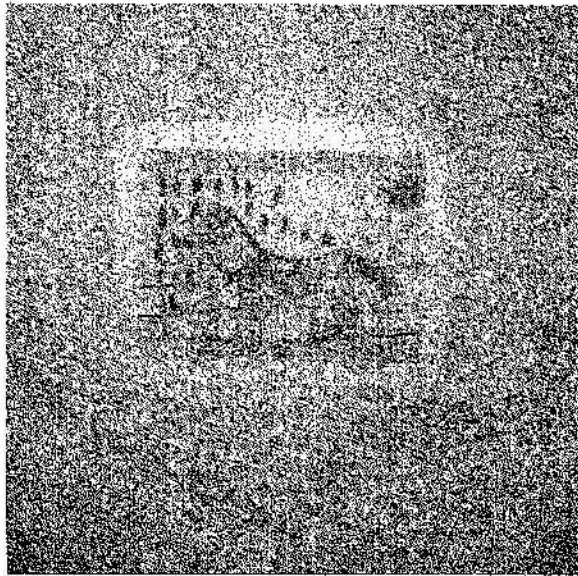
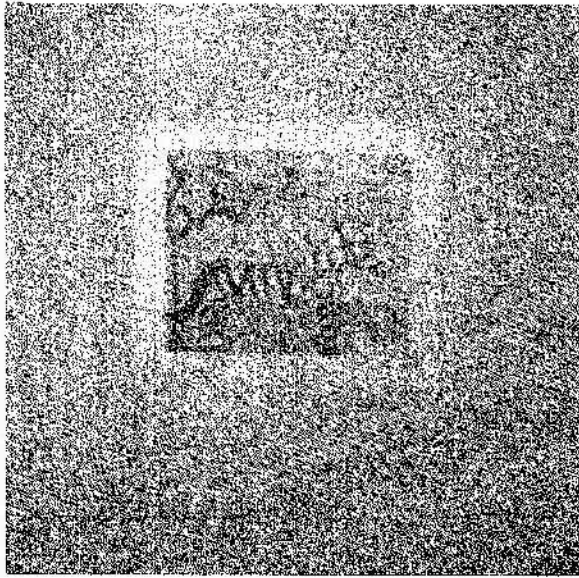
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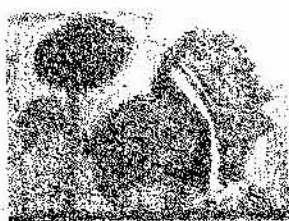
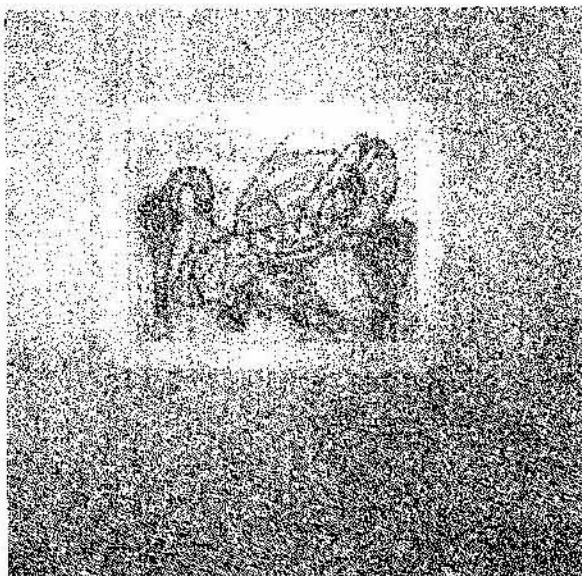
APPENDIX B

Photographic Reproductions of Ann's Drawings









PART II

PROPOSED PLANS FOR EVALUATING METHODS OF MOTIVATION IN THE TEACHING OF ART

PROPOSED PLANS FOR CONDUCTING AN INTERVIEW STUDY
FOR THE EVALUATION OF TWO METHODS OF MOTIVATION
IN THE TEACHING OF ART

Statement of the Problem

The writer wishes to determine the opinions of other teachers concerning two methods of motivation in the teaching of art.

The data obtained in Part I of this study will provide the motivation of the writer to do further research. The methods to be considered are the directional method and the creative method.

Purpose of the Study

The purpose of this study will be to clarify, for the researcher, some of the contradictory opinions concerning the more effective of two methods of teaching art. The methods to be discussed are the directional and the creative. The problem will be to determine, if possible, the method of motivation which will result in more enjoyment in participation, emotional and social maturation, and creative thinking on the part of an entire class as well as on the part of the individual child. This is to be accomplished by interviewing persons believed to possess the information desired by the interviewer.

Research Design

The Interview Method. In an attempt to solve the problem, the writer would recommend using the interview type of normative-survey research.

Normative-survey is concerned with ascertaining the conditions which prevail in a group of cases chosen for study and is essentially a method of quantitative description of the general characteristics of the group. (5:286)

In all, six types of normative-survey research are recognized. They are: (1) survey testing, (2) questionnaire inquiries, (3) documentary frequency studies, (4) interview studies, (5) observational studies, and (6) appraisal procedures. (5:295)

The personal interview technique is, according to Barr, Davis and Johnson (1:63) more revealing than other techniques of obtaining information.

Many of the same facts required could be obtained by using a distributed questionnaire, but one authority (5:378) states that by means of an interview it is possible to secure many data that cannot be obtained through the less personal procedures of distributing a reply blank.

In considering two types of normative-survey research, the questionnaire and the interview, the writer decided to use the interview in preference to the questionnaire because of the nature of the problem. Jahoda, Deutsch and Cook (7:157) say that the interview is consistently more flexible than the questionnaire...the interviewer is in a position

to observe not only what the respondent says but how he says it...also as far as flexibility is concerned the interview is the more appropriate technique for revealing information about complex, emotional laden subjects or for probing beyond public attitudes to the more covert private sentiments.

Since the interviews will be held with teachers of one community, it might appear that the use of the interview is for expediency; however, one authority (1:163) points out that for some problems, the interview technique may result in uneconomical use of time and energy, since the emphasis is predominately upon a person-to-person relationship.

Another factor considered in the selection of the interview technique is that it will serve two purposes, according to one authority. (4:340) First, it must translate the research objectives into specific questions, the answers of which will provide the data necessary to test the hypothesis or explore the area set by the research objective. The second function is to assist the interviewer in motivating the respondent to communicate the required information. Traxler (12:25) maintains that if time were available for extensive conferences there can be little doubt that the interview is the most satisfactory procedure for the collection of information.

The tone or climate of the interview can, in a great degree, be controlled by the interviewer. Jahoda and others (8:464) affirm this by saying that the basic key to successful

interviewing is to create a friendly atmosphere and to put the respondent at ease. The writer will attempt to establish such rapport and will strive, also, to keep it as objective as possible. Merton (10:99) emphasizes that above all, interviews should be oriented toward the situation under review rather than the interviewer. When the interviewer focuses wholly on the hypothesis he has developed, he tends to structure the interview in such a way as to delimit the degree of spontaneity of report and the interview loses that flexibility which makes for self-exploration of feeling. On the other hand, if the interviewer prematurely emphasizes his interest in reports of affective response, he forces an inflexible standard upon interviewees which they come to believe they must meet--they become task oriented and convert the interview into a test situation.

Provision will be made for systematic sampling of interviewees. The school directory will be used wherein the names of all teachers are arranged according to buildings and departments and in alphabetical order. The writer proposes to select from the elementary field sixteen teachers representing kindergarten through the sixth grade and from eight different schools.

This will be done by rearranging the names of all of the eighty elementary teachers, kindergarten through the sixth grade, in alphabetical order. Each name will then be written on a separate card bearing a number from one to eighty,

inclusively. Final sampling will then be accomplished by selecting those numbers divisible by five or every fifth number. The corresponding names will designate the teachers who will be interviewed.

Jahoda and others (8:670) point out that there are many instances in which the sampling is made from a population in which the elements have a certain natural ordering. This procedure has come to be called systematic sampling.

The questions for an interview should be carefully worded and as free from bias as is possible. In developing the questions to be asked, the writer has attempted to decide what information is necessary and to confine the questions to knowledge or opinions assumed to be properly held by the interviewees.

The following considerations in forming a questionnaire are listed by Good, Barr and Scates (5:338): first, one must have a clear purpose with definite limitations; second, each question must be absolutely clear; third, one should seek responses of such character that they can be summarized in some form; and last, one will consider the desirability of pre-coding his questionnaire.

The questions will be pre-coded, to be answered with "Yes" or "No" and a check list provided for recording. Percentages may be worked out from the recorded responses. The answers may then be used as the basis for an experiment if desired.

The function of the questionnaire is to assist the interviewer in motivating the respondent to communicate the required information. It is important to phrase the questionnaire to take account of the frame of reference which respondents bring to the subject under discussion.

Procedures to be considered by the interviewer in interviewing are suggested by Festinger: (4:354)

1. Explain the purpose and objective of the research.
2. Describe the method by which the respondent was selected.
3. Identify the sponsor or agency conducting the research.
4. State the anonymous or confidential nature of the interview.

The questionnaire will be an attempt to determine whether the directional method, wherein all children are considered as one and are motivated, directed, and evaluated by adult standards, is more effective than the creative method in which the interests of the children, their maturation, and abilities are guiding motivating factors.

After properly identifying herself and establishing reasons for the interview, the interviewer will ask the following questions and check the responses.

The Interview Schedule

Questions	Yes	No
1. If art education is included in the curriculum, should it be integrated with other subjects?		
2. Should the planning of art lessons be the responsibility of the art supervisor, exclusively?		
3. Should children's interests and abilities be recognized in planning art activities?		
4. Do you believe that art education helps children establish habits of creative thinking?		
5. Do you believe that the directional method of teaching is superior to the creative method?		
6. Do you think there could be therapeutic value in art expression?		
7. Do you feel that there is any correlation of child growth and art expression?		
8. Do you believe there is any value in competitive art contests?		
9. Do you think children should be allowed to evaluate their own work?		
10. Do you think that great masterpieces of art should be studied by young children?		
11. Do you teach art as you were taught?		
12. Do you think a teacher should have art training in order to conduct art classes effectively?		

Sources of Information

The information sought will be obtained from interviews with sixteen elementary teachers representing kindergarten through the sixth grade and from eight elementary schools of a specified community.

Festinger (4:378) offers two major motivations of the respondent in regard to participating in an interview. They are: (1) the respondent's perception that by participation in an interview he may help to achieve some goal or bring about some change which he considers desirable; (2) the direct gratification or catharsis which the respondent realizes by speaking to a person who is understanding and accepting of his opinions and ideas.

Limitations of the Study

Inexperience in research techniques is the primary limitation of the writer.

Inability to devise pertinent and objective questions is also apparent.

The writer is aware of the fact that interviewing is an art and requires long study and experience for its development (5:388)

No attempt is made to pre-test the questions.

The type of sampling used may not be the most desirable or applicable to this study.

The interview schedule may be weak or may reveal bias.

The fact that the interview is to be employed in one community, exclusively, may be another limitation.

The interviewees selected may not participate willingly, or may be uninformed.

A Yes-No check may not deal with all aspects of the thinking of the respondents.

No attempt has been made to evaluate other than the two methods designated.

The factor of predetermined limit of time is a limitation to be considered.

Other techniques of research might solve the problem more satisfactorily.

The writer realizes that more experience in the field of research would enable a researcher to plan and conduct better interviews and to use the resultant information more scientifically.

PROPOSED PLANS FOR CONDUCTING AN EXPERIMENT
FOR THE EVALUATION OF TWO METHODS OF
MOTIVATION IN THE TEACHING OF ART

Statement of the Problem

This problem will be concerned with the organization of an experiment for the evaluation of two methods of motivation in art. The data from research in Part I and in the first of Part II prompted the desire to continue related exploration. The two methods to be evaluated are the

directional and the creative. The hypothesis is that the creative method is more effective in that its use will result in a greater degree of enjoyment in participation, an appreciable amount of emotional, social, and educational growth, and continued or acquired interest in the group as a whole and in the individual child as a component part of the group.

Purpose of the Study

It is the purpose of this study to continue research on motivation in art by the organization of an experiment which will be set up to evaluate the methods of directional and creative art.

The intent of the researcher is to determine, if possible, which of the two above designated methods will be more effective in relation to various aspects of child growth and development. An attempt will be made to prove the hypothesis as stated.

Research Design

The experimental technique of research will be used in an attempt to evaluate the methods of motivation described in the statement of this problem.

The experimental method is not new. In the past lie a number of great experiments, the conditions and consequences of which history and the historical method seek to reveal for the guidance of present-day educational and psychological workers. (5:483)

Experimentation begins with a measurement of the initial status or attainment of the children in the particular trait or ability to be influenced...the group is then subjected to the experimental factor,...finally, a test is applied to determine the gain in achievement resulting from the application of the experimental factor. (6:699) It follows...that the major procedure involved, just as in all experimental science, is that of controlled observation, with an attempt to hold all factors constant except the single variable the effect of which is to be measured. (5:486)

The experimental method of research, whether conducted in a classroom or laboratory, is probably the most important method of all from a strictly scientific point of view. (5:482) However, it has been pointed out that experimental procedure has distinct limitations in the social and biological fields where it is so difficult to control variable factors. The significance of any investigational method, whether historical, normative-survey, experimental, correlational, or otherwise must be determined relatively in the light of the purpose and problem involved rather than in absolute terms. (5:487)

Many experiments of the psychological and experimental-education type are conducted in laboratories where mechanical and technical apparatus aid in the research. However, Good, Barr and Scates (5:491) state that most educational experiments are conducted in the classroom where it is necessary to

work with groups of children rather than with individuals.

Methods in group experimentation are classified into three groups, according to McCall as quoted by Good, Barr and Scates. (5:491) These groups are: the one-group method, the equivalent or parallel-group method, and the rotation-group method. The one-group technique has been conducted when one thing, individual, or group has had applied to or subtracted from it some experimental factor or factors and the resulting change or changes determined or measured.

In the parallel-group technique, two or more equated groups are used at the same time. Under carefully controlled conditions, only a single variable is manipulated, namely, the factor which the experimenter varies for the two groups, whose effects he attempts to determine. (5:494)

In the parallel-group method, one group constitutes the control group and the other group is known as the experimental group. Limitation to this method is the fact that indiscriminate use of the control-group technique may impede real progress in education due to these conditions: (1) invalid results become perpetuated in literature where they influence the uncritical reader, and (2) the methodology of research may suffer through over-standardization of the control-group method. (5:494) Only careful research procedure could eliminate such disadvantages.

The rotation method is conducted by reversing the groups at given periods. To paraphrase one authority, (5:495) this

method may be used when parallel groups are not available or there is doubt concerning the equivalence of the groups, due to such factors as initiative, industry, or study habits, which are very difficult, if not impossible, to control. The greatest limitation to this method is almost identical to that of the parallel group: the evidence of carry-over effect of one procedure to the next group.

The parallel-group technique will be used in this study and the directional method of motivation will be employed with the control group. The directional method of motivation is one wherein the instructor usually follows a guide or outline for her approach and lessons are taught by the teacher first demonstrating how each individual step is to be executed. Figures are usually drawn by the teacher and the children are required to duplicate or reproduce them as faithfully as possible. Much emphasis is placed on what the child produces, not on what happens to the child as he works. Usually no concern is given to children's interests, abilities, experiences, or mental development. Media are selected by the teacher and evaluation is done by adult standards.

In the creative method of motivation the child is given a wide range in the choice of subject matter, media, and plans for expression. His interest, ability, experience, and development are considered in relation to his interpretation. Evaluation is in terms of what happens to the child.

The creative method will be used with the experimental group.

In the construction of this experiment, the same teacher, the same room, and the same administration is assumed. (Fictitious names will be assigned the location and school in this study.)

A second grade class of 1957-1958 of the Monroe Elementary School of Hillside, Kansas, will be used as the control group and motivation in art will be by the traditional directional method. The following year, 1958-1959, a second grade class will be used as an experimental group. Motivation in art will be by the creative method.

Sampling will be attempted each year by the division of the entire second grade population of Monroe School, sixty-six (plus or minus) into two classes of as equal number as is possible. This is a normal and consistent yearly procedure. Further equating of the children for the two classrooms is done by pairing according to age, sex, and mental ability. It is with one of these equated groups that the experimenter will work each year.

Information regarding the factors to be used in dividing the population of second grade children into equated groups will be obtained from cumulative records kept by the school.

An effort will be made to keep each group unaware of the method used by the other group.

To paraphrase one authority, (6:699) the independent variable is defined as the causative factor employed by the researcher, and the dependent variable is the factor that will vary as the result of manipulating the independent variable.

The independent variable in this experiment will be the program as it is set up and manipulated while the dependent variable will be to determine the effectiveness of each method. The variables to be controlled are: number in group, age, sex, and mental ability. However, the variants of time and all the changing aspects of the human mind will remain.

Measurement will be the most difficult of all procedures. No attempt will be made to conduct scientific measurement of results. Monroe (11:70) states that it has not been shown that the available art tests really measure the results of teaching. Wrightstone (14:278) has this to say: "To measure or evaluate the performance or product of an individual requires a more informal method of appraisal."

In planning the construction of this experiment, the writer has been guided by the classification of the problems of design, execution and interpretation as outlined by Barr, Davis and Johnson: (1:227)

1. Origin and definition of the problem.
2. Formulation of the hypothesis.
3. Specification of the populations sampled.
4. Grouping and comparing to secure homogeneity.
5. Control of nonexperimental factors.
6. Selection and measurement of the criterion.
7. Analysis and interpretation of the experimental observations.

Sources of Information

The work completed by the classes in art, as well as the observed and recorded reactions of the children will constitute the principal sources of information for this study. An attempt to evaluate the interests and attitudes of the group, as well as the resultant product will follow. Anecdotal records may be kept and an effort made to record pertinent data which will aid in evaluation. Completed work of the class will be collected each year and submitted to a committee for evaluation. A committee of children could evaluate the work also.

For the guidance of the class in the directional method, outlines of work will be obtained from educators who endorse and employ that particular method. For the class directive in creative method the experimenter will be guided by the philosophy and suggestions found in the works of some of the most noted exponents of that method. These authorities are: Cole (2:1-134) D'Amico (3:1-110) Lowenfeld (9:1-186) Viola (13:1-206) Zaidenberg (15:1-192) and Ziegfeld (16:1-129)

Limitations of the Study

There are many limitations which become apparent to the writer in making this study. One is inexperience in the proper selection and use of research techniques.

A longer period of years may be required to validate the experiment.

Another limitation is the fact that variables other than those mentioned may appear.

No attempt has been made to employ tests for scientific measurement.

The writer is aware that attitudes and appreciation do not lend themselves to concrete analysis and evaluation.

The writer realizes that any experiment to measure or estimate the performance of a given group, as a result of a procedure never actually tried out with the group in question, is fraught with difficulties and possibilities for error. (5: 492)

The criterion for selection of the group might be more refined. A researcher of no or less bias would, no doubt, organize and conduct a better experiment.

The use of such a large group offers a decided limitation, involving a large amount of material to be collected, evaluated, and recorded.

The writer is aware that other, and possibly better, methods of motivation might produce a more satisfactory research problem.

No attempt will be made to test other methods than those described.

It is the purpose of this study to prove the hypothesis that the creative method of motivation in art will result in greater enjoyment through participation, a greater degree of emotional, social, and educational growth and continued or acquired interest on the part of each child.

An experiment not properly organized and conducted will fail to prove the hypothesis.

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