

EIGHTH EDITION

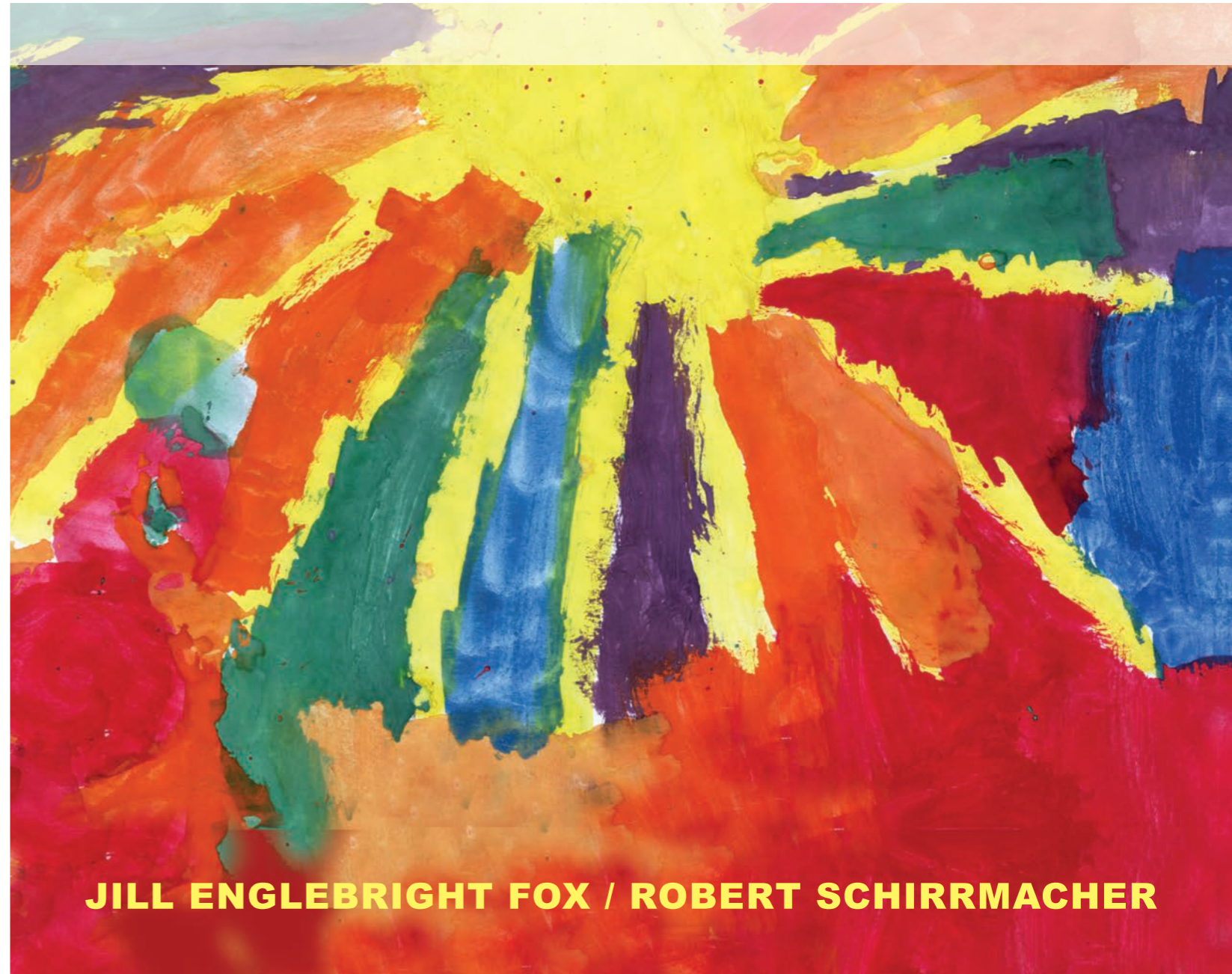
ART & CREATIVE DEVELOPMENT FOR YOUNG CHILDREN

FOX | SCHIRRMACHER

ART & CREATIVE DEVELOPMENT FOR YOUNG CHILDREN

EIGHTH EDITION

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JILL ENGLEBRIGHT FOX / ROBERT SCHIRRMACHER

New to this edition is a focus on professional standards in Early Childhood Education. Throughout the text, marginal icons highlight professionally recognized standards and practices from the National Association for the Education of Young Children (NAEYC) Program Standards and Accreditation Criteria, Developmentally Appropriate Practice (DAP) in Early Childhood Programs Criteria, and the National Arts Education Associations (NAEA) Standards. This handy correlation chart will help you determine where to find these standards within each chapter.

Chapter/Section	NAEYC Program Standards and Accreditation Criteria	Developmentally Appropriate Practice (DAP) in Early Childhood Programs Criteria	NAEA Standards
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Chapter 2 Development and Learning Theories	<ul style="list-style-type: none"> 2 Curriculum, pp. 24, 25, 28, 30 3 Teaching, pp. 27, 28 4 Assessment, p. 25 	<ul style="list-style-type: none"> 2 Teaching to enhance development and learning, pp. 27, 28 3 Planning curriculum to achieve important goals, pp. 24, 25, 28, 30 4 Assessing children's development and learning, p. 25 	
Chapter 3 Creative Influences	<ul style="list-style-type: none"> 2 Curriculum, pp. 38, 40, 42, 43, 44, 46, 47, 56 3 Teaching, pp. 36, 55, 56 8 Community, p. 40 9 Physical environment, pp. 37, 42, 54 	<ul style="list-style-type: none"> 1 Creating a caring community of learners, p. 40 2 Teaching to enhance development and learning, pp. 36, 55, 56 3 Planning curriculum to achieve important goals, pp. 38, 40, 42, 43, 44, 46, 47, 56 	
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Chapter 4 How Learning Takes Place	<ul style="list-style-type: none"> 1 Relationships, p. 69, 74, 82 2 Curriculum, p. 78, 84, 85 3 Teaching, p. 78, 80 5 Health, pp. 73, 75 	<ul style="list-style-type: none"> 1 Creating a caring community of learners, p. 69, 74, 82, 83 2 Teaching to enhance development and learning, p. 72, 78, 80, 82 3 Planning curriculum to achieve important goals, p. 78, 84 5 Establishing reciprocal relationships with families, p. 83 	<ul style="list-style-type: none"> 1 Understanding and applying media, techniques, and processes, pp. 70, 73, 75, 85
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Preface

Art education and artistic processing help children understand their world. When children look at art, they learn to make meaning of symbols that communicate ideas, experiences, and feelings that can be shared. Of course art is fun, but it is also mentally engaging. The art of young children may not resemble anything in the real world. With older children, art begins to approximate reality more closely. Young children, art, and creativity are very compatible. Young children can be noisy, active, and messy. Art too can be noisy, active, and messy. Art can also be quiet and meticulous, like a child who sits motionless while small fingers try to glue together pieces of paper, yarn, and ribbon. Art allows children to experiment and explore, to see what they can create. Their creative self-expression enhances their self-esteem.

The eighth edition of *Art & Creative Development for Young Children* is written for early childhood educators and those preparing to work with children in a public or private preschool, child care, and pre-kindergarten

through third-grade settings. Sound principles and basic art media are appropriate regardless of the age of the artist. The book will take you back to your own childhood to help you move toward your future as a professional early childhood educator who will help young children reach their creative and artistic potential.

Based on developmentally appropriate practices, this new edition continues to reflect an art focus, emphasizing child-directed (opposed to teacher-directed) activities and outlining an art studio approach for your classroom. It is full of ideas and activities for all children to enjoy integrating creative experiences in visual art, music, dance, drama, and literature into the early childhood curriculum.

Conceptual Approach

The book is written from three different perspectives attempting to synthesize the authors' training and experiences as artists, teachers of young children, and teacher educators. It is neither a cookbook of activities nor a review of theory and research; it blends theory and research with practical application. It is based on the developmental perspective that knowing what and how to provide for an art activity is as important as knowing why. The early childhood teacher plays a key role as facilitator within the recommended art studio approach, maximizing creative expression, responsible freedom, decision making, and discovery.


Organization

There are 16 chapters organized into five organizational sections: Creativity; Young Children as Artists: A Developmental View; Art and Aesthetics; Providing Art Experiences; and Roles and Strategies. Each section contains two or more chapters using photographs and questions to introduce the chapters that follow. The organization of the sections and chapters was carefully planned to introduce readers to key topics, build their understanding of the ideas, and then consider their application with children in classroom settings. Each section also includes a suggested "Letter to Families" that may be used within the college classroom to stimulate discussion on sharing key concepts from the section with families of children in the early childhood classroom.



New to the Eighth Edition

While the conceptual approach and organization of this book have stayed the same, this edition includes several exciting new features.

- **Learning Outcomes** at the beginning of each chapter correlate with main headings within the chapter and the Summary at the end of the chapter. The outcomes highlight what students need to know to process and understand the information in the chapter. After completing the chapter, students should be able to demonstrate how they can use and apply their new knowledge and skills.
-  **Standards Addressed in This Chapter** at the beginning of each chapter provides a list of the National Arts Education Association (NAEA) Standards, NAEYC Program Standards, and Developmentally Appropriate (DAP) criteria covered in each chapter. **Standards icons** throughout the chapter indicate where standards-related content is found within each chapter. In addition, a Standards Correlation Chart on the inside front and back covers provides a complete list of the standards throughout the book. Each one of these features helps students make connections between what they are learning in the text and professional standards.
- **TeachSource Video** boxes within the chapters feature footage from the classroom to help students relate key chapter content to real-life scenarios. Critical-thinking questions boxes provide opportunities for in-class or online discussion and reflection.
- **Did You Get It?** quizzes at the end of each major heading help students measure their performance against the learning objectives in each chapter. One question for each learning objective is featured in the textbook. Students are encouraged to go to CengageBrain.com to take the full quiz and check their understanding of each chapter.
- **Digital Downloads of Lesson Plans** at the end of each chapter provide grade-specific ideas for putting content into practice. The lesson plans in the text—and additional lesson plans not found in the text—can be downloaded from CourseMate and used in the classroom. (CourseMate can be bundled with the student text. Instructors, please contact your Cengage sales representative for information on accessing CourseMate.)
- **Up-to-date content** throughout includes a historical discussion of the Froebelian roots of art in early childhood programs; thoughts about the benefits and logistics of displaying children's artwork; an overview of responsive teaching and teachable moments as they relate to art for young children;

and a synopsis of play therapy, as it is used with young children.

- **Brain Connection** boxes highlight current topics in brain research.
- **Additional Resources** are now listed at the end of each chapter.


Standard Features

Abundant classroom-tested activities are the hallmark of this book and are provided in Chapters 2–16. Age ranges are provided for many activities; however, these should be regarded as guidelines only. A teacher's knowledge of a particular child's developmental level must be the main guide in determining the appropriateness of any activity.

While all of the suggested activities in this book encourage young children's development in producing and appreciating art, many support children's sensory exploration of various media and materials rather than their personal expression of emotions, ideas, and experiences. To help students and teachers distinguish between sensory exploration activities and personally expressive art activities, like activities are grouped together at the end of each chapter.

In *addition* to activities and the new features mentioned earlier, you will find many other features within the text:

- A photo and introduction for each section-opener.
- A **“Letter to Families”** at the beginning of each section-opener, which is also available for digital download.
- A **vignette** and related photo at the beginning of each chapter.
- **Hints** boxes within the chapters provide helpful time-saving suggestions for teachers by providing easy-to-use ideas and shortcuts like using chalk for art activities (Ch. 3), using glue (Ch. 4), how to prevent paint from spoiling and how to make your own finger paints (Ch. 5), working with clay (Ch. 11), and more.
- **Something Extra** boxes highlight additional information related to the main ideas of the chapter. Topics include “Tailoring Art for Children with Special Needs” (Ch. 4), “The Reggio Emilia Experience” (Ch. 7), “How Would You Approach This Art Activity?” (Ch. 10), and “Fact or Inference?” (Ch. 16).
- **An Opportunity for Teacher Reflection** boxes allow students to step back, reflect upon their own experiences, and apply them to the content at hand.
- Issues related to children with special needs are addressed throughout each chapter.

-  A **multicultural icon** honors children's different cultural art experiences.
- A **Summary** correlated to the main chapter headings, **Key Terms** list, **Suggested Activities**, and **Review** at the end of each chapter.
- **Appendices** include Artistic Junk (Appendix A), Where to Go in Your Local Community for Artistic Junk (Appendix B), Art-Related Books (Appendix C), National Standards for Arts Education (Appendix D), and Multicultural Picture Books (Appendix E).
- **Glossary of Key Terms** includes precise definitions of the key vocabulary presented throughout the text.

Supplements

Creative Arts for Young Children Professional Enhancement Text

A supplement to accompany this text is the *Creative Arts for Young Children Professional Enhancement Handbook* for students. This resource, which is part of Cengage Learning's Early Childhood Education Professional Enhancement series, focuses on key topics of interest for future early childhood directors, teachers, and caregivers. Becoming a teacher is a process of continuing to grow, learn, reflect, and discover through experience. The *Professional Enhancement* text helps tomorrow's teachers along their way. Students will keep this informational supplement and use it for years to come in their early childhood practices.

Online Instructor's Manual with Test Bank

The *Instructor's Manual* to accompany *Art & Creative Development for Young Children* contains information to assist the instructor in designing the course, including sample syllabi, discussion questions, teaching and learning activities, field experiences, learning objectives, and additional online resources. For assessment support, the updated test bank includes true/false, multiple-choice, matching, short-answer, and essay questions for each chapter.

PowerPoint® Lecture Slides

These vibrant Microsoft® PowerPoint lecture slides for each chapter assist you with your lecture by providing concept coverage using images, figures, and tables directly from the textbook!

Education CourseMate



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Creativity



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Because creativity peaks during the early years, it seems fitting that Chapter 1, *Understanding Creativity*, should contain an extensive discussion on the nature of creativity.

Look at the preschoolers in the photo. What are they doing? Is anything creative happening? The teacher has carefully planned the classroom block center around the theme of skyscrapers. This was prompted by an informal discussion in which a child shared her visit to a large city with “lots of tall, tall buildings that went way up high.” Other children picked up the theme of “tall, tall buildings” and began to plan their own city of skyscrapers and busy streets. The teacher encouraged their interest by reading aloud from books about cities and skyscrapers and providing photos of

cityscapes. Based on these sources of information and their own experiences, the children began to explore what a city might look like. Their play is rich with language and social interaction. It is also open-ended in that there is no single right way to build the city.

Chapter 2, *Creative Thinking*, identifies components of creative thinking (also called divergent production) and activities that can be incorporated into small or large group times.

Art is an obvious way for children to express creativity, but it is only one of many ways. Chapter 3, “*Creative Experiences*,” explores areas of play, language, music, and movement that incorporate creative expression.

A LETTER TO FAMILIES

Dear Families,

For children, creativity is a way of interacting with people and things in their environment. When children pretend a block is a cell phone or a bandana is a cape, they are demonstrating creativity. As children mature and begin to take different roles in their play, their creativity is evident in the language and actions of their characters. Play, particularly dramatic play, is important in helping children develop creativity because it allows them to move beyond the concrete and into a world where imagination is in control.

Helping children develop creativity is a primary goal of our program. Because children need time, space, and materials to realize creative potential, our classroom and our curriculum are designed to support exploration and problem solving. Our day is organized into blocks of time during which children can explore without rushing to the next activity. Our classroom is organized in learning centers. Each learning center offers children the opportunity to interact with a topic, use related materials in different ways, and act on information.

The materials in our learning centers are open-ended, encouraging multiple uses. In the block center, unit blocks can be used to build an airport, as food for a picnic, or even as tools for measuring.

Time, space, and materials are important for supporting creativity at home, too. Your child needs opportunities to choose activities and to play alone and with friends. Your child also needs inside and outside places in which to play without worrying about too much mess or noise. As a parent, you can support your child's creativity by being nurturing and responsive but also by enforcing expectations for your child's behavior. Creativity flourishes in environments where children feel safe to explore and experiment.

Sincerely,

Your Child's Teacher

1

Understanding Creativity



© Cengage Learning

Children can be creative with just about anything.

What do you see happening in this photo? The teacher has planned an art activity that will allow children to be creative.

The teacher provided different colors and weights of paper, as well as scissors and tape. It is best when children use colors that they themselves select and that they cut into the shapes they want. Some children cut large shapes and taped them together. Other children cut small shapes and taped them to make a design on a large sheet of paper. Some used markers to add details or texture. The child in the picture appears to be actively engaged and focused. How simple, and yet how creative!

Learning Outcomes

After reading this chapter, you should be able to:

- 1-1** Provide definitions of creativity.
- 1-2** Describe creativity as a process or a product.
- 1-3** Discuss the different explanations of creativity.
- 1-4** Identify obstacles to creativity.
- 1-5** Describe ways adults can facilitate children's creative expression.
- 1-6** Compare and contrast creativity with conformity and convergent thinking.
- 1-7** Discuss the relationship between creativity and intelligence.
- 1-8** Discuss the implications of brain research.
- 1-9** Explain the relationship between creativity and child development.

Standards addressed in this chapter

DAP Criteria

- 1** Creating a caring community of learners
- 2** Teaching to enhance development and learning
- 3** Planning curriculum to achieve important goals
- 4** Assessing children's development and learning
- 5** Establishing reciprocal relationships with families

NAEYC Standards

- 1** Relationships
- 2** Curriculum
- 3** Teaching
- 4** Assessment
- 7** Families
- 9** Physical Environment

1-1 Definitions of Creativity

With whom or what do you associate **creativity**? Do you think of architecture by Frank Lloyd Wright, a painting by Georgia O’Keeffe, or Henry Ford’s Model T? These are classic examples of the creative works of some very creative individuals. You may have other examples. Children were not included in the preceding list. Were they included in yours? Let’s explore creativity and see how it relates to young children. Creative expression begins early in life (see Figure 1–1). Babies manipulate toys, explore space, discover their body parts, test hunches about their world, and even solve problems. For example, Lea wants a rattle she has accidentally kicked to the foot of her crib. Through trial-and-error, she discovers that she can get the toy by tugging at the blanket underneath it.

There are many ways to define creativity. Perhaps this has added to the confusion and misunderstanding surrounding it. People have different definitions for the same term. How would you define creativity? Some accepted definitions are:

- the ability to see things in new ways
- boundary breaking and going beyond the information given



Photo Courtesy of Jill Englebright Fox

Figure 1–1 Creative expression begins early in life.

- thinking unconventionally
- making something unique
- combining unrelated things into something new

How does your definition compare with these? Torrance (1963a), a pioneer in creativity research, chose to define creativity as the process of sensing problems or gaps in information, forming ideas or hypotheses, and communicating the results. For example, two 5-year-olds, Missy and Eric, want to build a school, but they have no blocks or pieces of wood. They decide to use shoe boxes, which are durable and stackable.

People who think creatively often have the ability to find connections between things that don’t seem to be related. Their thinking may be described as **synergistic**, combining existing elements in new ways. **Serendipity**, making unexpected discoveries while looking for something else, may also be a key component of creative thinking (Gelineau, 2004).

Gardner (1993b) offers a four-part definition of creativity. He sees the creative individual as a person who regularly solves problems, fashions products, or defines new questions in ways that are initially considered novel but that ultimately become accepted in a particular cultural setting. First, Gardner believes that a person can be creative in a particular developmental domain, rather than across all domains. This directly challenges the concept of an all-purpose creative trait that underlies tests of creativity. Second, Gardner believes that creative individuals regularly exhibit creativity as opposed to having a once-in-a-lifetime burst of creativity. Third, he insists that creativity can involve fashioning products or devising new questions as well as solving problems. This greatly expands more traditional definitions that emphasize the making of products. Fourth, he believes that creative activities are only known as such when they have been accepted in a particular culture. Creativity depends on cultural judgment.

Although attempts to define creativity may provide a general feel for the concept, there are other ways to understand and explain creativity.

Did You Get It?

According to experts on creativity, creative individuals are incredibly and uniquely adept at finding _____ between different things.

- a. differences
- b. similarities
- c. connections
- d. uniqueness

Take the full quiz on CourseMate.

1-2 Creativity: Process or Product?

In viewing young children's creative activities, early childhood teachers have long pondered this question: Which is more important—the process or the product? The question remains the same whether the activity is play, music and movement, or art. Both sides of the **process versus product** debate should be explored. Is the process, or the “how,” more important than the “what,” the finished product that results?

Young children play for the sake of playing. They stack blocks for the fun of stacking. They make up words to songs and dance creatively just for the joy of it. For art, process involves active, hands-on doing, exploring, experimenting, trying out, and manipulating of artistic tools and sensory-rich media. Processing is serious work and a means to an end in itself. Processing honors the unexpected and provides opportunities for problem solving. These small twists in perception and thinking are what push children into creativity (Matlock & Hornstein, 2004). The focus and engagement in processing replaces a need to “make something.” The reward and pleasure are in the doing—whether singing, dancing, playing, or engaging in art. It is not necessary to make something that is recognizable or rewarded by compliments. With the processing approach, there may not be anything to display on the wall or to post on Mom's refrigerator. Processing does not need to culminate in a finished product to validate its importance. The value of the activity is in the doing. Edwards (2006) calls this process approach *experiential*, in that children engage in the process of art without knowing what the steps will be along the way or what will result. Process-oriented children do not know or care what the outcome will look like, or if indeed there even is an outcome or product.

The process of doing art could be called “arting.” According to Edwards (2006) and Isbell (2007), in the early years “arting” is more important than creating finished art products. Cherry and Nielsen (1999) state that the important goals of early childhood art are the involvement, the movement, and the discovery of self-accomplishment.

A focus on product rather than process argues the importance of making a final product and emphasizes that processing is secondary to that final product. Adult artists sell finished products, not the processes required to make them. According to Isbell (2007), some children become interested in products as they develop skill in using art materials and techniques. For them, the art product is important, but this importance should be self-imposed and not demanded by adults. Often, these children have an idea of what they want to make. This idea drives their artistic processing. They get excited when they execute their plans and

something turns out the way they wanted. Often, they repeat the process to make more than one of the same artistic product. They enjoy others' recognition of their products as what they set out to make.

DAP **naeyc** A concern about the product approach should be discussed. Children may be tempted to bypass creative processing for the sake of making a product, especially if they expect adult recognition, approval, and reward. For example, a child may hastily draw a flower to hear a teacher say, “Oh, how beautiful. I love flowers.” This is not the nature of art. Art requires children and adults to express themselves and leave a mark that is personally meaningful.

Artistic processing and product making go hand in hand (see Figure 1–2). A product is created out of processing, but even adult artists engage in endless processing before achieving an acceptable finished product. Still, artistic processing should be at the heart of early childhood art activities. Teachers should value children's processing without expecting a finished product. In turn, accept the interest of some children



Figure 1–2 Creative processing at the easel.

(often older) in making finished products. Isbell (2007) proposes an interdependent progression in the process versus product discussion. She believes the creative process begins during exploration and play with tools and materials. After many experiences, children move to the next step by focusing on a particular approach. Once an approach is chosen, children use this method in the production level. The last step involves evaluating, or even reworking. It is difficult to pinpoint when one step ends and another begins in the visual arts. The very young child often spends more time in the exploratory stage, whereas the more experienced child may spend more time at the production level. Each step, however, is important.

Did You Get It?

In dissecting the process versus product debate of creativity, the “process” is considered the “_____.”

- a. why
- b. what
- c. where and when
- d. how

Take the full quiz on CourseMate.

1-3 Art Explaining Creativity

Although there is no single definition of creativity, there are different ways to explain it. Creativity can be explained as:

- an attitude
- a process
- a product
- a skill
- a set of personality traits
- a set of environmental conditions

1-3a Creativity: An Attitude, Not an Aptitude

For young children, it may be helpful to view creativity as a way of identifying and solving problems. Creativity is a different way of viewing the world in which there are no right or wrong answers, only possibilities. Think of creativity as an attitude rather than an aptitude. Children demonstrate a creative attitude when they:

- try out new ideas and different ways of doing things
- push boundaries and explore possibilities

- manipulate and transform ideas and materials
- take things apart and put them back together in different ways
- physically play with objects
- imagine, engage in fantasy, or just daydream
- solve problems or try to figure things out
- ask questions or challenge accepted ways of thinking or acting

1-3b Creativity as a Skill

Although all children are creative, the potential to create remains dormant without practice. With practice, the potential to create becomes a reality. For example, the skill of playing tennis is quickly lost without practice. The skill of creativity also requires exercise to grow. Without practice, the abilities to write, make music, sing, dance, and paint would be lost. Creativity as a potential and a skill requires exercise. Sternberg and Lubart (1995) believe that creativity, like intelligence, is something that everyone possesses in some amount. Moreover, creativity is not a fixed attribute. It is something almost anyone can develop to varying degrees. In a discussion of creativity, many adults will state, “I’m just not creative.” Everyone knows someone who is creative, but not all people believe themselves to be creative. Still, all people show some degree of creativity, whether in writing, sewing, cooking, making crafts, decorating, or even teaching! It is important to find a creative outlet and practice skills involved.

Still, why do some adults feel themselves uncreative when by contrast young children are considered highly creative? What has happened between early childhood and adulthood? Research suggests that the child reaches a peak of creative functioning during the early childhood years. Torrance (1965) plots the degree of creative functioning versus age. Creativity often peaks during the fourth year of life and is followed by a sharp drop upon entrance into elementary school. Only in a few adults do levels of creativity ever reapproach what they were in early childhood. Perhaps the push for conformity and academics in elementary school explains this drop. Yet this drop is not inevitable. Environmental conditions and practice will keep creativity alive.

1-3c Creativity as a Set of Personality Traits

The personality approach attempts to identify the personality profile of highly creative individuals. Researchers have identified personality traits that highly creative individuals share. Some of these include:

- an openness to the new and unexpected
- a tolerance for ambiguity

- a willingness to experiment and take risks
- impulsivity and curiosity
- a preference for complexity
- being highly intuitive and sensitive
- flexibility
- individualism, independence, and introversion
- nonconformity
- playfulness and a sense of humor
- a strong sensory awareness (Gelineau, 2004)

This list is extensive, and not every highly creative individual will possess all of these traits. Also, the list varies depending on the researcher. Torrance (1962) identified the following seven indicators of creativity that may be useful in identifying and explaining the behavior of the highly creative young child.

Curiosity. The child's questioning is persistent and purposeful. Curiosity can be either verbal ("What is that?" "Why?") or nonverbal (manipulation and active exploration).

Flexibility. If one approach fails, the creative child will try a variety of different approaches.

Sensitivity to Problems. The child is quick to see gaps in information, exceptions to rules, and contradictions in what is seen and heard.

Redefinition. The child sees hidden meaning in statements that others accept at face value. New uses are found for familiar objects. The child sees connections between things that appear unrelated.

Self-Feeling. The child has a feeling of self-importance and individuality. Self-direction permits the child to work alone.

Originality. The child has surprising, uncommon, interesting ideas.

Insight. The child spends much time toying with ideas and possibilities.

This set of global traits may provide assistance in identifying these individuals and understanding the nature of creativity.

1-3d Creativity as a Set of Environmental Conditions

If creativity is an inherent potential, there must be conditions or experiences that enhance or retard its development. Environmental conditions include people, places, objects, and experiences. Children do not create out of a vacuum. They need a source of

inspiration or an experiential background from which to draw. For example, a child who has never visited an airport or been aboard a plane will have difficulty incorporating these concepts into play, movement, art, and other creative activities. By contrast, a child who has visited an airport and flown on a plane will be able to use them as pivots for creative expression. The greater one's background of experiences with people, places, and objects, the greater the range of possibilities to draw from in creative activity. Children's creative acts will incorporate what was previously learned and experienced, as well as new ways of expressing those experiences (Matlock & Hornstein, 2004).

DAP naeyc Optimal Home Environment. Obviously, the home environment is a critical factor in a child's creative development. Is there a home environment that optimizes creative development?

According to Healy (1994), parents who produce creative children share these characteristics:

- They show children how to be problem finders as well as problem solvers.
- They have full lives themselves and do not depend on their children to meet their emotional or achievement needs.
- They are not in awe of their child and do not defer to his or her demands or feel compelled to entertain him or her.
- They tolerate divergent ideas and mistakes made "in the service of learning."
- They provide discipline and structure to give children security to explore.
- They set realistic standards and encourage pride in achievement.
- They show active interest in the child's thoughts and creative efforts.
- They encourage a close, nurturing relationship as well as freedom of physical expression.
- They give children early responsibility for making choices and taking the consequences for their own decisions.
- They permit children to have solitude and develop imaginative thinking by daydreaming.
- They show children how to be curious and observant.
- They allow honest expression of emotions.
- They encourage children to feel intuitively as well as think logically.
- They do not put pressure on school for "competency" that excludes intellectual creativity.
- They expose children to a broad range of artistic and intellectual pursuits.

An Opportunity for Teacher Reflection

Ms. Berry's Kindergarten Class has been studying communities. The children are now creating a bulletin board display of their own community. Jermika is making a hospital. She has cut a large, gray rectangle from construction paper and carefully drawn in windows and doors. Now she is trying to cut the outline of a red cross to be pasted over the door. Twice she reaches in frustration for a new piece of red paper, as she decides

the shape she has cut does not look like a cross. Suddenly, as she stares at the paper scraps around her, an idea occurs! "Look!" Jermika says excitedly to Ms. Berry. "If I put two rectangles across like this I can make a cross!" *How should Ms. Berry respond to Jermika? Should she reinforce Jermika's problem-solving skills or celebrate Jermika's creativity?*

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Because sensory awareness is an important component of creativity, Gelineau (2004) encourages adults to provide multisensory opportunities for children's learning.

Did You Get It?

Which of the following is not a trait of parents who either willingly or by default present a child with an environment in which to flourish creatively?

- They are highly tolerant of "mistakes."
- They model curious and exploratory behavior.
- They set realistic goals and standards.
- They encourage social interaction and actively discourage solitude.

Take the full quiz on CourseMate.

1-4 Obstacles to Creativity

Just as a stimulating environment and family factors can enhance creativity, negative conditions can restrict it. Potential obstacles to creativity can come from:

- home
- school
- gender roles
- society, culture, and tradition

1-4a Home

Families often have expectations for behavior that creative children are challenged to meet. Highly creative children often question authority, limits, adult logic, and explanations. Families may view this as misbehavior. They may perceive and treat their creative child as odd, immature, abnormal, or naughty. Families may

need to be educated about the nature of creativity through classroom observation, readings, and informal sessions in which they discuss creativity and engage in creative processing themselves. Teachers who value and support creativity in the classroom find that young children are most successful when their families collaborate with the teacher to support creativity at home (Kemple & Nissenberg, 2000).

1-4b School

Too often, the creative child must operate in a classroom based entirely on conformity and convergent thinking. With the current emphasis on academics in early childhood education, little time may be spent on creative activities. It is also possible that some children feel confined in noncreative classrooms and shut down or rebel to protect their creative integrity. It is important for teachers to understand, value, and encourage creativity by providing curricular activities that foster it.

1-4c Gender Roles

Gender roles limit boys and girls to certain behaviors. Creative functioning, however, transcends gender role barriers. Forcing children to conform to stereotypical gender roles denies them their optimal development as individuals. We do children a disservice when we expect boys to be active, independent, and rugged and girls to be passive, dependent, and gentle. If gender roles were to dictate, boys would be denied access to quieter expressive activities, and girls would be denied access to reactive manipulative experiences. Either way, children lose, because both types of experience are vital to creative processing.

1-4d Society, Culture, and Tradition

Society, culture, and tradition are distinct concepts, but each dictates a certain set of behaviors, values, and attitudes that are transmitted to children in the form